



EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA

**BUDUĆNOST I KOMUNIKACIJA /
FUTURE AND COMMUNICATION**

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storyteller

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MINORITY & LOCAL MEDIA DEVELOPMENT CENTER
CENTAR ZA RAZVOJ MALINIH I LOKALNIH MEDIJA

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UVODNIK / INTRODUCTION

Pozdravljam vas ispred organizatora četvrte Evropske konferencije posvećene manjinskim i lokalnim medijima. Ovo je naš deveti događaj u nizu. Zadovoljni smo kakav sadržaj smo vam pri-premili. Aktuelni smo jer nismo imali drugog načina da komuniciramo sa Vama nego preko videa. Odlučili smo da video sadržaj našeg događaja pretočimo u publikaciju, i na taj način vam omogućimo da ste-knete jasnu sliku šta se događalo u manjinskim i lo-kalnim medijima u Srbiji i na nivou Evrope tokom 2020. godine. 2020. je, bila veoma izazovna godina za medije, davala puno, oduzimala puno i naše mi-šljenje je zapravo da kada smo zagledani u ono što život daje, to može da naraste. Ukoliko smo zagle-dani u ono čega nema, to nemanje raste. Uživajte u našem sadržaju i do sledeće prilike.



NATAŠA HEROR
direktorka / CEO
Heror Media Pont



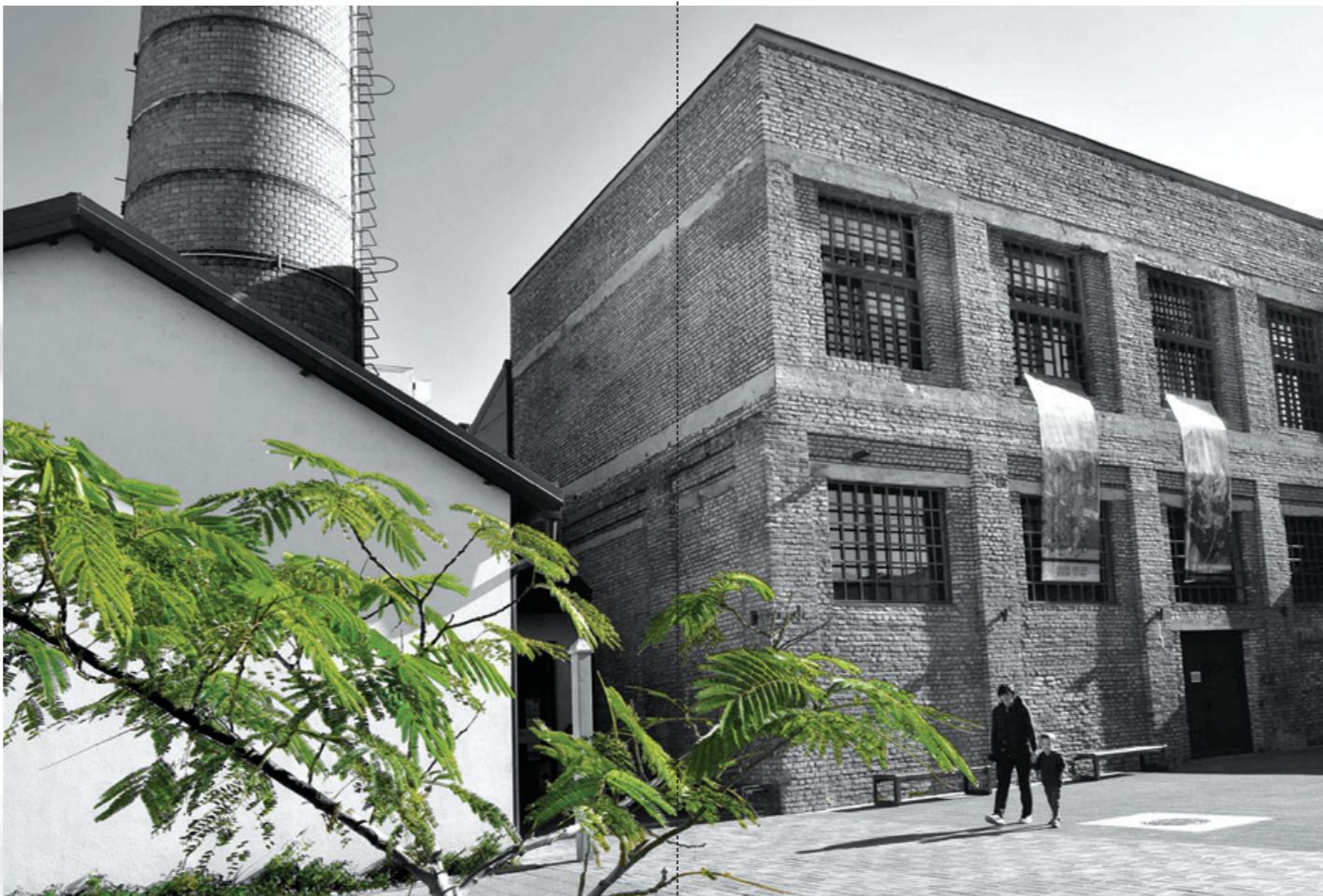
I am greeting you on behalf of the organisers of the fourth European Conference dedicated to the minority and local media. This is our ninth event. We're satisfied with the content we've prepared for you. We are up-to-date because we had no other way to communicate with you than via video. We decided to make the video content of our event available as a publication, allowing you to get a clear picture of what was happening in the minority and local media in Serbia and Europe during 2020, which was a very challenging year for the media: it offered a lot, it took away a lot, and we believe that when we focus on the things that life gives, they can grow. If we fo-cus on things that lacking, the lack grows. Enjoy our contents until the next opportunity.



PREDAVANJE / PRESENTATION

**„MEDIJI NA JEZICIMA
MANJINA U EVROPI I
PANDEMIJA COVID-19:
STUDIJA 10 JEZIČKIH
SFERA”**

**MINORITY MEDIA IN
EUROPE AND THE
COVID-19 PANDEMIC:
STUDY OF 10 DIFFERENT
LINGUISTIC SPHERES**



**KREJG VILIS /
CRAIG WILLIS**



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Junior researcher, European Centre for Minority Issues (ECMI) / Europe University, Flensburg, Germany

Prezentovaću vam rezultate studije, koja je u toku, a koju sprovodimo moj kolega, Dr. Sergius Bober i ja na ECMI, a koja se tiče 10 lingvističkih sfera manjinskih jezika širom Evrope.

To su velški, nemački i ladinski u Tirolu, baskijski, irski, katalonski, nemački u Danskoj, švedski u Finskoj, frizijski u Holandiji, nemački u Poljskoj i škotski gelski u Škotskoj.

Oni nisu odabrani da bi bili reprezentativni, više je odabir iz pragmatičnih razloga: tamo smo poznavali ljude. Dakle, u suštini, to nije bio spisak koji je bio unapred isplaniran.

Svesni smo da nije reprezentativan za ceo kontinent, ali nam pruža jednu mešavinu gde imamo institucije javnog i privatnog sektora, sfere sa i bez matične države, razlike u brojnosti gde imamo katalonske medije sa publikom koja se broji hiljadama, stotinama hiljada ako ne i milionima, a imamo i jezike koji su na nivou populacije do 10.000.

U pogledu toga na šta smo se tačno fokusirali, pratili smo efekte karantina vezanog za pan-

demiju Covid-19 u prvom talasu, dakle, period od marta do juna 2020. godine.

Takođe smo se bavili pozitivnim i negativnim aspektima, prema kojima smo podelili naše intervjuje u šest pitanja.

Ista pitanja su bila postavljena u svih deset sfera koje smo pokrili.

Za početak bi smo tražili kratko predstavljanje situacije u medijima na manjinskom jeziku kao i u institucijama, uz osrvt na istoriju i koje institucije postoje: TV, radio, novine, itd. kao i društveni mediji.

Jasno je da neke sfere imaju sve ove vrste medijskih formata, a neke možda samo jedne manjinske novine, tako da tu ima velikih razlika.

Zatim smo pitali kako je pandemija Covid-19 uticala na izveštavanje u medijima na manjinskom jeziku i kakav je efekat imala na brojnost čitalaštva i gledalaštva, tj. brojnost publike, kao i finansijske implikacije.

Sledilo je pitanje kako je zatvaranje uticalo na ostali sadržaj, sadržaj koji se ne tiče vesti.

I will present to you the findings of the study that has been conducted by myself and my colleague Dr Sergius Bober at ECMI, in which we focused on ten linguistic spheres of minority languages across Europe.

These were Welsh in Wales, German and Ladin in South Tyrol, Basque, Irish, Catalan, German in Denmark, Swedish in Finland, Frisian in the Netherlands, German in Poland, and Scottish Gaelic in Scotland.

These were not chosen specifically to be representative, it was more of a pragmatic choice of where we knew people. Basically, it wasn't a pre-planned list.

We know it is not representative for the entire continent, but it does give us a bit of a mix on private, public sector institutes, spheres with and without a kin state, a numerical size differences where we have Catalan media consumed by hundreds of thousands if not millions, and we have smaller languages down into the tens of thousands.

In terms of what exactly we were focusing on,

we were looking at the effects of the lockdowns of the Covid-19 pandemic in the first wave, broadly the period from March to June 2020.

We were also looking at the positive and negative aspects, by which we divided our interviews into six questions.

The same six questions across each of the ten spheres covered.

We began by asking for a summary introduction of the minority language media situation in institutions covering a little bit of history, and what institutions exist: TV, radio, newspapers, etc. and also social media.

And obviously some spheres have all of these types of outlets, some maybe have just one minority newspaper, so there's a big variance there.

Then we asked how the Covid-19 pandemic has affected the reporting of the minority language media and what effect has been on readership or audience figures, as well as financial implications.

Then we broaden this out to look at the effects of the lockdown on other content, on news related content.



4.
EVROPSKA
KONFERENCIJA
POVEĆANA MANJINSKIM
I LOKALNIM MEDIJIMA

Naše sledeće pitanje je bilo o odnosima između većine i manjine, odnosno kako su većinski mediji pokrivali situaciju u vezi sa manjinama.

Zatim smo se bavili praktičnim svakodnevnim funkcionisanjem i implikacijama za institucije ili medijske kuće.

I na kraju pitanje o društvenim medijima i kakvu ulogu su oni igrali.

Odgovori su bili veoma različiti, što je bilo i očekivano, s obzirom da se sfere razlikuju po veličini.

Moje izlaganje će pratiti ovih šest pitanja i daće vam pregled naših rezultata.

Idemo na prvo pitanje, prvi komplet rezultata.

Brojnost publike i finansijske posledice.

Našli smo, u mnogim slučajevima, da se brojnost publike povećala, često za neki značajan procenat, dok tamo gde nije bilo brojki, radio se više o tome da podaci nisu bili dostupni, nego o tome da publike nema.

Posebni porast se desio u vezi sa vestima, što verovatno odražava lokalnu prirodu pandemije.

Manjine su želele da dobijaju ažurirane informacije na svom maternjem jeziku.

Jedan intervjuisani stručnjak je primetio da obično veliki naslovi privlače nacionalne manjine većinskim medijima nacionalnog nivoa, kada se radi o recimo prirodnim katastrofama i velikim političkim događajima.

Ali, kod pandemije, uprkos činjenici da se radi o globalnom fenomenu koji se osetio praktično svuda, nije došlo do ovog pomeranja.

Umesto toga, ljudi su se okrenuli manjinskim medijima, a mogući razlog tome leži u činjenici da pandemija ima najznačajnije efekte na lokalnom tj. regionalnom nivou.

Tako da su manjine želele da znaju šta se događa na njihovom području, u smislu karantinskih mera, broja slučajeva.

To su verovatno razlozi što je pandemija dovela do povećanja broja publike, posebno kod vesti.

Our next question was on majority-minority relations, or how the situation of minorities was covered in majority media.

Then we looked at practical perspective of day-to-day work and implications on the institutions and outlets.

And finally question about social media, how this has played out.

The answers were very varying, as was to be expected, given the spheres were varying in size.

My presentation will follow these six questions and provide you with an overview of our findings.

Moving on to the first question, the first set of findings.

Audience figures and funding implications.

What we found in many instances is that the audience figures had increased, often by a significant percentage, and where there weren't any audience figures, there was usually that the data were not existing, rather than lower audience figures.

A particular increase appeared to be in rela-

tion to news items, which possibly reflects the local nature of the pandemic.

Minorities desired to receive detailed updates in their mother tongue.

One remark from one of the expert interviewees suggested that normally big headline events draw minorities to majority language media.

So we think of natural disasters or big political events.

But with the pandemic, despite being a really global phenomenon, which has affected almost everywhere, this shift didn't happen.

Instead, people turned to minority media, and the theory behind it is that potentially the pandemic has the most significant effects on the local or regional level.

So minorities wanted to know what was happening in their area, in terms of lockdown measures, case numbers.

This is possibly why the pandemic's helped to increase the audience figures, particularly in news.



4.
EVROPSKA
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4.
EVROPSKA
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POVEĆANA MANJINSKIM
I LOKALNIM MEDIJIMA

Naš opšti zaključak ovde je da se brojnost publike uvećala tokom perioda karantina za većinu sfera.

Međutim, istovremeno je došlo do pada prihoda od reklamiranja.

Ovaj rezultat se ponavljao u raznim situacijama, a posebno kod manjinskih medija koji su u privatnom sektoru i onih koji se delom finansiraju iz subvencija a delom iz reklamiranja.

Svaki put kada je ovo pomenuto, to je bilo u kontekstu egzistencijalne pretnje ako se stvari ne vrate na redovni nivo prihoda od reklamiranja.

Uprkos pada prihoda od reklamiranja, ali uz porast brojnosti publike, ovde je vidljiv određeni disparitet.

Mi smatramo da je verovatno da su prihodi od reklamiranja pali zato što je veliki broj privrednih delatnosti bio u padu, kulturni događaji se nisu održavali, te se nisu ni reklamirali.

Dakle, jedna čudna kombinacija sa smanjenjem prihoda i povećanjem gledanosti/čitanosti/slušanosti.

PRIMERI / SAMPLES



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Broadly our finding here is that audience figures increased during the lockdown period for most spheres.

However, at the same time there were reduced advertising revenues.

This was finding which reoccurred in many different situations, particularly for minority language media in the private sector or partly financed by subsidy and partly from advertising.

Every time this was brought up, it was in the context of this becoming potentially an existential threat if normal levels of advertising revenues do not resume.

Despite this reduction in advertising revenues, and alongside audience figures going up, it seems like a kind of disparity here.

We think that it's probably that the advertising revenues dropped because business were really affected by economic lockdowns, in terms of what needs to be advertised, cultural events not happening and not being advertised.

So, it's a strange combination of reduced revenues and higher audience figures.



4.
EUROPEAN CONFERENCE
DEVOTED TO MINORITY AND LOCAL MEDIA

Povrh toga, u vezi sa posledicama po finansiranje, sa nekoliko strana smo dobili informacije o smanjenju broja zaposlenih u javnim servisima, tako da se izgleda već javio domino efekat, što se tiče finansijskih pitanja.

Idemo na druge sadržaje.

Dok su vesti u vezi sa pandemijom povećale brojnost publike, uticaj na ostali sadržaj je mешovit, ponekad negativan.

Mnogi manjinski mediji pokrivaju sportske i kulturne događaje, tako da su nas obavestili, u slučaju irske, frizijske i baskijske televizije, da je otkazivanje događaja dovelo do repriziranja programa, što nije poželjno kod publike, i stoga, u tim slučajevima, dovelo je do smanjenja broja gledalaca.

Neke novine su se opredelile da smanje broj stranica, zbog smanjenja sadržaja o događanjima u društvu.

Bilo je i pozitivnih efekata na ostali sadržaj.

Tako, na primer, mnoge manjinske zajednice su preselile kulturne događaje onlajn, tako da je takav sadržaj ostao u medijima, ali su i

mediji pravili svoj jedinstveni sadržaj na temu pandemije.

Tako da smo imali mnogo interaktivnog programa, sadržaja koji generišu korisnici.

Na televiziji takođe, podcast o životu u karantinu na irskom radiju, a slične stvari su emitovane na katalonskoj televiziji.

Ovo su primeri kako su se manjinski mediji prilagodili izmenjenim okolnostima sa novim i svežim sadržajem.

Idemo na manjinsko-većinske odnose.

Ovde nismo našli tako jasne odgovore, ali ima puno primera malih aspekata, od kojih su neki pozitivni a neki negativni.

Našli smo da je nekad bilo izostajanja saopštenja na jezicima manjina, ili primera da se jezik ne koristi u situacijama u kojima se ranije koristio.

Tako u slučaju frizijskog jezika u Holandiji, ministar zdravlja, koji je obično na frizijskoj televiziji pričao frizijskim jezikom, prebacio se na holandski jeziki tokom karantina zbog pandemije, da bi se posle vratio na frizijski jezik, bez ikakvog objašnjenja.

On top of this, in relation to funding implications, we were informed of few staff cuts in public service broadcasters, so there looks to be already a knock-on effect, in terms of financial issues.

Moving onto other content.

Whilst the pandemic related news increased audience figures, the effects on other content were more mixed, sometimes negative.

A lot of minority language media cover sports and cultural events, so we were informed in the case of Irish, Frisian and Basque TV, a lot of these cancelations led to reruns of old programmes, which is not as desirable with the audience, and thus, in those instances, lowered the audience figures.

Some newspapers decided to cut the number of printed pages, because of a lack of other content going on in society.

There were also positive effects on other content.

So, for example, many minority communities shifted their cultural events online, so content

could stay for the media, but also media produced their own unique content based on the events of the pandemic.

So, we saw a lot of user-interactive shows, user-generated content.

On TV also, life in the lockdown podcast on Irish radio, and similar things on Catalan TV.

These are examples of how minority language media adapted to the changing circumstances with new and fresh content.

Moving on to majority/minority relations.

We didn't find so much strict answers here, but there are many examples of small aspects, some positive some negative.

We found that there was sometimes a lack of minority language announcements, or language not being used in instances where it previously had been.

So in the case of Frisian in the Netherlands, the Health Minister, who usually spoke on Frisian TV in Frisian, switched to Dutch under the pandemic during the lockdown, and then switched back to Frisian with no explanation given.

U Irskoj nije bilo zdravstvenih saopštenja na irskom jeziku.

Još jedan primer koji je bio naveden je da je finska nacionalna avio kompanija Finnair davaла informacije o letovima samo na finskom i engleskom jeziku, bez obzira na činjenicу da je i švedski zvanični jezik u Finskoј.

Bilo je alarmantnih aspekata o tome kako su brzo manjinski jezici nestali ili nisu bili pokriveni, odnosno viđeni kao prioritet.

Međutim, bilo je i pozitivnih primera ovde.

Videli smo da su velški ministri prihvatali pitanja i na velškom i na engleskom, što je omogućilo sadržaj za vesti i društvene medije na velškom jeziku.

Bio je primera u Finskoј, gde su vladini ministri koji govore švedskim jezikom davali dvojezične konferencije za štampu na početku, što je istaknuto kao primer da su mediji na švedskom jeziku bili pokriveni na finskim prostorima gde inače ne bi bili, i iako se ovo promenilo, uzeto je kao pozitivan primer kako dati prostor manjinskim medijima.

I na kraju, primer prikaza produkcija na škotskom gelskom jeziku u međnstrim medijima na engleskom jeziku, zbog njihovog inovativnog sadržaja, pozitivnosti uopšte prema njima, koja se ne vidi često, a to može da doveđe do izloženosti jeziku onih koji ga ne govore, gde u prošlosti toga nije bilo.

U suštini to i vodi ka podizanju svesti o manjinskim jezicima u jednom jedinstvenom vremenskom periodu.

Što se tiče logističkih aspekata, naravno, to je bilo slično za većinu medija, a i za druge delove društva, a to je bio novi izazov rada od kuće ili na društvenoj distanci.

Zaposleni su morali da idu na teren uz mere zdravstvene zaštite, što je često zahtevalo promenu.

Kada se radi o malim, nezavidno finansiranim medijskim kućama, to može biti nezgodno u smislu zadržavanja zaposlenih.

Ali nekoliko intervjuisanih stručnjaka je pomenuло da su promene možda nepovratne, i da su omogućile nekim medijima da se moder-

In Ireland, we saw no Irish language health announcements.

Another example which was highlighted was that the national carrier of Finland, Finair, only gave travel updates in Finnish and English, despite Swedish being an official state language in Finland.

There were some alarming aspects how quickly minority languages disappeared or were not covered or seen as a priority.

However, there were some positive examples here.

We saw examples of Welsh ministers taking question in English and Welsh, so this provided content for Welsh news and Welsh social media.

There was an instance in Finland, where the Swedish speaking government ministers were giving bilingual press conferences in the beginning, which was suggested to be an example where Swedish language media was covered in Finish spaces, where they normally wouldn't, and although this changed, it was seen as a positive example of how to give some space to the

minority language.

And finally, there was an example of Scottish Gaelic productions being reviewed in mainstream English media, for their innovative content, and general positivity towards them, which is not often seen, and it can expose non-speakers to the language, in instances where they hadn't been in the past.

Basically, increasing awareness of minority languages in a unique time period.

In terms of logistical aspects, of course this was similar for most media, but for many parts of society, and that was the fresh challenge of working from home or socially distanced.

Staff had to go out into the field with health precautions, so that definitely required change.

In case of small, smallly funded media outlets, this can be tricky in terms of retraining staff.

But, yet, there was a couple of mentions from different expert interviewees where they suggested that these changes may be irreversible and that they allowed certain media to modernise and use technology going forward.

nizuju i koriste tehnologije, da napreduju.

U tom kontekstu, BBC Alba u Škotskoj je koristio video materijale koje su napravili korisnici, izveštaje ljudi koji govore gelskim jezikom, jer su novinari imali problema da svoj posao rade iz udaljenih oblasti, što je obezbedilo dosta sadržaja za vesti, olakšavajući logističke probleme.

Imamo i primer West Highlands Free Press medija koji je prešao da radi samo onlajn zbog mera karantina tokom proleća, ali su zadržali ograničeni sadržaj na gelskom jeziku.

Ustanovili smo i nekoliko slučajeva otpuštanja, smanjenja broja honoraraca, smanjenja radnih sati u raznim primerima.

Dok ove situacije nisu jedinstvene za manjinske medije, treba napomenuti da veoma često ove institucije predstavljaju jedine medijske kuće koje rade na datom manjinskom jeziku, tako da smanjenje njihovih proizvodnih kapaciteta ili čak njihovo potpuno povlačenje, može značajno da utiče na same manjinske zajednice.

Te izazove treba posmatrati u svetu posebno neizvesnih situacija za manjinske jezike, i ostaje da vidimo kakve će biti dugoročne posledice.

Na kraju idemo na društvene medije.

Generalno je brojnost publike porasla, i većina manjinskih medija prisutnih na društvenim medijima beleži povećanje uključenosti tokom ovih meseci, veći broj lajkova, pratilaca, retvitoranja.

Ovo je prilično merljivo pošto su uglavnom podaci dostupni kod datih društvenih medija.

Kako se cifre menjaju može biti šakaljivije kod televizije i radija.

Ono što je zanimljivo iz ove jedinstvene perspektive je da je bilo nekoliko slučajeva gde se povećala uključenost iz matičnih država.

Kod medija na švedskom jeziku u Finskoj, neke tradicionalne medijske kuće su zabeležile uključenost ljudi koji govore švedskim jezikom iz Švedske, koji su se uključivali da bi saznali informacije o pandemiji u Finskoj.

Slično tome, videli smo primer gde je većin-

In that context, BBC Alba in Scotland used user-generated videos and reports of Gaelic speakers, because journalists were struggling to work in remote areas, which provided a lot of content for news to ease the logistical issues.

There was also the instance of West Highland Free Press going online only due to lockdown measures in the spring, but they did keep the limited Gaelic content.

We also saw few job cuts, temporary staff reductions, hours cuts in different examples.

Whilst these situations are not unique to minority language media, it should be emphasised that often these institutions are the only media outlets operating in the given language, so reducing their production capacity or their total disappearance can significantly affect minority communities themselves.

These challenges should be seen in the light of particularly precarious situations for minority languages, which remains to be seen what long-term effects of this are.

Finally, on to social media.

Generally, audience figures increased, and most minority language media outlets with the presence on social media saw an increased engagement during these months, higher number of likes, followers, retweets.

This is quite measurable, because this is often data available from the social media companies.

How the numbers changed can be trickier in terms of TV and radio.

What was interesting from this unique perspective is that in couple of instances there was an increased engagement from kin states.

In Swedish media in Finland, some of the traditional media outlets saw an engagement from Swedish speakers in Sweden, engaging to see the information on the pandemic from Finland.

Similarly, we saw the example of the majority population looking at minority language media on social media. This was the example in Denmark with a German minority newspaper seeing an increase in Danish speaking followers, possibly looking to find out local information that the regional newspaper was providing.



sko stanovništvo pratilo manjinske medije na društvenim mrežama, što je bio slučaj u Danskoj, gde su novine na nemačkom jeziku zabeležile porast pratilaca koji govore danskim jezikom, koji su verovatno tražili lokalne informacije koje je pružalo lokalno glasilo.

U tom smislu, možda iznenadjujuće, pandemija je doprinela interakciji između većine i manjine do koje inače ne bi došlo.

Za kraj o društvenim medijima, bilo je slučajeva uspostavljanja grupa na društvenim mrežama radi razmene praktičnih informacija ili ličnih iskustava na manjinskim jezicima.

Na primer, saveti kako se nositi sa koronavirusom koji su rašireni na manjinskom jeziku, diskusije, čak i inovativne grupe kao što je *Pobediti koronavirus kuvanjem* na velškom jeziku, pevačke grupe i slično.

Bilo je i dosta aktivnosti za razonodu u manjinskoj postavci.

Očigledno, ljudi u karantinu su imali dosta slobodnog vremena, provodili vreme pred kompjuterom, i interesantno je bilo videti

kako su društveni mediji dali mogućnost govornicima manjinskih jezika da međusobno komuniciraju.

Time dolazimo do zaključka.

Da rezimiram, na manjinske medije je pandemija Covid-19 očito uticala kao i mere karantina, ali na različitim nivoima.

Ima mnogo izazova i prilika, od kojih su neke jedinstvene za manjinske medije, dok se sa drugima susreću i većinski mediji.

Uz napomenu da manjinski mediji često imaju krucijalnu ulogu u lokalnim zajednicama, gde, ako su jedina medijska kuća, egzistencijalna kriza medijske kuće u suštini predstavlja i egzistencijalnu krizu jezika, što se posebno odnosi na smanjenje prihoda.

Međutim, uprkos ovoj kratkoročnoj pretnji, povećanje brojnosti publike potencijalno predstavlja priliku da se dugoročno poveća publika i broj govornika jezika.

Ostaje da se vidi kako će to uticati na dugoročnom nivou na budućnost medijskih kuća na manjinskim jezicima, kao i na opštu društvenu

In this sense, perhaps surprisingly, the pandemic has contributed to interaction between minority and majority, which would not normally occur.

Finally, on social media.

There were instances where social media groups were set up during the pandemic to share practical information or personal experiences in minority languages.

For example, tips on how to deal with coronavirus spread in minority language, discussion, but also innovative groups, such as *Beating the coronavirus by cooking* in Welsh, and singing groups, etc.

There was a lot of pastime activities in the minority language set-up.

Obviously, in the context of lockdown people had a lot of spare time, sitting in front of the computer, and it was interesting to observe the social media that provided opportunities for minority language speakers to communicate with one another.

This brings me to the conclusion slide.

To summarise, minority language media spheres were all been affected by the Covid-19 pandemic and the lockdown measures, however, to varying degrees.

There are a lot of challenges and opportunities, some of which are unique to minority language media and some of them also faced by majority media.

But with the caveat that minority language media often have a crucial role in the communities, whereby if they are the only media outlet, an existential crisis of the media becomes an existential crisis for the language, particularly low revenues.

However, despite this short-term threat, the increased audiences potentially offer an opportunity in long-term to grow the audience and number of minority language speakers.

It remains to be seen how this affects the long-term future of minority language media outlets, and also the general, societal cohesion between majority and minority speakers.

I think it was interesting to observe a lot of





koheziju između govornika većinskog i manjinskog jezika.

Mislim da je bilo zanimljivo videti dosta novog sadržaja, programa inspirisanih pandemijom, grupe na društvenim medijima koje mogu potrajati i duže od korone, i pojedincima pružiti nove mogućnosti.

U svakom slučaju ćemo reći još nešto o daljim istraživanjima i ograničenjima ove analize.

Prvo, tu su efekti drugog talasa pandemije, u kojem smo sad, ili barem u drugom talasu karantina.

Tako da u ovoj fazi ne znamo, situacija se može pogoršati, u smislu finansija, a može se i poboljšati u smislu da iskustvo sa prvim talasom pomaže po pitanjima logistike i uređivanja programa u ovom talasu.

Tako da je naša namera da se ovom istraživanju vratimo na proleće 2021. godine, potencijalno da razgovaramo sa istim stručnjacima i postavimo im ponovo ista pitanja, i da vidimo kako su se stvari promenile.

Očigledno je da se ovde radi o malom uzor-

ku na kojem posmatramo deset sfera, iako je i broj medijskih kuća ograničen na evropskom nivou, tako da ćemo pokušati da proširimo istraživanje, na primer, poređenjem sa Centralnom i Istočnom Evropom ili sad ili 2021. godine.

Napomenuo bih još da se svi intervjuji nalaze na ECMI sajtu u celosti, obično imaju oko 1.500-2.000 reči, i pozivam vas da ih pročitate sve ili neke od njih ako imate vremena, zato što tamo možete naći mnogo više detalja nego što sam ja mogao obuhvatiti ovde, u smislu preciznih činjenica, detalja o programima koji su napravljeni.

Ima mnoštvo hajperlinkova za programe i informacije za svaki od njih. Adresa sajta je www.ecmi.de, sekcija mediji na manjinskim jezicima.

new content, pandemic-inspired programmes, social media groups, which may last beyond corona, and provide new opportunities for individuals.

However, I will just say a little bit about further research and limitations of this analysis.

Firstly, we have the effects of the second wave of the pandemic, which we are currently in, or at least in the second wave of lockdowns.

So, we don't know, at this stage, the situation may get worse, in terms of finances, or situation may be improved in the sense that the experience of the first lockdown helps to deal with the logistical and programming issues this time around.

It's our intention to return to this research in the spring 2021, potentially to return to the same experts and ask them the same questions again, to see how things have changed.

Obviously there is a small sample size here, which is looking at ten spheres, although the number of outlets is still limited on the European scale, so something we want to do is to look

into expanding the research, whether now or in 2021.

To increase the research with the comparison with Central and Eastern Europe, for example.

I should say that all of the interviews are on the ECMI's website in full, usually they have around 1,500 to 2,000 words, and I would encourage you to read them all or some of them if you have the time, because then you can go into more detail than I have been able here in terms of specific effects, specific programmes that have been created. There are a lot of hyperlinks to programmes and information for each of these.

The address is www.ecmi.de, section minority language media.





STUDIJA SLUČAJA: STORYTELLER, SLOVAČKI ONLAJN MEDIJ, SRBIJA

CASE STUDY:
STORYTELLER,
SLOVAKIAN ONLINE
MEDIA, SERBIA



VLADIMIRA
DORČOVA
VALTNEROVA

Urednica „Storyteller“-a
Editor-In-Chief of “Storyteller”





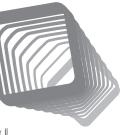
Da li želite da ispričate svoju priču? Ili, mislite da nemate svoju priču? Razuveriću vas. Svako od vas, svako od nas, svaki čovek i svaka pojava ima bar jednu stranu priče, a uvek ih pronađemo i dve-tri. I upravo zato što svako može da ispriča svoju priču nastao je portal *Storyteller*, portal na slovačkom i srpskom jeziku. Hajde da vidimo njegovu istoriju. Kako se razvijao i kako se razvija, i kakve priče priča. Upravo moto: hajde da pričamo važne priče koje pokreću na promene, jeste moto portala *Storyteller*, portala koji priča priču preduzetničkog novinarstva, i uvek priča priče ljudi iz zajednice, odnosno više zajednica. Uvek sam volela da slušam priče koje su mi pričali sagovornici dok sam radila na raznim novinarskim mestima i pozicijama. Uvek sam gledala na to da priča može da se ispriča kroz različite formate, a upravo digitalno doba i internet nam to omogućavaju, da mi kao novinarke i novinari iskoristimo multimedijalnost priča i tu počinje priča *Storyteller-a*, odnosno 12. septembra 2017. godine kada sam pokre-

nula, u to vreme, blog koji se zvao *Storyteller* i upravo tog dana sam lansirala jednu priču na dva jezika. Ispričala sam priču iz istorije jednog iscelitelja iz Bačkog Petrovca. Iskoristila sam sve: od teksta do fotografija, audio snimka, jednostavno različite multimedijalne formate sa kojima sam htela da kažem svetu: „Zdravo slete, ja sam *Storyteller*, koji priča multimedijalne priče“. Deveti maj 2018. je isto važan datum za portal *Storyteller*, jer upravo na dan Evrope je registrovan portal *Storyteller* u registru medija Republike Srbije, i tada slavimo ne samo dan Evrope, već i dan *Storyteller-a*. Treba napomenuti, još jednom, da je ovaj portal dvojezični i to je vrlo važna odrednica mog celog novinarskog delovanja, ako mogu tako da kažem, zato što sam uvek smatrala da zajednica Slovaka u Vojvodini, odnosno u Srbiji, priča jako lepe i važne priče, a jako često priče samo na slovačkom jeziku i druge jezičke zajednice, zbog jezičke barijere, ne mogu da osluškuju ove priče. Želela sam, upravo, da sa tim srpskim delom pričanja priča izadem iz getoiziranog predela

Do you want to tell your story? Or, you don't think you have a story to tell? I'll reassure you. Each of you, each of us, each person and each phenomenon has at least one side of the story, and we always find two or three of them. This is the very reason, because everyone can tell their own story, for making the portal *Storyteller*, a portal in Slovak and Serbian. Let's look at its history. How it has been developing, and what stories it tells. The motto of *Storyteller* is: let's tell important stories that drive changes, so the portal tells the story of entrepreneurial journalism, and it always tells the stories of the people from the community, that is, communities.

I've always loved listening to stories told to me by people I talked with while working in various places and positions as a journalist. I've always been of the opinion that a story can be told through different formats. It's the digital age now and the Internet allows us to exploit the multimedia character of stories as journalists, and that's where *Storyteller's* story begins;

more precisely, on 12th September 2017, when I started it up, at that time, it was a blog called *Storyteller*, and that was the day I launched a story in two languages. I told a story about a healer from Bački Petrovac. I used everything from text to photos and audio recordings, different multimedia formats with which I wanted to say to the world: "Hello, world, I'm a storyteller who tells multimedia stories. Another date important for the portal *Storyteller* is 9th May 2018, because it was on Europe Day that the portal was registered in the media register of the Republic of Serbia, and on that day, we celebrate not only Europe Day but *Storyteller's* birthday as well. I must repeat that this portal is bilingual, and this is a very important determinant of my entire journalistic activity, if I may say so, because I've always thought that the community of Slovaks in Vojvodina, in Serbia, tells beautiful and important stories, often telling them only in the Slovak language so other language communities, because of the language barrier, cannot hear them. By telling the stories in Serbian I





zajednice i jednostavno da ispričam i drugim jezičkim zajednicama naše priče.

Vrednosti koje delimo.

Ponekad pričam u jednini, a ponekad u množini. Zašto? Zato što je *Storyteller* u stvari „storytelerka“ Vladimira, ja, ali uvek kada radim veće priče, kada sam podržana od strane da li lokalne samouprave, pokrajinske administracije, Ministarstva, odnosno Kancelarije za Slovake u dijaspori iz Slovačke, uvek angažujem kolege i koleginice novinare, jezičke urednike, prevdioce, fotografе, a ponekad i modžo novinare. Zato pričam da mi delimo vrednosti jer, kada mogu, angažujem saradnike. Znači, vrednost koju delimo jeste zajedništvo. *Storyteller* postoji zbog zajednice, odnosno, više zajednica. Prvenstveno postoji zbog lokalne zajednice, lokalne slovačke zajednice, a na kraju i regionalne, odnosno zajednice Slovaka u dijaspori i to su te četiri zajednice i četiri vrste zajedništva koje portal neguje.

Sledeća vrednost jeste interkulturnost.

U stvari, *Storyteller* je mesto gde različitost

diše punim plućima. Ne pišemo samo o Slovaca, ne pišemo samo o manjoj lokalnoj zajednici, već pričamo i priče koje se tiču i Rusina, i Srba i ne moramo ni da se svrstavamo po nacionalnoj, odnosno manjinskoj odrednici. Interculturalnost je mnogo širi pojam od multikulturalnosti i zato i negujemo ovaj pojam i ovu vrednost.

Etičko novinarstvo, možda je trebalo da bude na prvom mestu, jer bez etičkog novinarstva ja ne bih bila novinarka, jer apsolutno poštujem sve odrednice Etičkog kodeksa novinara Srbije i još nekih drugih novinarskih smernica, tako da se uvek držimo etike i novinarskog profesionalizma.

Kvalitetno novinarstvo kao doprinos zajednici.

Ja verujem da novinarstvo i mediji mogu da menjaju svet oko nas, ako ne baš svet, onda najmanje svest ljudi na mikroplanu i ako to ponekad uspemo sa našim portalom, onda smo učinili veliku stvar.

Velika vrednost koju negujemo jeste otvore-

wanted to step out of the ghettoised community landscape and just tell our stories to other language communities.

The values we share. Sometimes I speak in singular and sometimes in plural. Why? Because *Storyteller* is actually I, Vladimira, as a storyteller, but whenever I do bigger stories, when I'm supported by the Local or Provincial Government, Ministry, or Office for Slovak minorities living outside Slovakia, I always engage fellow journalists, language editors, translators, photographers, and sometimes even mojos. That's why I say we share values because, when it's possible can, I hire associates. So, one of the values we share is the sense of community. *Storyteller* is there for the community, that is, communities. Primarily, it exists because of the local community, the local Slovak community, and finally, because of the regional community, and the community of Slovaks living outside Slovakia, and these are the four communities and four types of community spirit that the portal nurtures.

The next value is interculturalism. In fact, Sto-

ryteller is a place where diversity is at its best. We don't write only about Slovaks, we don't write only about the small local community, but we also tell stories that concern both Ruthenians and Serbs, we don't even need to categorise them on national or minority bases. Interculturalism is a much broader concept than multiculturalism and that's why we nurture this concept and this value.

Perhaps ethical journalism should've been in the first place, because without ethical journalism I wouldn't have been a journalist at all, because I absolutely respect the Code of Ethics of Serbian journalists and some other journalistic guidelines, so we always adhere to ethics and journalistic professionalism, quality journalism as a contribution to the community. I believe that journalism and the media can change the world around us, if not the world, then at least the awareness of people on a micro level, and if we sometimes succeed in it on our portal, then we've done a great thing.

Another great value we nurture is openness.





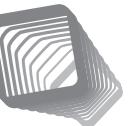
nost. Otvorenost prema zajednicama, prema svetu, prema inovacijama, prema multimedijalnosti koju jako volimo i negujemo na portalu.

Na kraju, već sam spomenula inovacije, ja inovacije posmatram kao veliku vrednost, ne samo u medijima i novinarstvu, već i uživo. Jer ako nismo spremni, otvoreni za inovacije kojima nas bombarduju, hteli mi to ili ne, onda ćemo biti malo izgubljeni u ovom digitalnom svetu. Zato kroz različite forme, žanrove i pristupe smatram da *Storyteller* daje svoj doprinos, odnosno prilog razvoju inovacija u *storytelling* novinarstvu. Ovo je, u stvari, fotografija sagovornice iz prvog teksta koji je objavljen na portalu *Storyteller*, u stvari ovo je naša slovačka spisateljica Vjera Benkova. Njen tata je bio pomenuti iscelitelj iz Bačkog Petrovca. Ovo je moto koji piše: Male velike priče i razgovori sa ljudima koji inspirišu da mislimo svojom glavom. To je, u suštini, moto koji se iskristalisao ove godine kada sam produkciju podkasta, da, *Storyteller* ima i svoj podkast, počela da



Openness to communities, to the world, to innovation, to multimedia, which we love and nurture on the portal very much.

Finally, I've already mentioned innovations. I see innovations as a great value, not only in the media and journalism, but also in life. Because if we are not ready, open to innovations that bombard us, whether we like it or not, then we'll be rather lost in this digital world. Therefore, through various forms, genres and approaches, I believe that *Storyteller* gives its contribution to the development of innovations in storytelling journalism. This, in fact, is a photo of the interviewee from the first text published on the portal *Storyteller*, in fact, it's our Slovak writer Vjera Benkova. It was her dad who was the healer from Bački Petrovac. This is the motto that says: little, big stories and conversations with people who inspire us to use our own heads. That is, in essence, the motto that was formulated in the year when I started producing podcasts – yes, *Storyteller* also has its own podcast – I started preparing it in a real multimedia format. From



pripremam stvarno multimedijalno. Od audio podkasta, do fotografije i teksta, plus uvek je tu video priča koja traje od 3 do 5-6 minuta, zavisi od sagovornika. To je moto kojim se vodimo jer svako od nas priča svoju priču i svako od nas može da je ispriča celom svetu.

Eksperiment - ovo je uvek bio važan deo moje novinarske karijere. U trenutku kada nisam mogla previše da eksperimentišem u bivšim redakcijama, ja sam osnovala svoj portal gde mogu da radim šta hoću, poštujući naravno novinarsku etiku i standarde profesionalnog novinarstva. Ne plašimo se da eksperimentišemo jer smatram da je život promena, život je eksperiment i to treba i novinarstvo da odslikava. Kako mi na portalu *Storyteller* eksperimentišemo? Naš veliki eksperiment su različite teme, forme, žanrovi i eksperimentisanje sa komunikacijom ili u komunikaciji sa zajednicom. Jedan od takvih eksperimenata je počeo baš pre nekoliko dana (oktobar 2020. godine), kada sam u okviru komunikacije sa zajednicom, odnosno zajednicama *Storyteller-a*,

otvorila *Telegram* kanal. To je aplikacija na mobilnom telefonu koju treba iskoristiti, probati komunicirati na taj način sa zajednicom. Nai-me, ljudi koji vole vaše tekstove se prijave na kanal i vi im tamo šaljete linkove tekstova koje ste objavili, i to je, takoreći, informacija na mobilnoj tacni. To je samo delić eksperimenata u našoj redakciji. Portal *Storyteller* je, naravno, portal na internetu, to je sajt. Ali, komunikacija oči u oči je uvek važna, možda i važnija od one digitalne, i zato je portal 2020. godine počeo sa organizacijom događaja uživo. Tome je pretvodilo nekoliko oflajn događaja kada smo prezentovali različite medijske projekte. Nažalost, pandemija korona virusa je u 2020. godini ovo zaustavila. Organizovali smo samo dva ovakva događaja koji se zovu Randevu (*Rendezvous*), znači sastanak, ali vraćamo se suretimu uživo kada epidemiološka situacija bude povoljna. Onlajn događaji, onlajn forme ne moram ni da nabrajam. Tu su, naravno, novinarski tekstovi, podkast koji sam spomenula, multimedija, infografike, i ostali onlajn alati. Ipak, nismo

audio podcasts, to photography and text, plus there's always a 3- to 5-minute video story, depending on who I speak with. That is the motto that guides us because each of us tells our own stories and each of us can tell it to the whole world.

Experiment – this has always been an important part of my journalistic career. At the time when I couldn't experiment much in the former newsrooms, I started up my own portal where I can do what I want, provided I adhere to journalistic ethics and the standards of professional journalism, of course. We aren't afraid to experiment because I believe that life is a change, life is an experiment and that's what journalism should reflect. How do we experiment on the portal *Storyteller*?

Our great experiment is covering different topics, in different forms and genres, and experimenting with communication or in communication with the community. One of such experiments started just a few days ago (October 2020), when I opened a *Telegram* channel

for communication with the community and/or communities of *Storyteller*. It's a mobile application that can be used to try to communicate in that way with the community. Namely, people who like your texts subscribe to the channel and you just send them links to the texts and links, like a virtual mobile tray for serving information. That's only a small part of the experiments in our newsroom. The portal *Storyteller* is, of course, an online portal, it's a website. But, face-to-face communication is always important, maybe even more important than the digital one, and that's why the portal started organising offline events in 2020. Unfortunately, the corona virus pandemic has prevented such events in 2020. We've organised only two such events, which are actually called *Rendezvous*, meaning a meeting, but we are going back to them as soon as the epidemiological situation is better. I don't even need to list online events, online forms. There are, of course, journalists' texts, the podcast I mentioned, multimedia, infographics, and other online tools. Howev-

se uplašili nove stvarnosti koju nam je donela pandemija korona virusa. Šta smo u stvari uradili? Pojačali smo svoju prisutnost na Fejsbuku, jer tu okupljamo najveću zajednicu kada pričamo o društvenim mrežama. Uveli smo nove formate. Proslavu druge godišnjice *Storyteller-a* 9. maja trebali smo da slavimo u kamernom krugu prijatelja sa izložbom, koktelom i svirkom, ali ipak nismo mogli, pa sam odlučila da organizujem izložbu, snimim je, ispričam priču o toj izložbi fotografija, koja je sada u Slovačkoj. Sve to smo emitovali na Fejsbuku.

Počeli smo i sa projektom *Letnji muzički randevu* gde smo snimili tri kratka mini-koncerta muzičara koji nisu toliko poznati u Srbiji, ali jesu poznati na lokalnom nivou. Mislim da je to bio lep eksperiment i da je zajednica i vrednovala taj pristup. Mislim da bi smo u narednom periodu trebali na ovome više raditi.

Hajde da pričamo malo o brojkama. Ja brojke najmanje volim, ali kao novinarka moram da pričam i o brojkama kao činjenicama i dokazi-

ma. *Storyteller* je tokom tri godine, stekao 77 795 korisnika, 158 577 pregleda strana. Na Fejsbuku nas prati njih 1 746, lajkova imamo 1 625; na Instagramu, koji polako razvijamo, imamo 869 pratilaca, a na portalu smo, u toku ove tri godine objavili 533 teksta. U ovom kontekstu hoću da napomenem da mi nismo dnevno-informativni portal, absolutno nam nije ni cilj ni misija, ni vizija da objavljujemo 500 tekstova dnevno. Ako objavimo samo jedan, odnosno dva teksta u toku jedne nedelje, mi smo ispunili svoju misiju, zato što mislim da smo u ovo digitalno vreme, posebno sa pojmom pandemije korona virusa, preplavljeni informacijama i više ne razaznajemo koja je vredna informacija, a koja ne. Jednostavno, ne želimo da doprinesemo haos u glavama naših pratilaca. Što manje, to bolje, to je novi moto kojim se vodimo. Volim rečenicu: zajedno menjamo svet, odnosno svest. To je *Storyteller*.

www.storyteller.rs

Hvala što ste deo naše priče.

er, the new reality, brought by the coronavirus pandemic, didn't scare us. What have we actually done? We've strengthened our presence on Facebook, because that's where we gather the largest community, as far as social networks are concerned. We've introduced new formats. We were supposed to celebrate the second anniversary of *Storyteller* on 9th May in a chamber circle of friends with an exhibition, a cocktail, a gig, but we couldn't, so we decided to organise an exhibition, and record and do it myself, and tell the story of the exhibition of photographs which is now in Slovakia. We streamed it on Facebook. We also started the Summer Music Rendezvous project, where we recorded three short mini-concerts of musicians who might be less known in Serbia, but they are popular at the local level. I think it was a nice experiment and the community liked that approach. I think that in the future we should work on this more.

Let's talk a little bit about figures. I like numbers the least, but as a journalist I have to talk about figures as facts and evidence. In the past

three years, *Storyteller* has had 77,795 users and 158,577 page views. On Facebook, we are followed by 1,746, we have 1,625 likes; we have 869 followers on Instagram, which we're gradually developing, and we've published 533 texts on the portal in these three years. In this context, I want to mention that we aren't a daily news portal, it's absolutely neither our goal nor mission or vision to publish 500 texts a day. If we publish only one or two texts a week, our mission is fulfilled, because I think that in this digital age, especially with the appearance of the corona virus pandemic, we are overwhelmed with information and can't tell what's important and what's not. We simply don't want to contribute to the chaos in the minds of our audiences. The less, the better, that's a new motto we're guided by. I like the phrase: together, we change the world and/or consciousness. That's what *Storyteller* is.

www.storyteller.rs

Thank you for being part of our story.



PANEL: INSPIRACIJA, MOTIVACIJA I KOMUNIKACIJA

Moderacija: **Aradi Vladimir Huba**,
učenik IV razreda Gimnazije „Isidora Sekulić”, Novi Sad

Damir Malešev, profesor filozofije,
Gimnazija „Isidora Sekulić”, Novi Sad

Jelena Knežević, profesorka sociologije,
Gimnazija „Isidora Sekulić”, Novi Sad

Mia Nedeljković, učenica IV razreda
Gimnazije „Isidora Sekulić”, Novi Sad

Ljiljana Nikolić, profesorka građanskog vaspitanja,
Gimnazija „Isidora Sekulić”, Novi Sad



PANEL: INSPIRATION, MOTIVATION AND COMMUNICATION

Moderated by **Aradi Vladimir Huba**, a fourth-grade student of the Grammar School Isidora Sekulić, Novi Sad

Damir Malešev, a philosophy teacher at the Grammar School Isidora Sekulić, Novi Sad

Jelena Knežević, a sociology teacher at the Grammar School Isidora Sekulić, Novi Sad

Mia Nedeljković, a fourth-grade student at the Grammar School Isidora Sekulić, Novi Sad

Ljiljana Nikolić, a civic education teacher at the Grammar School Isidora Sekulić, Novi Sad

Aradi Vladimir Huba: Prvo pitanje koje bih postavio Vama Jelena: teme ovog tipa na ovakvim konferencijama nisu do sada bile zastupljene, na konferencijama na kojima sam imao prilike da prisustvujem, a i te kako se tiču medija i komunikacije generalno. Izdvojio bih dva pojma: inspiraciju i motivaciju. U brzom toku današnjice ne dajemo vremena da se podsetimo suštine komunikacije, tako da bih želeo Vas da pitam kako Vi, kao profesorka sociologije, pojmite ova dva pojma i šta imate da kažete o njima?

Jelena Knežević: Hvala na pozivu da učestvujem na panelu i odlično je što govorimo danas o ovoj temi kao profesori, kao nastavnici, ali i iz pozicije mlade osobe, učenice. Ova dva pojma su dijametralno suprotna. Kada govorimo o inspiraciji i motivaciji, verujem da će moj kolega mnogo više doprineti kao filozof da govorи o istorijskom konceptu ta dva pojma, ali ja mogu da govorim iz pozicije nastavnika sociologije. Inspiracija je neuhvatljiva. Inspiraciju bih mogla da doživim kao nadahnuće učenika,

jednog mladog čoveka na koga sam usmerena u procesu komunikacije, koji je uvek, naravno, dvosmeran. Možda ne bih mogla sasvim sigurno da uočim momenat kada sam nekoga na taj način nadahnula. Dakle, inspiracija je nešto što je neuhvatljivo, i mogla bih tek naknadno da dobijem povratnu informaciju od učenika da sam uspela da ga inspirišem, nadahnem da promišlja, kritički reaguje, da analizira, da nešto pročita; dok motivaciju više vidim kao jedan proces u kom mogu da imam povratnu informaciju, koja je na praktičnim osnovama. Vi ćete motivisati učenika, na primer, sada govorim isključivo iz pozicije nastavnika, vi ćete motivisati učenika da dela. Da društveno dela, u skladu sa nečim za šta ste ga prethodno vi motivisali da uradi. U tom smislu je nekad problematično shvatiti da li je učenik motivisan u onoj meri u kojoj igra svoju društvenu ulogu, pa je svestan da će morati da dela, jer izbegava sankciju, ili želi da dobije nagradu. To je onaj sistem u kom školstvo tj. obrazovni sistem nameće pravila da svako od nas ima skup očekivanih

Aradi Vladimir Huba: Jelena, I'd like to ask you the first question. The topics of this type are not often discussed at conferences, at least those I've had an opportunity to attend, and they're quite relevant for the media and communication in general. I'd highlight two notions: inspiration and motivation. In today's fast-paced world, we have no time to remind ourselves of the essentials of communication, so I'd like to ask you how, as a sociology teacher, you understand these two concepts and what do you have to say about them?

Jelena Knežević: Thank you for your invitation to participate in the panel and it's great that we're talking about this topic today as teachers, but also from the position of a young person, a student. First of all, these two concepts are diametrically opposed. I believe that my colleague will contribute more about the history of those two concepts of inspiration and motivation as a philosopher, but I can speak from the position of a sociology teacher. Inspiration is elusive. I could experience it with students, young peo-

ple, who I'm focused on in the communication process, which, of course, is always a two-way process. It might be impossible for me to pinpoint the moment when I inspire someone that way. So, inspiration is something elusive, and I could get feedback from students that I have inspired them only later, inspire them to think, react critically, analyse, read something; while I see motivation more as a process in which I can have feedback, which is more on a practical basis. So, you'll motivate a student, for example, now I'm speaking exclusively from the position of a teacher, you'll motivate a student to act. To act socially, following something that you previously motivated them to do. In that sense, it may be a problem to understand whether students are motivated to the extent that they are playing their social roles, meaning that they're aware that they will have to act in a certain way to avoid a sanction or to receive a reward. This is the system in which schooling, that is, the education system imposes rules where each of us has a set of expected roles, behaviours, so that the

uloga, ponašanja, kako bi taj obrazovni sistem bio održiv. Tako da motivacija nekada može biti naš doprinos mladom čoveku da ga kreativno navedemo da dela, a sa druge strane, nismo sigurni da li je on delao zbog toga što smo mi započeli motivišući proces ili je on želeo da izbegne sankciju ili kaznu. Tako da je to klizav teren za nas, da vidimo na koji način smo mi nekoga motivisali. Ono što je dobar primer prakse jeste projektna nastava. To bih navela kao dobar primer, možda će se kolege složiti, dobar primer načina rada i načina motivisanja učenika, gde to više nije samo *ex cathedra* pristup: vi kao nastavnik stojite, prenosite znanje, učenik samo usvaja znanje. Vi niste sigurni koliko ste ga zapravo motivisali, najviše znate da ste ga motivisali da on samo usvaja to gradivo, repetitivno ponavlja za vama, i dobija ocenu koja ga najviše motiviše za uspeh. Projektna nastava je odličan primer gde ćete vi biti samo fasilitor, neko ko usmerava komunikaciju, ko ne prenosi znanje, nego ste vi samo neko ko vodi, usmerava proces učenja. Učenik je aktivan u tom pro-

cesu i već možete da znate da ste ga motivisali da kritički promišlja, da analizira, da sam istražuje, da dolazi do zaključaka, da sam shvata i već tada motivacija mnogo direktnije utiče na proces učenja. Projektna nastava je mnogo direktnija, jasnija i pokazana u svojoj praksi.

Aradi Vladimir Huba: Da li bi ste onda rekli da je za takav pristup motivaciji kroz tu vrstu nastave, već potrebna neka određena količina inspiracije, već kroz tu inicijalnu motivaciju za dobrom ocenom će učenik da se inspiriše da radi da bi kritički promišljaо na različite teme? Spojio bih ta dva pojma na sledeći način: da li će iz motivacije da proizađe inspiracija za učenjem?

Jelena Knežević: Možemo tako da posmatramo stvari, da, odlično. Ako bismo ga motivisali da sam traga za odgovorima, da sam traga za rešenjima, za informacijama, samim tim ćete mu i ponuditi pregršt ideja o kojima ćete reći: „Okej, vidi šta ti je ovde interesantno. Pokušaj da vidiš šta bi te interesovalo da istražiš“, a onda će on već sam biti dovoljno in-

education system is sustainable. So, motivation can sometimes be our contribution to creatively lead a young person to act, while on the other hand, we aren't sure if the action was spurred by us starting the process of motivating or by their wanting to avoid sanction or punishment. So, it is also a slippery slope for us where we try to see how we motivate someone. What may be an example of good practice is project teaching. It's a good example, perhaps my colleagues will agree, a good example of practical teaching and motivating students, where it is no longer an *ex cathedra* approach – you as a teacher standing, transferring knowledge, while students are only taking the knowledge. You aren't sure how much you actually motivate them, you mostly know that you motivated them to adopt the material, repeat it back to you, and get their grades, where they are mainly motivated to get a good result. Project teaching, for me, is a great example where you act just as a facilitator, someone who directs communication, who doesn't transfer knowledge, but leads, directs the learning

process. The students are active in that process and you can know that you've motivated them to think critically, to analyse, to do independent research, to come to some conclusions perhaps, to understand something on their own. Motivation influences much more directly in this kind of learning process. Project teaching is much more direct, clear and manifested in practice. Well, that's something I can single out to begin with.

Aradi Vladimir Huba: Would you say then that in this approach to motivation, through this type of teaching, a certain amount of inspiration is already needed, that in the initial motivation for a good grade a student will already be inspired to work towards critical thinking about different topics. Then, we could combine those two concepts in that way – that the motivation will yield the inspiration for learning?

Jelena Kovacević: Well, we can look at it that way, yes, great. If we motivate them to look for answers, to look for solutions, for information alone, then you'll offer them a handful of ide-

ternalizovan, inspirisan, što ti dobro i zapažaš. Biće internalizovan, inspirisan da dalje traga za tim. Onda ćemo već moći da vidimo produkt njegovog rada i njegovog učenja u praksi. Tako da inspiracija neće biti toliko neuhvatljiv pojam, nego ćemo je videti kroz ovakav proces učenja.

Aradi Vladimir Huba: Pitanje za Vas, Damire: kod inspiracije se možemo dotaći pojma dokolice iz kog izlazi kreativnost i odakle ljudi kreću da stvaraju, da se inspirišu. Pojam dokolice možemo malo istorijski obraditi, zato što je u antičko vreme značio smišljanje, stvaranje, a u modernom dobu je izgubio to svoje značenje kada su se rad i industrijalizacija stavili u prvi plan. Tada dobija negativno značenje. Dokolica je poistovećena sa lenjošću. Šta Vi imate da kažete o tom terminu dokolice u okviru inspiracije i motivacije?

Damir Malešev: Vladimire, hvala na ovom pitanju. Školska postavka je sledeća: da se krene od civilizacijskih osnovnih uvida da zapadna civilizacija baštini svoj duhovni profil

iz grčke filozofije i uopšte antičke duhovnosti, naravno paralelno i sa dugom i moćnom tradicijom hrišćanstva. Tako koncipirana dokolica u polisima je vezana za koncept elite. Ono što je zajednički imenitelj kroz sve te vekove i sve te promene mene jeste jedna gotovo banalna činjenica da je obrazovanje privilegija. Kao što je i stanje nadahnuća i inspiracije privilegija. Ono se verovatno može javiti i kod nekog ko je egzistencijalno ugrožen kao pobuna, mada i taj neko mora da ima nekakve talente, nekakve predispozicije. Inspiracija jeste jedan dodatni psihološki dobitak, jedna duševna i duhovna atmosfera iz koje se rađa nešto novo, nešto pozitivno, neki pomak u samom usavršavanju ličnosti, u nečemu što je kreativno. Problem sa degradacijom dokolice i svega što iz toga proizilazi, vidim kao proizvod masovne kulture i zloupotrebe medija. Svako dobro, počevši od običnog parčeta metala, od jednog noža, može se koristiti i u dobre i u loše svrhe. Masovna kultura je isprva demokratizovala samu kulturu i omogućila mnogim slojevima

as about which you'd say: 'Okay, see what you find interesting here. Try to find what you'd be interested in researching.' And then, they will already be sufficiently internalised and inspired, which you noticed well. Such students will be internalised, inspired to continue searching for this. Then we'll be able to see a product of their work and their learning in practice, eventually. So, inspiration might become a less elusive concept, but we'll be able to see it through such a learning process.

Aradi Vladimir Huba: A question for you, Damir: we can touch upon the notion of leisure, which spawns creativity, and where people start to create, get inspired. We can talk about that notion of leisure historically, because, earlier, in history, in antiquity, it actually meant thinking, creating, and in the modern age it lost this meaning, with work and industrialisation put in the foreground. Then it got a negative connotation. Leisure was associated with laziness. What do you have to say about leisure in terms of inspiration and motivation?

Damir Malešev: Thank you for the question Vladimir. A school setting would be the following: to start from some basic insights that the Western civilization inherits its spiritual profile from Greek philosophy and ancient spirituality in general, of course, in parallel with the long and powerful tradition of Christianity. Thus conceived leisure in the poleis was tied to the concept of the elite. What has been a common denominator throughout all those centuries and all changes is an almost banal fact that education is a privilege. As is the state of inspiration. It can probably happen with someone in a poor existential situation as a rebellion, although such a person would also need to have some talents, some predispositions. Inspiration is an additional psychological gain, a mental and spiritual atmosphere from which something new is born, something positive, a step forward in improving one's own self as a person in something, in something that is creative. The problem with the degradation of leisure and everything that comes from it, I see it as a product of mass

građana da participiraju u svetskoj duhovnoj baštini. Neko ko nigde ne može da ide, nema novca, nema uslova da poseti neku galeriju, neku izložbu, da nešto doživi, mogao je posredstvom masovne kulture da u tome učestvuje. Time se i proces obrazovanja obogatio konkretnim sadržajima. Sa druge strane, kada se masovna kultura počela u modernom kapitalizmu pojavljivati kao izvor profita, onda su se duhovne vrednosti, znači onaj elitizam koji vuče svoju zlatnu nit iz antičkih polisa, degradirale u svakodnevni proizvod za konzumiranje, i to je ono što mi onda nazivamo proizvodnjom kiča i neukusa, koji je tamna strana masovne kulture i demokratizacije kulture. Kao što je u informisanju, kao bitnom stubu demokratije, takozvano spinovanje tamna strana i predstavlja moćno oružje korupcije. Radeći u jednoj izvrsnoj gimnaziji, koja je ne samo visoko pozicionirana u Novom Sadu nego uopšte u Srbiji, koja je dobitnik Svetosavske nagrade, mi nastavnici stvarno smo pozvani da u najboljem smislu negujemo taj elitizam, i

pade mi na pamet, ako mogu još da dodam, jedan izraz koji ima psihološku težinu, a ne samo da bih povećao broj stranih izraza u ovoj diskusiji. To je fascinacija. Ta fascinacija, želja za kulturom, žar za znanjem ukoliko postoji, treba inicijalno da potiče od nastavnika, iz dobre volje, kao što roditelj želi svom detetu zdravlje i dobro. Škola je organski nastavak porodice. Tako da i taj obrazovni i edukativni sadržaj proizilazi iz dobre namere. Naravno, u svakodnevnom životu, energetski ne možemo uvek da blistamo, kao što ni svetski prvak u tenisu, ne može uvek da pobedi kao neki supermen. Ali, osnovna intencija škole, pogotovo rada u gimnaziji, je da se opravdaju svi resursi koji su nam pruženi, mogućnost da imamo svoj poziv; namerno kažem poziv, a ne posao, da onda što više tu pozitivnu motivaciju, kako je koleginica rekla, usmeravamo ka inspiraciji. Inspiracija je sam vrh. Tako se na pojedinačnom planu stvaraju talentovani, vredni pojedinci koji, ako se dobro pozicioniraju u društvu, onda emaniraju to svoje dobro i čine društvo ukupno boljim,

culture and the abuse of the media. Anything, like a simple piece of metal, a knife, can be used for both good and bad purposes. At first, mass culture democratised culture and enabled many social strata to participate in the world's spiritual heritage. Someone who couldn't visit a gallery, an exhibition, to experience something, due to a lack of money or conditions, could participate in it somehow through mass culture. Thus, the education process has been enriched with these concrete contents. On the other hand, when mass culture began to appear as a source of profit in modern capitalism, meaning that the spiritual values, that is, the elitism that draws its golden thread from the ancient poleis, got degraded into some everyday product for consumption and that is what we call production, for example, of kitsch and distasteful contents, which is the dark side of mass culture and the democratisation of culture. Just like the so-called spinning is the dark side of information dissemination as an important pillar of democracy, and it's a powerful weapon of corruption.

Having been working in an excellent grammar school that is not only highly positioned in Novi Sad but in Serbia in general, a school that has won the Saint Sava Award, we teachers are really invited to nurture the elitism in the best possible sense and an expression comes to my mind, if I may add, that has a psychological weight, not just to increase the number of foreign expressions in this discussion. It's fascination. Fascination with and desire for culture, zeal for knowledge, if that exists, should first come from the teacher, from the good will, as a parent wishes his child health and well-being. School is an organic continuation of the family. So, educational content comes from a good intention. Of course, in everyday life, we simply cannot always be energetically great, just as the world tennis champion from our country cannot always win like some kind of a superman. But, the basic intention of schools, especially working in a grammar school, is to justify all those resources that have been provided to us, the possibility to practice our calling there; I intentionally say calling,



4. ЕВРОПСКА
КОНФЕРЕНЦИЈА
ПОВЕЋАЊУМАНУЈСКИМ
И ЛОКАЛНИМ МЕДИЈАМА

društvo u kom deluju i rade.

Aradi Vladimir Huba: Mia, ovo je bio sad i slagvort za priču o komunikaciji. Dotakli smo se ovih pojmljiva i voleo bih da čujem od tebe kako ti kao gimnazijalka posmatraš odnos u medijima, medijsko okruženje i kako vidiš taj ogroman protok informacija i da li mediji uspešno uspevaju da sa svima iskommuniciraju informacije koje su im potrebne?

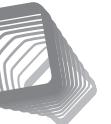
Mia Nedeljković: Pošto smo se već donekle uveli u ovu temu, po mom mišljenju, za medije je najbitnije da objektivno prenesu sve informacije koje imaju i da je glavni cilj da ta informacija bude svima dostupna i da svako može da je shvati na svoj način, i da taj osnovni produkt koji oni dobijaju bude objektivan i da budu činjenice. Pošto je protok informacija jako brz, svet je hao-tičniji i faktički je to jedna velika medijska trka gde se svi takmiče ko će prvi da prenese neku informaciju svojoj publici, naravno, i samim tim stvori svoju bazu. Ja mislim da je dosta teško koristiti inspiraciju u toj meri, već da oni više koriste motivaciju zato što moraju što brže, što



not work. To direct as much as possible, as my colleague has said, that positive motivation towards inspiration. Inspiration is the very top, isn't it? Thus, on an individual level you make talented, hard-working individuals, who, if they are positioned well in the society, emanate their virtue and make the society better overall, the society in which they act and work.

Aradi Vladimir Huba: Mia, this was now a kind of intro for the discussion about communication. We've touched upon these concepts, I'd like to hear from you how you, as a high school student, see attitudes in the media, the media environment and how you see this huge flow of information and whether the media succeed in communicating information to everyone who needs it?

Mia Nedeljković: Since we've already introduced this topic, I'd like to notice in regard to the media that, in my opinion, the most important thing is that they objectively convey all the information they have and that the main goal is to make the information available to everyone,



4th EUROPEAN CONFERENCE
DEVOTED TO MINORITY AND LOCAL MEDIA

više informacija da svojim čitaocima, slušaocima, gledaocima pruže, i samim tim moraju da se izbore protiv rutinskog procesa, znači da se motivišu da nastave, ali mislim da je inspiracija jako bitna za samu ideju jedne medijske kuće i da inspiracija stvara samu priču i da bez inspiracije ne bi bilo ni poente nekog medija ili bilo koga koželi da komunicira neku poruku. Tako da mislim da je inspiracija zapravo instigator svega toga, ali da motivacija najčešće drži taj proces na konstanti. Na inspiraciju se oslanja samo zbog ideje, zbog etičke strane, zbog principa, zbog stvari za koje ta priča stoji, a mislim da motivacija zapravo pokreće sve. Inicijalno, inspiracija je ta koja daje žar, a posle, iz potrebe da se izveštava brže, pravi ta gomila vesti. Time se gubi lepota ili svoj lični uvid koji bi neko napisao, ali mora da izbací vest što brže može.

Teže je osloniti se na inspiraciju pošto je nepredvidiva, ali mislim da ima više vrednosti zato što ona nama sama dođe. Ona nije tu da bismo mogli lakše da uradimo neki posao koji nekad možda i nećemo da uradimo ili koji nam

je teško trenutno da uradimo, već je ona nešto što bismo uradili čak i da imamo hiljadu drugih obaveza. Motivacija je nešto što nas tera da idemo dalje dok ne dođemo do tačke inspiracije gde dalje sve samo teče, i nema tolike potrebe za motivacijom.

Aradi Vladimir Huba: Prelazimo na drugo, takođe veoma bitno pitanje koje bih htelo da postavim svima vama. Prvo Vama Ljiljana, kao profesorki građanskog vaspitanja. Vi imate u školi pored samog građanskog vaspitanja, koji je isto bitan predmet, novouvedeni predmet medijska pismenost. Kako Vi doživljavate to kao profesor i Vi lično, kako vidite, u kom smeru se kreće? Postoje sada već dve, tri generacije kojima predajete taj predmet, da li se neki uticaj pravi i kako biste kritičko mišljenje inkorporirali u ovo pitanje?

Ljiljana Nikolić: Građansko vaspitanje je nešto što duži niz godina postoji u našem školstvu, ali pojavljuju se tu i neke nove teme. Jedna od jačih tema je upravo medijska pismenost. Zato smo njoj poklonili jedan poseban

so that everyone can understand it in their own way. But the basic product they get should be objective and factual. Now, because the flow of information is much faster, the world is more chaotic and it's actually a big media race where everyone competes to be the first to break a piece of news to their audience and, thus, create some audience base of its own. I think it's quite difficult to use inspiration much in this context, but they use motivation more because they have to provide as much information as possible to their readers, listeners, viewers, so they have to fight against this becoming a routine process, to motivate themselves to continue. But, I think that inspiration is very important for the very idea of a media house and that inspiration creates a story. Without inspiration there would be no point of the media or anyone who wants to communicate messages. So I think that inspiration is actually the instigator of all that, but that motivation usually keeps the process at some constant. Inspiration is relied on for ideas, and for the ethical side, for principles, for some

things that the story stands for, and I think that motivation actually drives everything.

Initially, the inspiration is that which sparks things, and then, out of the need to report faster, a load of news is made. But the beauty or some personal insight is lost. Personal touch is sacrificed to get the news out as fast as possible.

I think it's harder to rely on inspiration because it's unpredictable, but I think it's more valuable as it comes to us on its own. It's not there to make it easier for us to do something that sometimes we may not even want to do or that's difficult for us to do at the moment, but something we would do even if we had a thousand other obligations. Motivation is something that makes us go further until we reach that point of inspiration where everything just flows on, and there is not much need for motivation.

Aradi Vladimir Huba: Let us move on to another, equally important question that I'd like to ask all of you. First of all, Ljiljana, besides teaching civic education, which is a very important subject, you also teach the newly introduced

predmet, jedan novi predmet koji se uveo u sve gimnazije u Srbiji. Ali, mi ga i dalje radimo i u građanskom. Zašto? Zato što je to jedna veoma velika i veoma važna tema. U čemu je njena važnost? Važnost je u tome što je informacija trenutno dostupna na svakom mestu u svakom momentu. Druga stvar je što su generacije naših učenika, generacije koje koriste različite tehnologije, te su im informacije u svakom momentu dostupne. Šta data informacija sadrži, da li je to prava informacija? Šta je suština i kako važno u medijskoj pismenosti? Prepoznati šta ti je poslato putem informacije. Nema čarobne formule, da ja njih naučim kako bi oni trebali da percipiraju poruke. I ja sama učim. Ja sama sebe stalno treniram da vidim šta sam dobila, kakva je ta informacija, ko mi ju je poslao, šta je želeo sa tom informacijom. Ta pitanja predočavam i đacima. Potenciram kritičko mišljenje. Sada idemo ka tome da kritičko razmišljanje razvijamo kod mlađih i to je jako važno kod medijske pismenosti. Ne možete biti medijski pismeni ako nemate kritičkog mišljenja.

Aradi Vladimir Huba: Mia, kako vidiš važnost medijske pismenosti i koliko, kao gimnazijalka, možeš da zaključiš koliko su tvoji vršnjaci, naši vršnjaci, medijski pismeni? Koliko ih zanima medijska situacija, koliko se interesuju, odakle prikupljaju informacije?

Mia Nedeljković: Već sam pomenula objektivnost. Svi znamo da je nemoguće biti 100% objektivan, pa samim tim treba da se pouzdamo i sami u sebe i da shvatimo da sve što se napiše i sve što se plasira ima svoj razlog, samo zavisi od koga dolazi. Od kada je počela digitalizacija i mediji su mnogo više dostupni svima, znači da su inkluzivni i naša generacija se najviše informiše preko društvenih mreža, što je sa jedne strane dobro, zato što među prvima dobijamo sve informacije, ali takođe postoji problem lažnih vesti, koje mnogi od nas ne mogu da prepoznaju, zato što se informišu iz samo jednog izvora, što je loše. Po mom mišljenju – trebali bi smo da znamo da ne treba da se informišemo iz samo jednog izvora i sve što nam je dato treba da analiziramo šta zapra-

subject of media literacy. How do you perceive it as a teacher and you personally, how do you see it, which direction does it go in? You have taught this subject to two or three generations now, so has it made an impact of any kind and how would you incorporate critical thinking into this issue?

Ljiljana Nikolić: Civic education is something that has been present in our schools for many years now, but some new topics are emerging. One of the major topics is media literacy. That is why we singled it out as a separate subject, a new one, introduced in all grammar schools in Serbia. But we still cover it in civic education as well. Why? Because it's a very big and very important topic. What is its importance? The importance lies in the fact that information is currently available everywhere and all the time. The other thing is that generations of our students use different technologies, and information is there for them at all times.

What does the information contain, is it true information? What is essential in media litera-

cy? To recognise what was sent to you through the information. There is no magic formula, so in order to teach them how to perceive messages, I learn myself. I constantly train myself to see what I got, what the information is, who sent it to me, what the intention is. I present the same questions to the pupils. What I emphasise is critical thinking. Now we are aiming to develop critical thinking in young people, and that is very important in media literacy. So, you can't be media literate if you don't have critical thinking, otherwise you accept any information you get, and then it can lead you to do something you shouldn't.

Aradi Vladimir Huba: Mia, how do you see the importance of media literacy and, as a high school student, how literate do you think your peers are, our peers I mean? How interested are they in the media situation, how much are they interested in where they get information from?

Mia Nedeljković: I've already mentioned objectivity. We all know that it's impossible to be 100% objective, so we need to rely on ourselves

vo znači. Da mi sami vidimo da li to ima neku vrednost za nas ili za neku grupu ljudi i da znamo da prepoznamo da li je to validna informacija i da znamo odakle da se informišemo. U svakom slučaju, korisno je poređiti izvore, po mom mišljenju.

Aradi Vladimir Huba: Primetio sam jednu jako zanimljivu stvar: ima naravno različitih portala, koje pratimo na Instagramu i onda u storiju prevučemo i uđemo u vest. Međutim, mim stranice su postale jako jake na društvenim mrežama i ljudi koji su admini tih mim stranica plasiraju priče koje oni smatraju da su bitne da se prenesu, a ne prenose se u medijima. Počinju da ih kače na storije i da izveštavaju o tome. To je prvo krenulo kao šala, i oni su stekli izvesnu publiku. Bilo je već dosta tema o kojima se nije pisalo u medijima, koje su izašle u javnost kroz mim stranice, jer one imaju kulturna praćenja. Tu su i šale i sve ostalo, pa su zanimljive, ali onda kad iznesu neku vest, mnogo više veruju tom jednom čoveku- adminu, koji je to izbacio, nego portalima ili drugim izvorima

ma informacija. To bih pomenuo kao još jedan fenomen. Kada su bili protesti, na primer, mogao si da vidiš gro sliku i pročitaš lične uvide učesnika koji nisu mogli da stignu u medije.

Ljiljana Nikolić: Upravo to što si rekao mene vraća na zaključak da smo jako malo medijski obrazovani. Ne možemo jednom izvoru dati toliku važnost. Moramo videti ko je taj izvor i na osnovu čega je taj mim izbačen, na osnovu čega admin mim stranice iznosi tu informaciju. Medijska nepismenost je dovela do toga da oni imaju toliko pregleda i da im se poklanja tako velika pažnja.

Aradi Vladimir Huba: Profesorka Jelena, kako vi vidite ovo pitanje medijske pismenosti i kako sociološki posmatrate taj pojam?

Jelena Knežević: Koleginica je odlično započela temu, jer upravo ona sa učenicima radi predmet „medijska pismenost“. Mislim da je izuzetno značajno imati takav predmet u školama. Da bi ste bili medijski pismeni, potrebno je da imate čitav spektar znanja i veština, kako biste mogli bilo koju lažnu vest koja vas

and understand that there's a reason behind everything that's written and everything that's offered, it just depends on where it comes from. In the era of digitalisation, the media are much more accessible to everyone, they are inclusive and our generation is mostly informed through social networks, which is good on the one hand, because we get all information first, but there is also the issue of fake news that many of us cannot recognise because there is only one source of information, which is bad in terms of media literacy. In my opinion, we should know that one source of information is not good enough and we need to get educated to know what everything offered to us actually means. To see for ourselves whether it has any value for us or for a group of people and to know how to recognise whether it's valid information and to know where to get information. In any case, it's useful to compare several sources, in my opinion.

Aradi Vladimir Huba: I've noticed a very interesting thing: there are different portals, which are followed on Instagram and then through a

story you enter news. However, meme pages but some mime pages have become very strong on social media indeed. Now the people who are admins of such mime pages publish things that they think are important, but the media don't publish them. They upload stories and reporting on them. It started as a joke at first, but they've attracted audience. There have been many topics not written about in the media that have come out through such mime pages because they got cult followings. There are jokes and it's all interesting for people, but then when there is a piece of news delivered there, they trust this one man-admin who broke it much more than portals or other sources of information. Well, I'd add this as another phenomenon. When there were protests, for example, there were loads of pictures and some personal insights of various people from the protests you could read about there, but you couldn't reach the traditional media.

Ljiljana Nikolić: What you've just said leads me to conclude something from the very begin-

okružuje, o tome je Mia odlično govorila, da se informacije šire brzo, da ih je mnogo, niste sigurni šta je to što vas okružuje u tom moru, pregršt je stvari koje konstantno saznajete. Medijska pismenost jeste vaše oruđe, sito, da možete da vidite šta je to lažno, a šta je istinito u onome što vi saznajete, što čitate, što gledate u medijima. Mi smo na indeksu medijske pismenosti u 2018. godini bili negde na dnu liste. Kako to poboljšati? Medijsku pismenost, prvenstveno kao sociolog posmatram kroz to gde postoji prostor da obrazovni sistem posveti više pažnje predmetu medijska pismenost gde će moći da doprinese razvoju logičkog i kritičkog mišljenja, gde ćete moći učenika da usmerite na to kako da pravilno misli, kako da se postavi prema informacijama, a onda ćete dodatno moći sociološkom imaginacijom da učenika ili jednog mladog čoveka, da usmerite na to kako da stekne pregršt znanja i veština da bi mogao biti medijski pismen. U tom smislu pravim korelaciju između obrazovanja i medijske pismenosti. Nužno je, da biste mogli

da znate da li je vest ispravna, na koji način da proverite njenu ispravnost, kako da je tumačite i analizirate mim kulturu koja je sada u ekspanziji. Takođe imamo i klik-bejt naslove – foto, video, nećete verovati, gde je potrebno da samo na osnovu naslova tumačimo kontekst, bez da uopšte pročitamo vest. Značajno je biti obrazovan u tom širem pogledu gde možemo kritički da mislimo, da imamo logiku zaključivanja, da dobro poznajemo prilike, zapravo, da budemo politički pismeni, pre svega, kako bi smo mogli u demokratskom društvu, gde se od nas očekuje da smo medijski pismeni pojedinac-građanin, da možemo da donosimo samostalno svoje odluke, pri tom da politički participiramo. Ne možemo sve to ako nismo medijski pismeni.

Medijsku pismenost vidim isključivo kao skup kompetencija, veština čoveka, koji u jednom demokratskom društvu može da participira politički, može da na osnovu svoje medijske pismenosti uviđa društvene probleme ili da može da bilo koju društvenu pojavu isprati kroz medije i

ning: that we have low media literacy. We cannot give such importance to one single source. We have to see who that source is and the basis of the launched meme, what the offered information is based on. Media illiteracy has led to their having such large number of views and so much attention.

Aradi Vladimir Huba: Jelena, how you see this media literacy issue and how you view this notion from the sociological point of view?

Jelena Knežević: My colleague has initiated the topic well because she's working with students on the subject of media literacy. I think it's extremely important to have such a subject in schools. In order to be media literate, you need to have a whole range of knowledge and skills necessary for you to be able to identify false news. Mia's pointed it out well: information spreads fast, there is a lot of it, you are not sure about what exactly surrounds you in that ocean, multitude of things that you are constantly hearing about. Media literacy is your tool, a sieve to show you what's false and what's true in what

you find about, in what you read about, what you see in the media. We were somewhere at the bottom of the media literacy index list in 2018. How to improve it? Speaking as a sociologist, in regard to media literacy, I look at a possible space for the education system to introduce and pay much more attention to a subject like media literacy, where it will contribute to development of logical and critical thinking, where you will be able to direct the students on how to think properly, how to take a position in regard to information, and then you will additionally be able to direct a student or a young person sociologically, with sociological imagination, on how to acquire all the knowledge and skills needed to be media literate. In these terms, I'm correlating education and media literacy. It's necessary to be capable of knowing if a piece of news is true, how to check its validity, how to interpret and analyse it, the meme culture that's now spreading. We also have click-bait headlines – photos, videos, unbelievable, where we need to interpret the context only on the basis of headline,

da ima kritički stav o tome što čita.

Aradi Vladimir Huba: Damire, isto pitanje: kako vi dojmite sve ovo, odnos ovog fenomena, mim stranica o kojima smo pričali i društvenih mreža, šta imate da kažete na to?

Damir Malešev: Najveći kvalitet i najveću samosvest možemo dobiti tek ako obrazovanje posmatramo integralno, i da bi se bilo u nekoj životnoj dobi medijski pismen, potrebno je da celokupno vaspitanje od kućne atmosfere, od negovanja porodičnih vrednosti, entuzijazma za pravdu uopšte, od formiranja karaktera, pa onda edukacijski sticanje intelektualnih veština, sve je to, kako bi to moderni pedagozi rekli, celoživotni projekat. Taj proces se sprovođi praktično od zabavišta. Kultura mišljenja doživljava svoju kulminaciju kada u logici učite o logičkim greškama i kroz mnoge predmete treba taj sadržaj da bude provučen. Razmišljam sada na koji način bi savremeno društvo trebalo da neguje politički pluralizam. Mislim da su škole to mesto i da bi građansko vaspitanje trebalo da ima mnogo značajniju ulogu. Takođe

smatram da je za mlade ljude koji su punoletni, da je psihologija, naročito socijalna psihologija veoma bitan predmet. Mislim da bi trebalo da Ministarstvo obrazovanja ima malo više sluha za potrebe mladog obrazovanog čoveka. Kada steknemo i kada negujemo u sebi istinoljubljivost, pravdoljubljivost, intelektualnu sumnjičavost koja je konstruktivna, ne neka cinična, ne nihilistička, onda smo kao dobar vozač – u stanju da u raznim situacijama, i na društvenim mrežama i u drugim kontekstima, pokažemo da smo funkcionalno medijski pismeni. Iznenadiće nas novi konteksti, nove platforme, nove ideje, mnoge reklamne poruke, ali mi smo spremni, kao neko ko dugo godina trenira neku borilačku veštinu i onda je za razne situacije spreman, samovestan, ima brzinu refleksa, samopouzdanje, ima fizičku kondiciju. Sve ovo govorim kao neku analogiju. Tome treba jako, jako mnogo vremena posvetiti. Mislim da dosta toga zavisi i od rada u školi i od sekcija. Frapirao sam se čuvši da će predmet ustav i pravo građana biti tako degradiran. Mislim da je to isto nasušna

without reading the news at all. It's important to be educated in this broader sense where we can think critically, apply logical reasoning, to be politically literate, above all, so that we can make our own decisions in democratic society, where we are expected to be media literate individuals-members of the society, participating politically. We can't do all this if we are not media literate. I see media literacy exclusively as a set of competencies, skills of a person who is capable of political participation in a democratic society, a person who can notice social issues and is able to follow social phenomena in the media on the basis of his or her media literacy, but with a critical attitude towards the content.

Aradi Vladimir Huba: Damir, the same question: how do you see all this and this phenomenon, these meme pages that we've been talking about and social networks in general, what do you have to say about that?

Damir Malešev: We can achieve the greatest quality and the greatest self-awareness only if we look at education integrally. In order to be

media literate at a certain age, one needs the entirety of upbringing, including atmosphere at home, honing the basic, family values, enthusiasm for justice as such, formation of character, educational acquisition of intellectual skills. All this is, as modern pedagogues would say, a lifelong project. This is implemented practically from kindergarten. The culture of thinking culminates when you learn about logical mistakes within the study of logic, but that content needs to be incorporated through many other subjects as well. How should a modern society nurture political pluralism? I think schools are that place, and that civic education could play a much more important role in school. I also think that for young people who are of age, that psychology, especially in regard to social psychology, it is a very important subject. I think the Ministry of Education should be a little more sensitive to the needs of a young educated person. When we acquire, when we cultivate in ourselves truthfulness, righteousness, intellectual suspicion of a constructive kind, not cynical, not nihilistic, then

potreba savremenog mladog čoveka da razume kičmeni stub državnog uređenja. Mnogo se na tome mora raditi, kao u vrhunskom sportu, to se od malena trenira godinama da bi se uspešno i pobedonosno igralo.

Aradi Vladimir Huba: Čitao sam jednu studiju iz 2019. godine na temu medijske pismenosti. Preko 1 100 ljudi je anketirano i ustavili su da nam je indeks medijske pismenosti bio čak iznad proseka u Evropi. Čitam različite statistike i stvarno, kada se vidi odakle različite generacije primaju vesti, jasno je da zaista prelazimo svi na digitalno, a tu je onda i drugi problem, što se novije generacije sve manje interesuju za politiku. Prve tri teme za generaciju zed (Z): prva tema je bila sport, muzika, lepotica i zdravlje kao treća. Dok su, na primer, milenijalci imali na drugom mestu politiku, generacija iks (X) na prvom mestu, a bejbi bumeri, kako ih zovu, su isto imali na prvom mestu politiku. To su zaokružili kao najbitniju stvar. Tako da, isto što ste rekli za predmet ustav i pravo građana, to je takođe problem političke

pismenosti.

Jelena Knežević: Da, odlično si to rekao. Tu bih se nadovezala na kolegu, u kojoj meri se vidi odnos ka tome da jedan mlad čovek treba da je politički osvešten i pismen. Kada uporedimo odnos prema predmetu ustav i pravo građana koji je fundamentalan za shvatanje političkog života i političkog funkcionisanja, i kada ti govorиш kako je generacijski teklo zanimanje za određene teme, mislim da je tu stvar konteksta. Društveno-istorijski kontekst u kom se trenutno nalazimo je takav da su tehnologije postale veoma moćne, digitalna revolucija se dogodila, imamo ekspanziju tehnologija, okrećemo se društvenim mrežama. Pre dvadeset, trideset godina imali smo drugačiji istorijski kontekst u kom su generacije bile zainteresovanije za politička zbivanja, jer smo imali ratove 90-ih. Sva ta društvena previranja i ogromne društvene promene koje su se dešavale, pa su se samim tim za politiku na nekom direktnom nivou građani više interesovali, jer su i participirali direktno u njoj. Sada imamo

we are like a good driver – able to prove ourselves as functionally media literate in various situations, on social networks and in other contexts. We'll be surprised by new contexts, new platforms, new ideas, many advertising messages, but we'll be prepared, like someone training martial arts for many years and then he is prepared for various situations, he's self-aware, has reflex speed, is self-confident, is in good physical condition. I say all this as an analogy. It takes a very, very long time and dedication. I think a lot depends on the work in schools, on school clubs. Speaking of that, I was shocked to hear that the subject Constitution and citizens' rights will be so degraded. I think that this is also an essential need of a modern young person to understand this backbone of the state system. A lot of work is being done like in top sport: one trains from an early age in order to play successfully and be victorious.

Aradi Vladimir Huba: I've read about a study that was done on the topic of media literacy, I think that it was in 2019, which included over

1100 people, where it was found that our media literacy index was above the average in Europe. I've read various statistics and really, when you look at different generations, where they get their news, we're really all switching to the digital media. And there is another problem with younger generations being less and less interested in politics. The first three topics for Generation Z: the first was sports, then music and beauty and health as the third. While, for example, Millennials had politics in the second place, Generation X in the first place, and Baby-boomers, as they are called, also had politics in the first place. They marked it as the most important thing. So, in regard to what you've said about the school subject Constitution and citizens' rights and its degradation, there is also the problem of political literacy.

Jelena Knežević: Yes, nicely put. I'd like to follow up on what my colleague has said, this reflects the fact that a young person should be politically aware and literate. When we compare the attitude to the school subject Constitution



drugačije okolnosti, ali imamo i nerazumevanje građana šta politika znači. Politika se shvata kao apstraktan pojam koji je potpuno izvan nas i u kojem mi ne možemo da učestvujemo, da je politika zapravo negde u skupštinama, da je politika samo jedan demokratski proces izbora gde vi glasate ili odlazite da glasate da samo date poverenje nekom ko će vas predstavljati u skupštini. Ne shvata se da je politika društveno delanje koje je svakodnevno i da mi svakodnevno politički možemo da delamo, i zato je ona povezana sa medijskom, ali i političkom pismenošću. Bitno je da ste medijski i politički pismeni da biste mogli da participirate u društvu, kao neko ko ima odgovoran stav i kao neko ko bi mogao da učestvuje i da razume svakodnevni proces politike i kulture u medijima. Tu se vraćamo na odgovornost države, gde je potrebno da pošalje jasnú poruku da je bitno da si politički pismen. Poslednji popis stanovništva iz 2011. godine, to sam se setila jer je kolega Damir imao odličnu metaforu, 60%, ako se ne varam, je bilo funkcionalno

nepismenih građana, a samo 6% visokoobrazovanih. To je društvena struktura obrazovanja koja vam jasno već govori gde se otprilike nalazimo. Mislim da je nužno i potrebno da to pospešimo, a na nama je prvi stepen odgovornosti, da utičemo na mlade ljudi sa kojima smo svakodnevno u komunikaciji. Kako da na njih prenesemo tu ideju da je značajno biti politički i medijski pismen i da je značajno biti obrazovan kako bi mogao u tom, sada postindustrijском društvu, da živiš kao osvešćeni građanin.

Mia Nedeljković: Takođe u ovom periodu, neke važne priče ostaju neiskomunicirane, zato što je tok prenošenja informacija jako ubrzan i sve je haotično. Teško je ostati aktuelan, treba ljudi zainteresovati za neku temu i probuditi interesovanje u njima i inspirisati ih, zato što je inspiracija mnogo trajnija i nešto je što živi sa nama. Na časovima filozofije smo učili da je zapravo najinteligentniji čovek onaj koji zna koliko ne zna i koji uvek želi da proširi svoje vidokruge i koji želi da sazna nove stvari, koji će priznati da ne zna i koji će naučiti iz svojih grešaka ili

and citizens' rights that is fundamental for understanding political life and political functioning, and when you speak about the shifts in generational interest in certain topics, I think it's a matter of context. In the current socio-historical context technologies have become very powerful, the digital revolution has happened, we have the expansion of technologies, we're turning to social networks. Twenty or thirty years ago, there was a much different historical context in which generations were more interested in the political events, because there were wars of the 90s, the social turmoil and huge social changes that took place, and the citizens were interested in politics on a direct level, because they participated directly in it. Now, we have different circumstances, but I think that people in our society don't really understand what politics means. Politics is seen as an abstract concept completely outside of us and such that we cannot participate in, that politics is actually happening in the assemblies and parliaments, that politics is just a democratic election process where you

vote only to give your trust to someone who will represent you in the assembly/parliament. It's not understood that politics is an everyday social activity and that we can act politically every day, and that's why it's connected with media and political literacy. It's important that you're media and politically literate to be able to participate in the society, as someone who has a responsible attitude and as someone who could participate, with full understanding of the political and cultural processes in the media. We come back to the responsibility of the state where it must send a clear message that it's important to be politically literate. In the last census from 2011, I remembered that because my colleague Damir had the great metaphor, 60% were functionally illiterate citizens, and only 6% only highly educated. This is an educational social structure that tells you clearly where we are. I think it's now necessary to improve something like that, and we have the first degree of responsibility to influence young people we communicate with every day. How to impart the idea that



stalno tražiti načine da se unapredi i nikada ne misli da je dostigao vrh. Mislim da je bitno ljudi zainteresovati i pozvati ih na njihovu savest da oni shvate koliko je bitno da znaju svoja prava, da znaju svoje dužnosti, da znaju da procene informacije koje dobijaju i da znaju odakle dolaze. Mislim da je potrebno da i jedna i druga strana, znači i osobe koje plasiraju medijski sadržaj i osobe koje ga primaju, budu svesne svojih uloga. Treba da znamo da je u našu korist da mi znamo istinu i da se mi njome služimo savesno.

Aradi Vladimir Huba: Ovo je super zaključak. Hvala ti. Kao završnicu diskusije želeo bih da prokomentarišemo sam naziv konferencije a to je *Budućnost i komunikacija*. Kako vi vidite budućnost? Kako će se kretati mediji, informacije, šta mislite? Da li idemo, da li smo na dobrom putu ili ne baš? I kako bismo na to mogli da utičemo?

Damir Malešev: Moramo zaviriti u savremene tehnologije koje su gotovo na granici naučne fantastike. Mogućnost da se virtuelno falsificuje stvarnost je fantastična. To smo videli i u

filmovima, praktično ako neko skenira vaš glas kao recimo u filmu *Nemoguća misija*, može da falsificuje vaš izričaj, i sada mogu da odnesem na sud da sam navodno sa vama razgovarao telefonom i vi ste rekli niz komprimitujućih stvari. Isto se može uraditi i sa vizuelnim. To je zastrašujuće i mislim da, kao u nekakvoj borbi krijumčara i švercera, stalno moramo biti budni i upoznavati se i sa novim tehnologijama i njihovim mogućnostima. A ono što je bazično, što treba da krene iz porodice i zabavišta, to je entuzijazam za kulturu. Mislim, treba čestite ljudе izgrađivati, jer čestit čovek će imati potrebu za istinom, prezirati laž i neće biti lenj da istražuje. Znam da su to ideali, lako je to reći. Upravo takve zadatke treba sebi postaviti. Svaki drugi, polovičan zadatak ili neki konformizam, dovešće do potpunog haosa. Da ne budem sada kao teoretičar zavere, dovešće do neke orvelovske situacije, gde će ljudi prodati svoju slobodu. Škola ima ogroman značaj. Obrazovanje je bitno. Parafrazirao bih genijalnog profesora Miodraga Zeca, koji je profesor eko-

it's important to be politically and media literate and that it's important to be educated so that you can live in our post-industrial society as an enlightened citizen.

Mia Nedeljković: In this period some important stories remain uncommunicated, because the flow of information is very fast and everything is chaotic. It's hard to stay current and to arouse audience interest in a topic, and inspire them because the inspiration is much more lasting and is something that lives with us. We learned in philosophy classes that the most intelligent man is the one who knows how much he doesn't know and who always wants to expand his horizons and who wants to learn new things, who'll admit that he doesn't know everything and who will learn from his mistakes or constantly seek self-improvement and never think he's reached his best. I think it's important to make people interested and show them and appeal to their conscience so that they understand how important it is to know their rights, to know their duties, to know how to evaluate

the information they receive and to know where they come from. I think that it's necessary for both sides, that is, the people who place media content and the people who receive it to be aware of their roles. We need to know that it's in our best interest to know the truth and to use it conscientiously.

Aradi Vladimir Huba: This is a great conclusion. Thank you. As a conclusion of this discussion, I'd just like you to comment on the very name of this conference, which is *The Future and Communication*. How do you see the future? Where will the media, information, go from here, what do you think? Are we on the right track or not? And how might we influence that?

Damir Malešev: We need to take a look at modern technologies that are almost on the verge of science fiction. The possibility of virtually falsifying reality is fantastic. We've seen that in the movies, practically, if someone scans your voice, like in the film 'Mission Impossible', they can actually fake, falsify your pronunciation, and now I can take to court that recording, saying

nomije sa огромним kulturološkim znanjem, poznavanjem filozofije i pre svega političke ekonomije, koji kaže: „Koje zgrade treba da budu najviše? Pa, univerziteti!“ Za prosperitet jednog društva, obrazovanje je ključno.

Jelena Knežević: Moja završna reč je poziv na odgovornost. Mi ne možemo da utičemo na to da li će novinari da poštuju kodeks i da etički, profesionalno postupaju u svojoj težnji da obaveste javnost i da je interes javnosti da ima ispravnu informaciju, iznad svakog drugog interesa.

Odgovornost je na nama da u obrazovnom procesu ponudimo pregršt informacija, tako da učenici aktivno učestvuju u procesu učenja i da ih motivišemo da promišljaju i da ih ospobimo da u medijskom moru mogu da se snade. Sasvim sigurno će tehnologije nastaviti da se razvijaju. Na nama je da učestvujemo na jedan pošten način, gde ćemo nekoga obrazovati da u digitalnom svetu može da se snađe. Da može da shvati informaciju na ispravan način, da kritički da razmišlja, i da ima aktivan odnos

ka tome gde će na osnovu svojih prethodnih znanja moći da dela i da analizira ispravno.

Ljiljana Nikolić: Dodala bih da je akcenat na tehnologiji. Zašto? Zato što je vrlo pristupačna svima u svakom momentu. Do mladog čoveka je vrlo lako doći. Tehnologija je ušla i u njihove živote i našla način da njima plasira određene vesti. Čak i kada je vest sa drugog kraja sveta, ona trenutno može da dođe nas.

Mia Nedeljković: Bitno je imati zdrav skepticitam u određenoj meri, zato što nikad ne možemo da znamo da li je nešto 100% istina ako ne proverimo. Takođe, prokomentarisala bih femonen: jedan čovek – jedan medij, jedna stranica – jedan medij. Zato što uloga medija jeste da komunicira informaciju. Na primer, ja sutra mogu da napravim stranicu i pričam šta hoću, što je naravno mač sa dve oštice, pošto to još više odmaže objektivnosti. Sa druge strane, imamo više dostupnih izvora, što je još bolje, jer možemo sa više strana da se informišemo, ali složila bih se sa svima da je najbitnije proveriti informaciju i ne biti usko vezan samo za jedan izvor.

that I supposedly spoke on the phone with you and you said a series of compromising things. The same can be done with the visual content. It's frightening and I think that, as in a fight with smugglers and fraudsters, we must constantly be vigilant and get acquainted with new technologies and their possibilities. And, what is basic, what should start from family and kindergarten, is enthusiasm for culture. I mean, you just need to make honest people because an honest person will need the truth, despise lies and will not be lazy to explore. I know these are ideals, easy to say. But, these are the only tasks one should set for oneself. Every other, half-hearted task or conformism leads, will lead to a complete chaos. I don't want to sound like a conspiracy theorist, but it would lead to an Orwellian situation. Where people will simply sell their freedom out.

The school has a huge significance. Education does matter. I'd paraphrase the brilliant professor Miodrag Zec, who is an economics professor with a huge knowledge of culture, knowledge of philosophy and, above all, political economy,

who says: 'Which buildings should be the tallest? – Universities.' Education is the key to the prosperity of a society.

Jelena Knežević: The final word of mine would be more of a call to responsibility. We cannot influence whether journalists will respect the code and act ethically, professionally in their efforts to inform the public where the public interest in receiving true information is above any other interest. But, it's our responsibility to offer a lot of information in educational process, and offer our pupils an active participation in the learning process and motivate them to think, to enable them to cope with the media abundance. Technologies will certainly continue to evolve. It's up to us to participate in an honest way where we will educate someone so they can find their way around in that digital world. To be able to understand information properly, to be able to think critically, and to have an active attitude towards where, based on their previous knowledge, they will be able to act and analyse properly.



Ljiljana Nikolić: I could just add that technology lies in the core of it. Why? Because it's very accessible now to everyone, always. It's very easy to reach young people. Technology has entered their lives and found a way to reach them with news. Even if the news is from the other side of the world, it can reach us in the matter of seconds.

Mia Nedeljković: It's important to have healthy skepticism to a certain extent because we can never know if something is 100% true if we don't check. Also, I'd like to comment on the phenomenon: one man – one media. One page – one media. Because the role of the media is to communicate information. For example, tomorrow I can make a page and say what I want, which is of course a double-edged sword, since it further jeopardises objectivity. On the other hand, we have more available sources, which is better because we can get information from several sides, but I agree with everyone that the most important thing is to check the information and not rely on just one source.



UVODNO PREDAVANJE / INTRODUCTORY LECTURE

OTVORENI GRAD-INOVACIJE U KULTURI

OPEN CITY – INNOVATIONS IN CULTURE



BILJANA MICKOV
(NOVI SAD - REMS)



Kulturolog, Univerzitet u Remsu/Sorbona,
Francuska

A Culture Researcher,
University of Reims/the Sorbonne, France

Ja sam Biljana Mickov, kulturolog koji se već duži niz godina bavi razvojem kulturnih politika na nivou grada. Veoma mi je velika čast da budem deo IV Evropske konferencije manjinskih i lokalnih medija u Novom Sadu. Zašto su kulturne politike i sam razvoj kulturnih politika važne objasniću kroz ovu, verujem, zanimljivu prezentaciju koja ima evropski koncept.

Naziv mog današnjeg izlaganja je *Novi pojam inovativnog, odnosno, otvorenog grada*. Kada govorimo o gradu, moramo podrazumevati grad kao kvalitet života. U tom konceptu važno je postaviti kulturu u centar razvoja jednog grada, što se dešava i kod nas u Novom Sadu sa projektom Evropske prestonice kulture 2022. Ono što želim da istaknem ovom prezentacijom je da živimo u veoma ubrzanim vremenu i da su inovacije neminovnost. Kada kažem inovacije su neminovnost mislim da je razvoj tehnologije toliko ubrzan da nas tera da se unapređujemo kroz kreativne procese. Same inovacije dokazuju i podstiču kreativni sektor

u svim pravcima, a podrazumevaju novine u procesima, servisima i efektivan su način da se nešto uradi. Neki noviji evropski teoretičari smatraju da su inovacije više ekonomski, društvene prirode, pre nego tehnološki termin. Mislim da su usko povezane i da se baš jako prepliću. Ako pogledamo sektor kulture, veoma su važne jer kultura treba da bude centar razvoja jednog grada i jednog društva. Same inovacije doprinose da razvoj kulture u globalnim gradovima postane vidljiviji, takođe postavlja građane u centar razvoja procesa, dozvoljavajući im da sami kreiraju inovacije i na taj način podstiču novi fenomen koji se sada javlja sve više i više u Evropi i globalno, pod nazivom „Otvoreni grad“.

Kultura je deo javnih politika i toga moramo da se držimo. Važno je za promociju umetnosti koja reflektuje razvoj i modernizaciju sredine, vezu sa drugim kulturama u okolini i šire u svetu. Razvoj kulture je poslednjih deset godina sve više povezan i umrežen. Konstantan proces preispitivanja i premišljanja invencija

Iam Biljana Mickov, a culture researcher exploring the development of cultural policies at the city level for many years. It's a great honour for me to take part in the fourth European conference of local and minority media in Novi Sad. I'll explain why cultural policies and their development are important through this, I believe, interesting presentation with a European concept.

The title of my presentation today is *The New Innovative/Open City Concept*. In this sense we understand the city as quality of life. The concept gives culture the central position in city development, which is happening in Novi Sad under the project of the European Capital of Culture 2022. In this presentation I want to emphasise that we live in a very fast-paced time and that innovations are inevitable. This means that the development of technology is so accelerated that it simply forces us to improve through creative processes. Innovations as such demonstrate and encourage the creative sector in all directions, and include innovations in process-

es, services and effective ways to do something. Some modern European theorists believe that innovations are more economic and social in nature than a technological term. I think they are closely related and quite intertwined. If we take a look at the cultural sector, they are very important because culture is supposed to be at the heart of the development of a city and a society. Innovations contribute to making the development of culture in global cities more visible, it also puts citizens at the centre of the developmental process by allowing them to create innovations themselves thus facilitating the recently coined 'open city', a term used more and more in Europe and globally.

Culture is part of public policies and we must stick to it. It's important for promoting the art that reflects the development and modernisation of the social environment, and connecting with other cultures in the region and the world. The development of culture has become more connected and networked in the last ten years. The constant process of re-examining and re-



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POSVEĆENA MAMULJIKIM
I LOKALNIM MEDIJIMA

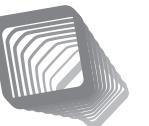
i obnavljanja trebalo bi da predstavlja suštinu kulturnih politika jednog grada, jer je to zai- sta jedini mehanizam koji pravilno odražava i prati dinamičnost stalne promene prisutne u globalnoj kulturi. U ovom konceptu grada i kulturnih politika mediji imaju veliku ulogu jer sa pravilno postavljenom kulturnom politi- kom, mediji i komunikacija imaju mnogo jaču slobodu i veću demokratičnost.

Većina evropskih gradova zasniva svoju kulturnu politiku na četiri ključna principa, to su: kulturni identitet, kulturna raznolikost, stva- ralaštvo i participacija građana u kulturnom životu.

Strategija razvoja kulture trebalo bi da obez- bedi da se svi ovi principi međusobno prepliću i te strategije moraju stalno da se obnavljaju, čak na primer, strategije inovativnih gradova se obnavljaju na svake dve godine. Prethodno sam navela da su inovacije toliko ubrzane da je to proces koji mi moramo da pratimo. Kao što se dešava sad i kod nas, u Novom Sadu, a i u drugim evropskim gradovima - kasnije ću



thinking innovation and regeneration should be the essence of a city's cultural policies, because it's really the only mechanism that properly re- flects and follows the dynamics of constantly changing global culture. In this concept of the city and cultural policies, the media have a ma- jor role because with a properly established cul- tural policy, the media and communication have a much stronger freedom and greater democ- racy. Most European cities base their cultural policies on four key principles, namely: cultural identity, cultural diversity, creativity and citizen participation in cultural life. A cultural develop- ment strategy should ensure that all these prin- ciples are intertwined while the strategies must be constantly revisited. For example, the strate- gies of innovative cities are reviewed every two years. As I've already said, innovation is so fast- paced that it's simply a process that we must fol- low. Similarly to what is happening now in our country, in Novi Sad, and in other European cit- ies – I will later explain and give examples of Eu- ropean cities in France, Italy, Spain – priority is



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objasniti i dati primere evropskih gradova u Francuskoj, Italiji i Španiji - prioritet je uvek obnavljanje javnih prostora za kulturna dešavanja i umetničke aktivnosti. Mreža tih institucija pojačava u stvari identitet grada koji se temelji na mreži kulturnih entiteta i udruženja. Nema sumnje da je upravo ova čvrsta mreža osnova za promociju i sprovodenje ambicioznih politika u oblasti kulture na nivou grada. Takođe, treba odrediti i inovativni profil grada. Dala sam primer Novog Sada opet zbog projekta Evropske prestonice kulture.

Ovo je jedna studija sa Fakulteta tehničkih nauka u Novom Sadu, gde su prikazane potencijalne lokacije u gradu koje su slobodne zone za razvoj kreativnih i kulturnih industrija, posred onih već obuhvaćenih projektom EPK.

Pri tome vidimo da Novi Sad ima zaista jak kapacitet i potencijal koji može još više da se razvija i nakon projekta EPK. Ideološki ako gledamo, ovakva politika iskazuje interesovanje za razvoj umetničkih disciplina u svim savremenim pravcima, što je veoma bitno, a kasnije

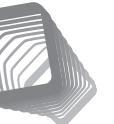


ćemo videti kroz prezentaciju da svi kreativni centri prvo i osnovno teže razvoju svih segmenata savremenih umetničkih disciplina. Takođe, treba da deluje na lokalne vlade i one koji vode sektor kulture.

Od inovativnog grada na kraju dolazimo do digitalnog, odnosno, Otvorenog grada uz određene primere evropskih gradova. Definicijom kreativnog grada, poslednjih deset godina najviše

Potencijalne lokacije za kulturne industrije u Novom Sadu.
Prof. dr Darko Reba, Fakultet tehničkih nauka Novi Sad, Departman za arhitekturu /
Potential locations for cultural industry in Novi Sad.
Prof. Darko Reba PhD,
Department of Architecture

always the regeneration of public spaces for cultural events and artistic activities. The network of institutions reinforces the identity of a city based on a network of cultural entities and associations. It is this solid network that is the basis for the promotion and implementation of ambitious policies in the field of culture at the city level. Also, an innovative profile of a city should be determined. I'll give the example of Novi Sad again because of the European Capital of Culture project. This is a study from the Faculty of Technical Sciences in Novi Sad, where they showed what other potential city locations are free for development of creative and cultural industries, besides those included in the ECoC project. At the same time, we see that Novi Sad has a really strong capacity and potential that can be further developed even after the ECoC project. From an ideological point of view, such a policy shows interest in developing artistic disciplines in all contemporary directions, which is very important, and later we'll see in the presentation that all creative centres primarily strive for the de-



se bavi Ričard Florid, američki teoretičar. To je u stvari grad gde su umetnici deo profesionalne klase i ima izrazito dugoročan razvojni plan grada u sektoru kulture (dvestogodišnji plan).

Grad sa jedinstvenim kulturnim identitetom koji ne postoji nigde drugde, gde je reč „autentičan“ više od atributa. To je grad koji može jasno pokazati vezu između kreativnosti i inovacija i zna kako u potpunosti iskoristiti ekonomski potencijal kulturne ekonomije. Ekonomski potencijal kulture je neophodan, treba ga iskoristiti, a potreban je balans između ekonomskog potencijala i finansiranja kulture iz javnog sektora. Kao primer navodim mrežu „Culture 21 Action“ iz Barselone koja se bavi razvojem kulturnih politika i odnosom između javnog sektora i ekonomskog aspekta kulture, kao najbolje rešenje po razvoju kulturnih politika koje su u korist građana.

Lokalne vlade bi trebale da promovišu javni i mešoviti ekonomski program, partnerstva ljudi aktivnih u kulturnom sektoru i preduzećima kao što su rezidencijalni programi i drugi sistemi inovacija i transferi znanja. Zatim,

Culture 21 Action

- **Gradovi / lokalne vlade bi trebalo da promovišu javni i mešoviti ekonomski program koji povećava donacije ili volontiranje za kulturne projekte.**
- **Partnerstva ljudi aktivnih u kulturnom sektoru i preduzećima, kao što su rezidencijalni programi ili drugi sistemi inovacija, i transferi znanja.**
- **Korporativna društvena odgovornost podrazumeva programe koji izričito uključuju projekte iz oblasti kulture i bavi se kulturnim vrednostima stanovništva i lokalne kulture.**
- **Lokalne poslovne organizacije, kao što je privredna komora, imaju određenu kulturnu politiku i programe.**
- **Stvara se ekosistem kulture.**

korporativna društvena odgovornost, lokalne poslovne organizacije, kao što je privredna komora, imaju određene programe za razvoj kulture. Na taj način se stvara stabilan eko sistem kulture u jednom gradu.

development of all segments of contemporary art disciplines. Also, local governments and those leading the cultural sector should be brought on board. From an innovative city we finally come to the digital city, that is, the Open City, illustrated with certain European examples. The definition of the creative city was mainly in the focus of Richard Florida, an American theorist. It's a city where artists are part of the professional class, a city with a very long-term development plan of the city in the cultural sector. A city with a unique cultural identity existing nowhere else, where the word 'authentic' is more than a mere attribute. It is a city that can clearly show the link between creativity and innovation and knows how to make full use of the economic potential of the cultural economy. The economic potential of culture is necessary, it should be used, and a balance is needed between the economic potential and the financing of culture from the public sector. I offer the example of the network 'Culture 21 Actions' from Barcelona, which is engaged in the development of cultural policies

and the relationship between the public sector and the economic aspect of culture, as the best way for developing such cultural policies that benefit citizens. Local governments should promote a mixed public and economic programme, partnerships of people active in the cultural sector and institutions such as residential programmes and other innovation systems and knowledge transfers. Then, corporate social responsibility, then local business organisations, such as the Chamber of Commerce, have certain programmes for the development of culture. In such a way, a stable eco-system of culture is created in a city.

The Louis Vuitton Foundation in Paris

The quality of experience gained in an institution of culture is very important for a creative city. Therefore, strengthening cultural institutions is important. The quality of the experience that visitors have is one of the indicators for measuring success. Here are examples of different cities in France – Paris, Brest, Angers in France – and how they provide creative solu-



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I LOKALNA MEDIJA

Fondacija „Louis Vuitton“ u Parizu

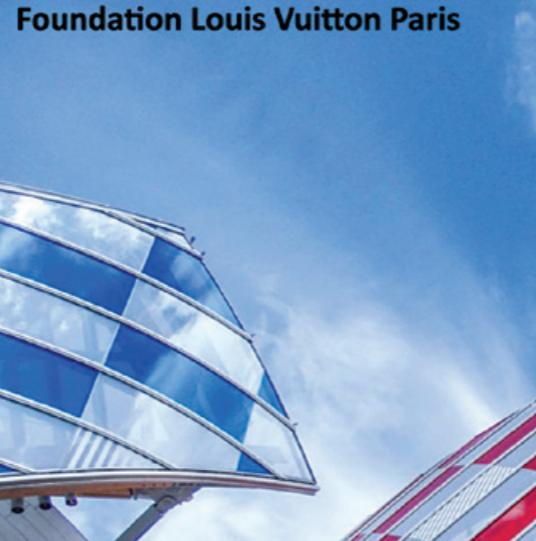
Kvalitet iskustva unutar institucija kulture je veoma važan za jedan kreativan grad. Znači, važno je jačanje institucija kulture. Kvalitet iskustva koje posetioci imaju je jedan od indikatora za merenje uspeha.

Evo primera kako različiti gradovi u Francuskoj-Pariz, Brest, Anže kreativno rešavaju svoj javni prostor.

Od glavnih teoretičara na temu kreativnog grada ja bih pomenula Čarlsa Landrija i Franka Bijankinija, koji su definisali kreativni grad kao ideal, cilj, mesto sa jedinstvenim kulturnim identitetom, otvoreno i tolerantno, lokalno, a ipak međunarodno. To je mesto na kome cveta inovacija, gde je svaki građanin učesnik i proizvođač i to ga čini otvorenim u odnosu na gradske vlasti i to čini Otvoreni grad, grad koji povezuje kreativnost i inovaciju i koristi se kao ekonomski potencijal.

Primer lajt dizajna (*light design*), nam daje grad Lion u Francuskoj, koji se više skoncentrisao na razvoju kreativnog turizma.

Foundation Louis Vuitton Paris



Kvalitet iskustva koje posetioci imaju je jedan od idikatora za merenje uspeha

(Anderson, 2004)

Producija iskustva mora biti strategija za razvoj publike.

Kreativni turizam posetiocima nudi mogućnost da razvijaju svoj kreativni potencijal preko aktivnog učešća gde mogu da nauče nešto

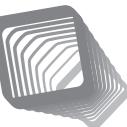
Paris, Brest, Angers, France



tions for their public spaces.

From the leading creative city theorists, I would mention Charles Landry and Franco Bianchini, who actually defined the creative city as an ideal, a goal, a place with a unique cultural identity, open and tolerant, local, yet interna-

tional. It's a place where innovation flourishes, where every citizen is a participant and a producer, which makes them open toward local governments, making the city open. It is a city that connects creativity and innovation and is used as an economic potential.



4th EUROPEAN
CONFERENCE
DEVOTED TO MINORITY
AND LOCAL MEDIA



novo, a što se odvija u samim gradovima. Navodim primer muzeja Louv, koji je pokrenuo svoj unutrašnji institucionalni menadžment kroz različite vidove i oblike spektakla, autentičnih aktivnosti i na taj način razvija svoj kreativni prostor. Aktivno učešće građana i turista u produkciji kreativnih aktivnosti predstavlja osnovu razvijanja publike i turističkog, građanskog iskustva.

Ako posmatramo institucije kulture u jednom kreativnom gradu, šta one treba kod nas da pobuđuju?

Zadovoljstvo, beg, san, raznolikost, intelektualno obogaćivanje, različitost.

Evropska unija je pre nekoliko godina dala primere kreativnih gradova u Evropi: to su Vajmar u Nemačkoj, sa određenim autentičnim identitetom; zatim Firenca u Italiji, Pariz, Ajndhoven, čuven po dizajnu, Arhus u Danskoj i Glazgov u Velikoj Britaniji.

Ako pogledamo neke francuske institucije kulture koje transformišu kulturološke modele tako da se okreću ka kreativnim grado-



vima, ka inovativnim gradovima, izdvojila bih fondaciju „Lum“ koja je zaista jedinstveni kreativni centar koji služi za razvoj umetničkih disciplina.

Kod institucija kulture unutar kreativnih gradova imamo hibridizaciju ponude koja je, generalno u evropskom konceptu, zaista prisutna.

Kreativnost zauzima sve važnije mesto u strategijama i marketingu.

Razvojni trendovi kreativnog grada
Light Design - Lijon, Francuska
Kreativni turizam posetiocima nudi mogućnost da razviju svoj kreativni potencijal preko aktivnog učešća u iskustvima kroz koja mogu da nauče nešto novo, a koja se odvijaju u gradovima.

An example of 'light design' is offered by the city of Lyon in France, which is more focused on the development of creative tourism. Creative tourism offers visitors the opportunity to develop their creative potential through active participation where they can learn something new, which take place in the cities. I give the example of the Louvre Museum, which has spurred its internal institutional management into action through various types and forms of spectacle and authentic activities, thus developing its creative space. An active participation of citizens and tourists in the production of creative activities is taken as the basis for the development of the audience and the tourist, civic experience.

If we look at cultural institutions in a creative city, what should they evoke in us? - Pleasure, escape, dream, diversity, intellectual enrichment, variety. The European Union gave examples of creative cities in Europe a few years ago: these are Weimar in Germany with a particular authentic identity, then Florence in Italy, Paris, Eindhoven for its famous design, Aarhus



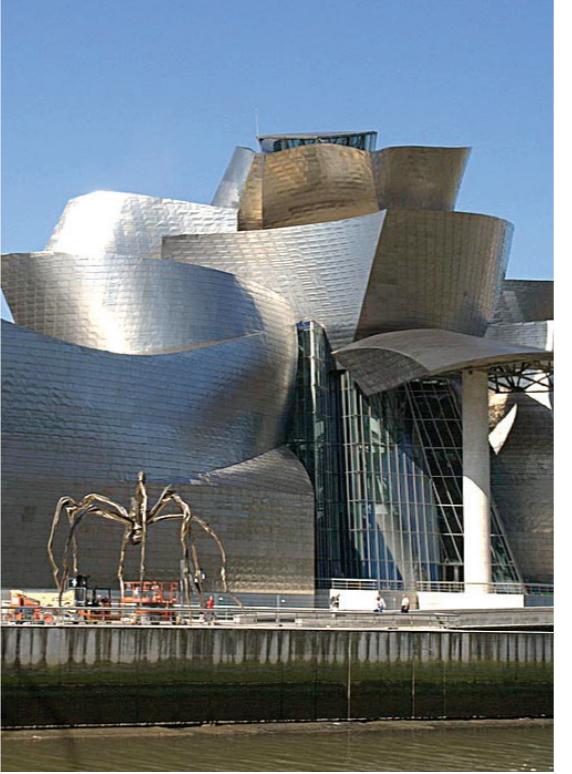
**Fontevro L'Abe,
Zapadna Francuska
E - Tourism**

Ove strategije su više međusobno povezane sa velikim brojem drugih kreativnih industrija: umetnost, nasleđe, dizajn, obrazovanje, gastronomija, luksuz, hrana, vino, moda, zanatstvo itd. Što je naravno sve više povezano i sa razvojem medija u tom konceptu.

Evo primjera jednog katoličkog manastira u zapadnoj Francuskoj, Fontevro L'Abe, koji se bavi i turizmom.

Naime, građani i posjetioci koji dolaze u manastir, digitalnim alatkama, iskazuju svoja viđenja, svoje predstave o samom manastiru i izražavaju svoje emocije i na taj način i svoju kreativnost.

Primer grada Bilbao u Španiji pokazuje da kooperacija između kreativnih industrija, lokalne vlade i turizma, razvija jedinstven kulturni distrikt.



Bilbao, Španija

**Kooperacija između kreativnih
industrija, lokalne vlade i turizma
razvija jedinstveni kulturni distrikt.**

in Denmark and Glasgow in Great Britain. If we look at some increasingly transforming French cultural institutions, transforming cultural models with a potential to shift toward creative cities, toward innovative cities, I'd put forward the Luma Foundation, which is truly unique, a unique creative centre aimed to develop artistic disciplines. The cultural institutions in creative cities display a hybridisation of the offer that is now generally present in the European concept. Creativity takes an increasingly important place in strategies and marketing. These strategies are more interconnected with a large number of other creative industries: art, heritage, design, education, gastronomy, luxury, food, wine, fashion, crafts, etc. Which, of course, is increasingly related to the development of the media as well in that concept. Here is an example of a Catholic monastery in western France, Fonte Le Labre, which is also engaged in tourism. Namely, citizens and visitors who come to that monastery, use digital tools to express their views, their ideas about the monastery and their emotions and



Sam muzej je arhitektonski dominantan i vidljiv, pri ulasku u grad. Kada ulazite u Bilbao, ne vidite trg, ne vidite crkvu, vidite jedan ogroman muzej. Grad je potpuno posvećen kulturi.

Sa druge strane, italijanski grad Bolonja podstiče inovativnost i preduzetnike u sektoru kulture kroz projekat koji se zove Inkredibil (*Incredible*). To je platforma koja se suštinski bavi podržavanjem preduzetnika u sektoru kulture i privatnika koji stvaraju *start-up* kompanije u kreativnom i kulturnom sektoru.

Grad Barselona u Španiji je stigao najdalje u tom procesu do suštinski Otvorenog grada. To je i naš cilj i pravac, i mislim da će se svi evropski gradovi kretati u tom smeru. Fizički prostor koji je posvećen kulturi podignut je na viši, digitalni nivo, pod nazivom *Naši digitalni podaci su naša budućnost*. To znači da su digitalni podaci iz sektora kulture, i ne samo iz sektora kulture, nego i podaci građana, suštinski vlasništvo samih građana i građani ih sami kreiraju.

Učešće građana i aplikacija za otvorenu gradsku vladu u Barseloni su uspostavljeni

kroz projekat *DeCedim*, koji predstavlja jedinstvenu digitalnu platformu za prikupljanje ideja i testiranje održivosti.

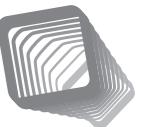
Ideje koje prežive test kolektivne inteligencije grada, mogu potom da se sprovedu uz podršku ljudi u samom fizičkom prostoru grada, i nakon toga, podignu i u digitalni prostor, jer, moramo se složiti, da je digitalni prostor postao i realan prostor. Taj prostor mora biti otvoren za sve građane, zato Otvoreni grad.

Za kraj, gradovima u Srbiji, regionu i Evropi poručujem da su mreže veoma važne: *Euro City Network*, *Agenda 21Culture* iz Barselone, *UNESCO Creative City Network*, *World Wide City Culture Forum* iz Londona i nova mreža digitalnih gradova koja radi od 2019. godine na razvoju otvorenih gradova, digitalnih gradova, a počela je sa mrežom gradova Amsterdam, Barselona i Njujork.

thus their creativity. The example of the city of Bilbao in Spain, shows us that the cooperation between creative industries, local government and tourism develops a unique cultural district. The museum itself is very architecturally dominant, visible when entering the city. When you enter Bilbao, what you see is not a square or a church, you see a huge museum. The city is completely dedicated to culture. On the other hand, the Italian city of Bologna encourages innovation and entrepreneurship in the cultural sector through a project called *Incredible*. It's a platform that provides support to entrepreneurs in the cultural sector, creating start-ups in the creative and cultural sector. The city of Barcelona in Spain has taken the Open City process furthest. This is also our goal and direction, and I think that all European cities will move in that direction. The physical space dedicated to culture is raised to a higher, digital level, called *Our Digital Data, Our Future*. This means that digital data from the cultural sector, and not only from the cultural sector, but also the citizens' data,

are essentially the property of citizens as they are the ones creating them. The citizen participation and the application for open city government was set up in Barcelona through the *DeCedim* project which is a unique digital platform for collecting ideas and testing sustainability. The ideas that pass this test of the city's collective intelligence can then be implemented with the support of the people in the physical space of the city and thus get uploaded to the digital space, because, we must agree that the digital space today is a real space. That space must be open to all citizens, and that's why it is Open City.

For the end I have a message for Serbian cities that networks are very important: *Euro City Network*, *Agenda 21Culture* from Barcelona, *UNESCO's Creative City Network*, *World Wide City Culture Forum* from London and a new network of digital cities that has been working since 2019 on the development of open cities, digital cities and it started with a network of cities of Amsterdam, Barcelona and New York.





PANEL: PROŠLOST, SADAŠNJOST I BUDUĆNOST KOMUNIKACIJE

Marija Mandić, viša naučna saradnica Balkanološkog instituta, Srpska akademija nauka i umetnosti

Vincze Lóránt, predsednik FUEN-a i poslanik u Evropskom parlamentu

Nataša Heror, Heror Media Pont



PANEL: THE PAST, PRESENT AND FUTURE OF COMMUNICATION

Marija Mandić, senior scientific research associate at the Institute for Balkan Studies, Serbian Academy of Sciences and Art

Vincze Lóránt, FUEN President and a member of the European Parliament

Nataša Heror, Heror Media Pont

Nataša Heror: Evo nas na panelu *Prošlost, sadašnjost i budućnost komunikacije*, u okviru IV Evropske konferencije posvećene manjinskim i lokalnim medijima, i s obzirom na mogućnosti koje nam ova godina pruža, odnosno nemogućnosti, imam priliku da razgovaram danas sa Marijom Mandić, ispred Balkanološkog instituta Srpske akademije nauka i umetnosti. Molila bih te da nam predstaviš šta Balkanološki institut radi i kakva istraživanja o manjinama u ovom regionu sprovodi.

Marija Mandić: Radim na Balkanološkom institutu SANU kao viša naučna saradnica. Radim u okviru tima koji već duži niz godina vodi Biljana Sikimić. Naš tim je karakterističan po tome što svoja naučna istraživanja zasniva na terenskom istraživanju. Mi dosta idemo po terenu, istražujemo etničke i jezičke zajednice i naravno, u velikoj meri smo posvećeni istraživanju upravo manjinskih zajednica u Srbiji i regionu. Ono što nas zanima u tim istraživanjima jeste jezičko i kulturno pamćenje koje nose pripadnici raznih zajednica. Zatim jezički kulturni kontakt.

Zanimaju nas i usmene istorije, jer se trudimo da se, razgovarajući sa ljudim i snimajući razgovore, približimo tački gledišta naših sagovornika, što prenosimo i u naše naučne radove. Zanimljivo je da je Balkanološki institut tokom tog terenskog rada, odnosno ovaj tim konkretno, napravio veliku arhivu koja se zove „Digitalna arhiva Balkanološkog instituta“, skraćeno DABI i tu postoje stotine sati snimljenih razgovora sa pripadnicima raznih zajednica.

Vojvodina je najzastupljenija u našim istraživanjima. Skoro da ne postoji zajednica u Vojvodini koju nismo istraživali. Imamo i video i audio snimke. Arhiv je za sada dostupan u okviru interne mreže Srpske akademije nauka i umetnosti, a planira se da u daljoj budućnosti bude dostupan široj javnosti.

Još jedan princip našeg rada je da, kada god možemo, razgovore sa pripadnicima nacionalnih manjina vodimo na njihovim maternjim jezicima.

Nataša Heror: Da li bi mogla da nam daš istorijat komuniciranja, konkretno manjinskih

Nataša Heror: Here we are at the panel *The Past, Present and Future of Communication*, within the fourth European Minority and Local Media Conference, and considering this year's possibilities and impossibilities, my guest today is Marija Mandić, in front of the Institute for Balkan Studies of the Serbian Academy of Sciences and Art. I'd like to ask you to introduce yourself first and present to us the activities of the Institute, and what kind of research it is carrying out on minorities in this region.

Marija Mandić: I work at the SANU's Institute for Balkan Studies as a senior research associate. I work as part of a team that has been led by Biljana Sikimić for a number of years. Our team is characterised by the fact that our scientific research is based on field studies. We do a lot of fieldwork, researching ethnic and language communities and, naturally, a large segment is dedicated to the minority communities in Serbia, and in the region. What interests us in this research is the linguistic and cultural memory carried by members of various communities and linguistic

cultural contact. We are also interested in oral histories, because, when we talk to the people and record the interviews, we try to get closer to their viewpoint, which we report in our scientific publications. So, what we want is to convey the views of the people who live in their local communities through our scientific works later. It's noteworthy that this fieldwork has allowed us, this team in particular, to collect a large archive called 'The Digital Archive of the Institute for Balkan Studies', abbreviated DABI and, I think we haven't counted it, but there are hundreds and hundreds of hours of recorded interviews with members of various communities. Vojvodina is represented best in our research. There's almost no community in Vojvodina that we haven't studied. We have both video and audio recordings. The archive's currently available on the internal network of the Serbian Academy of Sciences and Art, and it is planned to be made available in the future. Another principle of our work is to conduct the interviews with the national minorities in their mother tongues whenever that's possible.

zajednica, pre nego što pređemo na sadašnji trenutak, jer je tema cele konferencije *Budućnost komunikacija*. Pošto komunikaciju ne možemo više da razumevamo samo kao prenošenje informacije, manjinske medije osvetljavamo na različite načine kroz devetogodišnji dialog. Jedan od meni veoma dragih momenata je kada smo imali propitivanje na temu da li su manjinski mediji kulturno nasleđe, jer oni zaida i dospevaju i u taj nivo razumevanja njihovog komuniciranja.

Marija Mandić: Da, to je bila jedna od tema vaših prethodnih skupova. Vratiću se na to pitanje, a pre toga želim da dodam još o Institutu, da ne ostanem nedorečena, jer budući da smo mi naučni Institut, ne završavamo se na terenskim istraživanjima, nego posle objavljujemo naučne radeove i publikacije kroz koje nastojimo da prenesemo diskurs, govor ljudi koje smo intervjuisali.

Da se vratim na pitanje, mislim da je izuzetno zato što bez pravog razumevanja prošlosti nema budućnosti. Mene moje zanimanje preko

nauke prošlosti vrlo često odvede ka budućnosti. To je jedan zanimljiv spoj. Mislim da ljudi greše kada zanemaruju proučavanje i nasleđa prošlosti i kulturnog nasleđa, smatrajući da to nema veze sa sadašnjosti. Naprotiv, ne da ima veze sa sadašnjosti, nego ima veze i sa budućnošću. Što se tiče ove komunikacije, isto se slažem sa tobom da zaista manjinske medije, uopšte medije, treba shvatiti kao komunikaciju. Ono što sam primetila proučavajući prošlost ovog regiona i zajednica jeste da na ovom području postoji tradicija višejezičnosti koja se na žalost smanjuje sa dolaskom modernog doba. Treba razmisliti zašto je nekada postojala veća potreba ljudi da uče jezike svojih suseda i da komuniciraju u manjoj ili većoj meri na njima, i zašto moderno doba nameće okvire gde se ta potreba gubi. U nauci postoji termin tipičan za područje srednje Evrope i jugoistočne Evrope koji se zove *življena višejezičnost*.

Življena višejezičnost podrazumevala je učeњe jezika suseda u školi i spontano kroz dečiju igru.

Nataša Heror: Could you give us a historical overview of the communication, specifically with the minority communities, before we move on to the present moment, because the topic of our entire conference is *the Future and Communication*, and considering the fact that we can no longer understand communication just as transmission of information. One of the moments I like to remember is re-examining the question of whether the minority media are a cultural heritage because they practically fall under that level of understanding of their communication.

Marija Mandić: Yes, that was one of the topics of your previous conferences. I will return to that question, but first I wanted to add something about the Institute, not to leave it out, because, since we are a scientific institute, our work doesn't end with field research, but we later publish scientific papers and publications, trying to communicate the discourse, the speech of the people we've interviewed.

To return to your question, I think it's extremely important because without a proper

understanding of the past there is no future. Indeed, my interest in the science of the past very often leads me to the future. It's an interesting mix. I think people are wrong when they neglect to study both the heritage of the past and cultural heritage, believing that it has nothing to do with the present. On the contrary, not only has it a lot to do with the present, but with the future as well. In regard to communication, I agree with you that the minority media, the media in general, should be seen as communication. What I've noticed while studying the past of this region and its communities is that there's a tradition of multilingualism in this area, which is unfortunately declining with the advent of the modern age. We should think about why there used to be a greater need for people to learn the languages of their neighbours and to communicate to a greater or lesser extent in them, and why the modern age has brought such frameworks in which this need is getting lost. There's a scientific term for it, typical for the area of Central and Southeast Europe,

Kroz intervjue smo saznali da je svako ko se bavio uslužnom delatnošću znao u nekoj meri barem jedan jezik suseda, jer su se trudili da komuniciraju sa svojim mušterijama na njihovom jeziku, da tako pokažu otvorenost ka svim mušterijama, odnosno stanovnicima, koji tu žive.

Otkrili smo još jedan jako zanimljiv običaj za koji se ispostavilo da je bio raširen po celoj Habsburškoj monarhiji sve do 50-ih godina u Vojvodini, Mađarskoj i nekim delovima Austrije, a to je običaj razmene dece. Ljudi su se trudili da njihova deca nauče jezik suseda i onda su na neformalan način leti slali svoju decu u porodice drugih nacionalnih zajednica. Tako bi deca provodila mesec, dva u toj porodici učeći jezik i običaje. Ne samo jezik, govorilo se da treba da nauči i jezik i recepte, kako oni žive i da vrate to znanje u svoju porodicu. Tako je organizovan živi jezički, kulturni kontakt, ne samo kroz školovanje nego i na neformalan način, tako što su ljudi sami osmišljavali kako da imaju kulturne i jezičke razmene.

U formalnim praksama ljudi su slali decu u škole na različitim jezicima, sa namerom da nauče jezik suseda. Uloga štampe u takvom društvu, gde jezik više nije prepreka, još je značajnija jer onda štampa na različitim jezicima postaje sredstvo kulturne razmene, koja uključuje i različita mišljenja.

Mi moramo prvo biti informisani šta se artikuliše u nekoj jezičkoj, političkoj, kulturnoj zajednici da bismo se slagali, ne slagali, ili uopšte ušli u dijalog, što je bilo karakteristično čak i za međuratni period na tlu Vojvodine.

Nataša Heror: Dobili smo tvoj pogled komunikacije što se prošlosti tiče, a ja ću preći na sadašnji trenutak. Koliko se već bavim ovom temom, i što se tiče ponude koja je veoma velika kada govorimo o Srbiji, o Evropi takođe, ono što je interesantno je da umrežavanja i povezivanja medija u asocijacije, organizacije, naročito kada su manjinski mediji u pitanju, njima daje jednu novu artikulaciju zato što se po raznoraznim osnovama može tumačiti da je svaki pojedinačni mediji lak za eliminaciju,

called the lived multilingualism. The lived multilingualism included learning the languages of the neighbours at school and spontaneously, through children's play. In our interviews, we've learned that everyone who was in the service business knew to some extent at least one language of their neighbours, because they tried to communicate with their customers in their languages to show openness to all customers, people living there. We've also discovered another very interesting custom that, as it turned out, was spread throughout the Habsburg Monarchy until the 1950s in Vojvodina, Hungary and some parts of Austria – the custom of children exchange. Efforts were made for children to learn the languages of their neighbours, so they tried doing it in an informal way by sending their children to families of other national communities during summer. In that way, the children would spend a month or two in a family learning the language and the customs. They used to say that children should learn the language, recipes and the way of life, and bring that knowledge back to

their families. That's how they organised a lively linguistic, cultural contact, not only through schooling, but also informally, in ways devised by people so that they could have such cultural and linguistic exchanges. In regard to formal practices, people sent their children to schools in different languages so that they could learn the language of their neighbours. The role of the press in a society where language is no barrier is even more important, because the press in different languages really becomes a means of cultural exchange, including different opinions. We must first be informed of what is articulated in a language, political, cultural community in order to agree or disagree, to enter into dialogue at all, which was typical even in the interwar period in the territory of Vojvodina.

Nataša Heror: We got your view on communication in the past, now let us go to the present. I've been dealing with this topic for a long time now, and the offer is very large in Serbia and in Europe as well. What's interesting is that networking and connecting the media into asso-



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POVEĆANA MANJINSKIM
I LOKALNIM MEDIJIMA

kako god se to razumelo. Kada su udruženi, kada zajedno nastupaju, to je jedna snaga koju zapravo ne može niko da ne vidi, jer ono što jeste činjenica u Evropi je da se 50 miliona ljudi izjašnjava kao manjina. To je ogroman broj ljudi. To je jedna ozbiljna država i imaćećemo prilike da čujemo u nastavku ovog panela Loranta Vincea iz FUEN-a. To je izuzetna organizacija, koja je uspela da incira *Minority SafePack* inicijativu kojom se set pitanja vezanih za manjine „drži na stolu“. To je inicijativa koja je zahtevala da se prikupi milion validnih potpisa da bi uopšte bila uvedena u redovnu proceduru i čak je postojala opasnost da, ukoliko se ne dostigne taj broj ljudi, sve postponira za deset godina, što je veliki rizik jer trenutno prisustvujemo realnosti da u gotovo svim društвima, kada je o Evropi reč, desnica i te kako jača, i da može doći do ugroženosti manjinskih prava i uopšte celog seta prava koja su stečena u svim prethodnim godinama rada. Prethodnih godina su sa nama na ovoj konferenciji uvek bili i gosti iz MIDAS-a. Htela bih da prenesem da je MIDAS



ciations, organisations, especially the minority media, provides them with a new articulation, because, on various grounds it can be said that each media alone is easy to eliminate, take it how you will. But when they are united, when they act together, it's a force that no one can really see, because it's a fact that in Europe 50 million people declare themselves as a minority. That's a huge number of people. It's the size of a country, and we will have the opportunity to hear in the continuation of this panel Loránt Vincze from FUEN. It's an exceptional organisation that actually managed to initiate the *Minority Safe-Pack* initiative which is designed to keep the set of minority issues on the table. A million valid signatures needed to be collected for this initiative so that it can be introduced into the regular procedure at all, and there was even a danger that if that number of people was not reached, it would be postponed for ten years, which was a big risk because we are witnessing a strengthening of the right-wing politics in almost all countries, as far as Europe is concerned, which

bio veoma aktivan, bez obzira na sve nevolje koje je pandemija donela. To je zapravo način da manjinski mediji budu prisutni i vidljivi u javnom dijalogu, to je moto ove konferencije, još od njenog prvog izvođenja. Mislim da je to veoma važno.

Marija Mandić: Ja smatram da je u odnosima manjina-većina koji su ušli u taj okvir ili ušli u koncepte manjina-većina sa formiranjem modernih nacija država, počev od 19. veka i ranije bilo dominantnih i podređenih naroda, ali baš taj koncept o kojem sada govorimo praktično je u primeni od ovog poretka *nacija-država*, kako ga mi sada zovemo.

Vraćam se na problem komunikacije zato što mi očekujemo u modernim društvima da uglavnom manjine budu višejezične i da se prilagode većini. Međutim, smatram da, ako govorimo o komunikaciji, moramo da radimo na nekoj vrsti ravnopravnosti u komunikaciji i da u tim, naročito etnički mešovitim sredinama, radimo i na senzibilisanju većine i na razvoju višejezičnosti i kod većinske jezičke ili etničke

zajednice. Da ne govorimo o ljudima koji imaju višestruke identitete. Slažem se sa tobom da su udruživanja manjinskih medija i te kako važna. Ono što je problem sa manjinama u savremenim državama je da se često postavlja pitanje lojalnosti. Ljudi imaju tu vrstu distance prema manjinama, smatrajući da manjine možda nisu dovoljno lojalne državi. Međutim, upravo organizacija tog tipa koju si sada spominjala može da pokaže da manjinski Srbi, recimo u Mađarskoj, imaju iste ili vrlo slične probleme kao manjinski Mađari ili manjinski Hrvati u Srbiji. Tada se taj osećaj ugroženosti, osećaj da manjine bilo koga ugrožavaju smanjuje. Ja sam dosta proučavala Srbe u Mađarskoj i shvatila sam koliko njima znači taj manjinski medij, Srpske narodne novine, radio itd. Situacija Srba u Mađarskoj mi je pomogla mnogo da shvatim položaj, razmišljanja i status manjina u Srbiji. Tako da sva ta povezivanja, pored toga što dobijaju na političkoj težini, mislim da mogu da doprinesu i kulturnom dijalušu među zemljama.

may present a threat to minority rights and, in general, the whole set of rights acquired in all previous years. In the previous years, we had at the Conference guests from MIDAS. I'd like to tell you that MIDAS has been very active, regardless of all the troubles related to the pandemic. It's actually a way for the minority media to be present and visible in the public dialogue, and that has been the motto of this conference, since its first edition. I think that's very important.

Marija Mandić: I think that the minority-majority relationship that entered into that framework or entered into these minority-majority concepts with the formation of modern nation-states, starting from the 19th century. Surely, there were dominant nations and subordinate nations earlier, but this concept that we're now talking about has been practiced from the appearance of the nation-state system, as we now call it.

I'm returning to the issue of communication because, in modern societies, we mostly expect minorities to be multilingual and to adapt to the

majority. However, I believe that, in regard to communication, we must work on some kind of equality in communication and to work, in these particularly ethnically mixed environments, on sensitising the majority and developing multilingualism in the majority language or ethnic community. Not to mention people with multiple identities. I agree with you that the minority media associations are very important. Another minority issue in modern states is that their loyalty is often questioned. People have this kind of reserve towards minorities believing that minorities may not be loyal to the state enough. However, it is the organisations of such as the one you mentioned that can show that the Serbian minority in, say, Hungary has the same or very similar problems to Hungarian minority or Croat minority in Serbia. Then the feeling of endangerment, the feeling that minorities present a threat to anyone is reduced. I studied Serbs in Hungary a lot and I've come to understand how much the minority media, Serbian National Newspapers, radio, etc. mean to them. The situation of Serbs

Nataša Heror: Apsolutno. Upravo smo mi i pokrenuli nešto na tu temu. Sticajem okolnosti je krajem oktobra 2020. godine izašlo prvo izdanje dodatka u nedeljniku *Vreme* koje se bavi manjinskim zajednicama u Srbiji. Izlaziće jednom mesečno. Koncipirali smo ga na taj način da se, zapravo, jedan životni pristup svakoj zajednici ovog puta pokaže bez folklorističkog manira. Dodatak je dvojezičan i uporedo su vidljive i srpska verzija teksta i verzija na jeziku koji se u toj zajednici govori. Dragoceno je da se vidi da li je slična gramatika, da li su slova ista ili različita. Mislim da je to jako važno i da jednostavno nesuglasice i mogućnosti za drugačiju vrstu osećaja dolaze zapravo iz međusobnog nepoznavanja. To je suština.

Imamo jedan jako dobar model koji je jedinstven u celom svetu, u Evropi sigurno. Godine 2019. su sa nama bile kolege koji su uspeli da ostvare inovaciju u medijima. I na ovoj konferenciji se govorilo o tome da, zaista, teoretičari potvrđuju tu činjenicu da inovacija nije samo tehnologija i inovacija u tehnologiji, već ino-

vacija apsolutno može biti i u samom društvu. I kroz saradnju može da se inovira. Primer je sledeći: manjinski i većinski danski i nemački mediji krenuli su u saradnju koja već desetak godina funkcioniše. Danski manjinski medij iz Nemačke i nemački većinski medij i isto tako nemački manjinski mediji u Danskoj i većinski danski, imaju uspostavljen način kako saraduju. Ta dva manjinska medija su članovi ove već pomenute evropske asocijacije manjinskih dnevnih listova i to je eksperiment koji se pokazao kao dobar i koji je, čuli smo, iniciran od strane samih medija što je, zapravo, i ta inspiracija o kojoj smo, takođe, na ovoj konferenciji već govorili. Ona je neophodna da se stvari dogode, da se napravi novi kvalitet.

Nedavno sam imala priliku da čujem da su tokom meseci pandemije i teškoća u izdavanju novina, kolege iz Španije, iz tri manjinska medija, na tri manjinska jezika: baskijskom, katalonskom i galicijskom, uveli da svake nedelje izlaze kolumnе na sva tri jezika u sve tri novine, te na taj način podržavaju jedni druge.

in Hungary has helped me a lot to understand the position, thoughts and status of the minorities in Serbia. So, all the networking, in addition to gaining political weight, I think can also contribute to a cultural dialogue between countries.

Nataša Heror: Absolutely. We've just started something on this topic. Due to the circumstances, at the end of October 2020, the magazine *Vreme* published the first edition of the supplement focusing on minority communities in Serbia. It will be published once a month. We conceptualised it in such a way to show a life approach to each community this time, without making it about folklore. The supplement is bilingual with both versions of the text visible, the one in Serbian and the one in the language of the given community. It is precious to see if the grammar is similar, if the letters are the same or different. I think that's very important and that not knowing enough about each other opens doors to disagreements and feeling of being different. That's the point.

We have a very good model that's unique in

the world, in Europe for sure. In 2019, we had colleagues with us who actually managed to actualise an innovation in the media, and at this conference it was said that, and indeed theorists confirm it, that innovation is not just new technology and innovation in technology, but that society as such. Cooperation can also be innovative. The example is this: the minority and majority Danish and German media started a cooperation that's been running for ten years now. The Danish minority media from Germany and the German majority media, and the German minority media in Denmark and the Danish majority media, they have an established way of cooperating. These two minority media are members of the already mentioned European association of minority dailies, and it's an experiment that proved to work well and which, as we heard, was initiated by the media themselves, which shows, in fact, inspiration that we've also spoken about at this conference. It's necessary for things to happen, for new quality to be created. I've recently had an opportunity to hear, dur-

Ono što je, po meni, dobro urađeno, nisam sigurna koliko se o tome i dalje vodi računa – a trebalo bi, da su manjinski mediji iz Srbije, pre nekoliko godina već krenuli sa praksom da se pojedini članci prevode na srpski jezik i kače na sajt. Niko ne očekuje da ceo sadržaj bude preveden, ali ono što može biti interesantno za većinski narod ili za neku drugu manjinsku zajednicu treba da bude dostupno i to je način da se dođe do novih čitalaca. Sigurna sam da postoje ljudi koje te teme interesuju.

Marija Mandić: Ja sam se isto vrlo prijatno iznenadila kada sam čula da postoji, da li je to projekat *Komšijske novosti*, koji je baš nastao sa idejom da se prevode vesti iz manjinskih jezika i na srpski i na verovatno druge manjinske jezike, jednostavno da bi te vesti cirkulisele. Dovoljno je elementarno poznavanje jezika kada otvorimo neki portal manjinskog medija, na primer, *Mađar so* (*Magyar Szo*) ili *Koha Ditore* da vidimo koje teme cirkulišu, što je meni zanimljivo. Nisu iste teme. Zanimljivo je šta tu konkretnu zajednicu u tom trenutku zanima,

na šta stavlja akcenat, koji su tekući problemi. Mislim da u kontekstu toga manjinske medije možemo da posmatramo i u vezi sa regionalnim medijima. Prisutno je širenje interesa za probleme lokalnih sredina, regija, ne samo centra.

Nataša Heror: Samim tim su ili regionalni ili lokalni, to je sad ona druga, generalna priča o podeli na nacionalne, lokalne i regionalne - ko ima veći uticaj, a tu utakmicu, po meni, nacionalni mediji već duže vreme gube. Jedna stvar je posmatranje medija kroz marketing, kroz tu vrstu masovnosti, koja se i dalje potencira. Ja apsolutno mislim da su lokalni i regionalni mediji zapravo mesta gde se ljudi nalaze. Ono što uvek želim da istaknem, i svaki put kada imam priliku to i učinim, je to da mogu sa sigurnošću da kažem da su manjinski mediji pristojno medijsko okruženje i da nikada neće zastupati i predstavljati manire žute štampe, što je osnovi kvalitet ovih medija.

Marija Mandić: Interesantna teza. Bilo bi zanimljivo da se sprovede istraživanje koji

ing these pandemic months and difficulties in publishing newspapers, colleagues from Spain, from three minority media, with three minority languages, that is, Basque, Catalan and Galician newspapers, they introduced columns in all three languages in all three newspapers every week, thus providing support to each other.

A good example in my opinion is – I'm not sure how much it's still done like that but it should be – that the minority media from Serbia, started the practice of translating certain articles into Serbian and uploading them on their websites a few years ago. No one expects the entire content to be translated, but something that may be interesting for the majority people or some other minority community should be available, and that's the way to reach new readers. I'm sure there are people who are interested in these topics.

Marija Mandić: I was also very pleasantly surprised when I heard that there is, I think it's called the *Neighbourhood News* project, which was initiated with the idea of translating news from minority languages into both Serbian and

probably other minority languages, to get the news circulated. Elementary knowledge of the language is enough, when we open a portal of a minority media, for example, *Magyar Szo* or *Koha Ditore*, to see what topics are covered, which is very interesting for me. They aren't the same. It's interesting to see what this particular community is interested in at that moment, what it highlights, what are the current issues. I think that in this context, we can observe the minority media in relation to the regional media and spreading interest in the problems of local communities, regions, not just the centre.

Nataša Heror: That's what makes them either regional or local, but this belongs to the other, general story about the division into national and local and regional media - who has more influence, and in my opinion, the national media have been actually losing that battle for a long time now. Another thing is seeing media through marketing, through mass coverage, which is still emphasised. But I absolutely think that the local and regional media are actually

mediji na lokalnu imaju veći uticaj. Mislim da je zanemarana i potcenjena uloga koju zapravo imaju regionalni i manjinski mediji na oblikovanje javnog mnjenja.

Kada sam govorila da je medijska kultura veoma karakteristična, naročito za prostor Vojvodine i šireg regiona, ovde su mediji na jezicima raznih etničkih i jezičkih zajednica uvek bili razvijeni i imali su veliki uticaj na formiranje jezičke, kulturne i političke svesti, tako da mislim da to isto ima svoju tradiciju.

Nataša Heror: Hoćeš nam predstaviti međunarodni projekat u koji si uključena?

Marija Mandić: Zanimljivo je da naš region interesuje širu naučnu zajednicu. Ne znam da li smo toga svesni. Kontekst Evropske unije je da osmišljava strategije kako da poveže mnoštvo različitih kultura jezika u jednu zajednicu. Lekcije koje možemo da dobijemo iz Vojvodine i iz nekih srodnih regiona, kao recimo Transilvanije i slično, su vrlo poučne, ne samo za naučnu nego i za širu društvenu zajednicu. Reč je o projektu koji Balkanološki institut realizuje sa

Univerzitetom u Oslu. Inicijativa je došla upravo iz Oslo. Oni su smatrali da je vrlo zanimljivo napisati projekat koji se bavi proučavanjem višejezičnosti i transnacionalnosti sa akcentom na Vojvodini i Transilvaniji, odnosno, povezati prošlost, sadašnjost i budućnost, baš kao ovaj panel. Akcenat naših istraživanja je najviše na obrazovnim praksama. Mi gledamo kakve su postojale formalne i neformalne obrazovne prakse i, uopšte, kako se razvijala višejezičnost u ovom delu sveta i to povezujemo sa aktuelnim problemima o kojima se vode debate u Evropi. Smatramo da su lekcije koje imamo iz Vojvodine i iz Transilvanije iz prošlosti i sadašnjosti značajne i za Evropsku uniju. Projekat se zove *Ispitivanje granica i istraživanje višejezičnosti i transnacionalnosti u jugoistočnoj Evropi*, a učestvuju četiri istraživača: Stejn Vervet, profesor iz Oslo, zatim postdoktorantkinja Mona Danel iz Mađarske, Kristina Rac iz Vojvodine i ja.

Nataša Heror: Kada se završava projekat, koliko će trajati?

Marija Mandić: Još godinu dana.

places that people relate much more to. What I always want to emphasise, and I do it whenever I have a chance, is the fact that the minority media offer a decent media environment and that these media will never use the manners of the yellow press, which is the basis for good quality of these media.

Marija Mandić: An interesting thesis. It would be interesting to research which media have a greater local influence. I think that the role that the regional and minority media actually play in shaping public opinion has been neglected, underestimated. I already said that media culture is very specific, especially in the area of Vojvodina and this wider region, as the media in the languages of various ethnic and language communities have always been developed and have had a great influence on the formation of linguistic, cultural, political consciousness, so I think that there is a tradition of it here.

Nataša Heror: Could you present the international project you're involved in to us?

Marija Mandić: It's interesting that our re-

gion has caught the attention of the wider scientific community. I don't know if we're aware of that. The context of the European Union is to devise strategies on how to connect many different language cultures into one community. The lessons we can get from Vojvodina and other similar regions, such as Transylvania and the like, are very instructive, not only for the scientific community but also for the wider community. This is a project that the Institute is doing with the University of Oslo. The initiative came from Oslo. They thought that it was very interesting to write a project that deals with the study of multilingualism and transnationality with the emphasis is on Vojvodina and Transylvania, that is, to connect the past, present and future, not unlike this panel, indeed. Our research focuses on educational practices. We're looking at what kinds of formal and informal educational practices have existed and, in general, how multilingualism has developed in this part of the world and we're relating this with the current European issues, which are debated in Europe. We



Nataša Heror: Taman sledeće godine možemo da imamo i zvanično predstavljanje rezultata tog projekta na našoj konferenciji.

Prešla bih sada na budućnost komunikacije. Gde smo stigli? Da li smo napravili korake od sedam milja ili se nismo značajnije pomerili na nivou komunikacije? Imaju li odgovornost manjinske i većinske intelektualne elite kada se radi o promovisanju prisutnosti i vidljivosti manjinskih medija u javnom dijalogu?

Marija Mandić: Ne znam da li smo napravili. Korak ne vidim, vidim problem. Kao što sam pričala, mislim da je pitanje manjinskih medija povezano i sa razvojem višejezičnosti. Mora strateški da se radi na razvoju višejezičnosti jer znamo da su za manjine manjinski jezici važan deo identiteta. Da ne bi bili marginalizovani u društvu, moramo da radimo strateški na razvoju višejezičnosti u višejezičnim sredinama. Mislim da u tom smislu nismo napredovali nego smo možda čak malo u odnosu na prošlost i nazadovali. A gde smo napredovali, to ne znam, možda i ti možeš da mi kažeš šta misliš.



believe that the lessons we have from Vojvodina and Transylvania from the past and the present, are important for the European Union as well. The project is entitled *Probing the Boundaries of the Transnational and Multilingualism in South-east Europe*, and there are four researchers involved: Stejn Vervaet, a professor from Oslo, postdoctoral student Mónika Dánél from Hungary, Krisztina Rácz from Vojvodina, and I.

Nataša Heror: When is the project ending, how long will it go on?

Marija Mandić: For another year.

Nataša Heror: It means that next year, we can have an official presentation of the project at our conference.

I'd like us now to move to the future of communication. Where are we now? Have we made a seven-league step or we haven't moved much on communication level? Do the minority and majority intellectual elites have a responsibility for promoting the presence and visibility of the minority media in public discourse?

Marija Mandić: I don't know if we have. I





Dosta se govorilo u prethodnim diskusijama o društvenim mrežama, možda pomaže razvoj tehnologije i sveprisutnost te komunikacije. Tu vidim prostor za napredak. Takođe, povezivanje raznih manjinskih medija u okviru evropske asocijacije koja govori da vaši problemi nisu jedinstveni, tu vidim napredak. Artikulisanje problema manjina na način da postanu šire društveno relevantni, ne samo relevantni za konkretnu manjinsku zajednicu. Tu je prostor za napredak.

Nataša Heror: Ja sam sličnog mišljenja. Ono što postoji je razlika koja se može videti, kroz tu konkretnu asocijaciju: mediji koji su iz nominalno bogatijih i razvijenijih društava, konkretno Danska, koja ima nemački medij koji će od februara 2021. godine ići isključivo online. Oni su to tako rešili, pripremili su svoje čitaoce, pripremili su redakciju, kroz proces koji je trajao nekoliko godina. I odlučili su da budu prisutni samo onlajn. Prvi su se opirali sami novinari i cela redakcija, a posle su polako kroz rad sa čitaocima došli do toga da je to najbolji način.

Sa druge strane imamo primer poljskog medija iz Litvanije, sa kojim smo razgovarali na tu temu. Oni su rekli: da, vaše društvo je razvijeno i vi možete sa sigurnošću da plasirate svoj medij samo onlajn. Međutim, i dalje u zemljama srednje i jugoistočne Evrope može doći do toga da se ljudi ne osećaju sigurno, da se manjinske zajednice osećaju i potencijalno ugroženo i da je zapravo štampani medij, koliko god mali broj primeraka imao, šansa da se sačuva verodostojna arhivska građa o toj zajednici. Još uvek u 2020. godini postoje dvojaki aršini i u samoj Evropi. Po njima to znači da i dalje postoji neophodnost zadržavanja štampanog izdanja pošto ono, na kraju krajeva, i jeste arhivska građa jednog dana. Bez obzira da li ljudi imaju više naviku kupovine štampanih izdanja ili ne, ona je neophodna da postoji jer šta kada se desi da pukne sistem, ako pukne internet, ako se jednostavno dode do toga da nema podataka. Mislili smo da su takve stvari nemoguće. Ova 2020. godina nas je u tom mišljenju žestoko demantovala. Ljudi su uljuljka-

don't see a step forward, I see a problem. As I said, I think that the issue of the minority media is related to the development of multilingualism. Strategic efforts need to be made in the development of multilingualism because we know that languages are an important part of minority identity. In order for them not to be marginalised, we must work strategically on the development of multilingualism in multilingual communities. I don't think we've made any progress in that regard, we may have even gone back a bit compared to the past. And where the progress is I don't know, perhaps you can tell me, what do you think? You've talked a lot in the previous discussions about modern social networks, maybe it helps in fact, perhaps this development of technology and the ubiquity of digital communication helps the development of communication. I can see room for improvement there. Also, networking various minority media in European associations that can tell you that your problems are not unique, that's where I see improvement. Articulating the minority

problems in such a way that they become more socially relevant, not only relevant to a specific minority community. There's room for improvement.

Nataša Heror: My opinion is similar. What can be seen through this particular association is that there are differences between the media that are from nominally richer and more developed societies, from Denmark more specifically, which has a German media that will go exclusively online from February 2021. They made this decision, they've prepared their readers, they've prepared the newsroom, through a process that lasted for several years. And they decided to run just online. The journalists and the entire newsroom were the first to resist, and then, working with the readers, they gradually came to the conclusion that this was the best way. On the other hand, in the example of the Polish media from Lithuania who we talked with about this topic with. They say: yes, your society is developed and you can place your media online only. However, in the countries of Central and South-



no posmatrali svet kao jednu konstantu koja ide sama od sebe. Tehnologija je to omogućila. Onda se dogodi pandemija i stvari se izokrenu iz osnova.

Marija Mandić: Ne mislim da je važno samo zbog toga što će možda jednog dana pući sistem i neće ostati dovoljno tragova, nego mislim da mi ne živimo samo u virtuelnom okruženju. Naravno da je to sada virtuelno okruženje veoma značajno, posebno za mlade generacije, međutim mi zaista živimo i u realnom okruženju. Potrebno je da druge kulture o kojima pričamo i manjinski jezici budu jednostavno i vidljivi. Važno je i na kiosku videti naslove na raznim jezicima, grafite, nazine ulica i neke druge stvari. U lingvistici postoji čak i termin za to, kao i ozbiljne studije koje se time bave. Zove se jezički pejzaž. Ja sam u početku mislila, pa šta, jezički pejzaž, šta to znači... ti odeš i opišeš šta vidiš, izadeš na ulicu i šta se sve vidi od jezičkog pejzaža: latinica, cirilica, prisustvo engleskog, prisustvo drugih jezika. Međutim, studirajući jezičke pejzaže shvatila

sam da oni vrlo ozbiljno utiču na strukturiranje nekog prostora, na stvaranje i oblikovanje svesti, na to da li se građani osećaju sigurno ili nesigurno. Jezički pejzaži su konstitutivni element društva. Mislim da je višestruko značajno da, kao i svi mediji, i manjinski mediji ostanu prisutni u svim sferama, i u virtualnoj i u fizičkoj stvarnosti.

Nataša Heror: Ono što jeste najveći izazov je velika razlika između čitalaca, slušalaca, gledalaca. Kako prilagoditi jedan mediji ljudima koji su potpuno starog kova i kako pridobiti nove čitaocе jer, medij ne sme dozvoliti da stari sa svojom publikom. To nije pravi put. Veoma je izazovno pronaći pravi put. Čuli smo da se čak i verski mediji odlučuju na *TikTok* kao platformu da bi se približili mladima. Ono što može da se kaže i što se potvrđuje već od početka ovog dialoga, koji traje skoro deset godina, je da stvarno mora svuda da se bude i da se bude prisutan na način kako to slušaoci i gledaoci želete.

Marija Mandić: I meni je bilo zanimljivo da čujem iz prethodnog panela to kako se koriste

east Europe, people may not feel safe, minority communities feel potentially endangered, and in fact, the print media, no matter how small the number of copies, is a chance to preserve reliable archival material about the given community. In 2020 still, there are two standards in Europe as well. According to them it means that there's a still a need to actually keep printed editions, as they are, after all, archival material of a day. Regardless of whether people are used to buying print media or not, they still need to exist because what happens if the system fails, if the Internet breaks down? If it comes to that, there is no data. We thought things like that were impossible. The year 2020 proved us very wrong. People complacently looked at the world as a self-perpetuating constant. Technology made it possible. And then the pandemic happens and things change fundamentally.

Marija Mandić: I don't just think it's important because one day the system might break down and there might not be enough traces left, but I think we don't live in a virtual environment

only. Surely, the virtual environment is now very important, especially for the younger generations, but we really live in a real environment. Other cultures we're talking about and minority languages need to be simply visible as well. It is important that people can see headlines in different languages at kiosks, graffiti, the names of streets and other things. Linguistics has a term for that and studies it seriously. It's called a linguistic landscape. At first I thought, so what, a linguistic landscape, what does it mean, you go out and describe what you see, go out in the street and what can be seen from the linguistic landscape: Latin script, Cyrillic script, the presence of English, the presence of other languages. However, by studying linguistic landscapes, I've realised that they have a very serious influence on the structuring of a space, on the creation and shaping of consciousness, on whether people feel safe or unsafe. Linguistic landscapes are a constitutive element of a society. I think it's important in many ways that the minority media, alongside with the other media, remain present

savremene društvene mreže u promociji manjinskih medijskih ili verskih sadržaja. I zašto da ne - to je deo našeg doba, deo modernosti. Zaista, sve sadržaje treba posredovati, koristeći te medije i, naravno, i manjinske. Meni je zanimljivo, pošto pričamo o sadašnjosti i budućnosti, bila sam pre neki dan na *Zoom* konferenciji *Manjinski mediji i urbani prostor* koju je organizovao Hrvatski kulturni centar iz Beča. Bila su predavanja o jeziku gradiških Hrvata na prostoru grada Beča, zatim o sefardskom jeziku u Beogradu, o lužičko-srpskom u gradskim sredinama Nemačke.

Zanimljiva stvar se dešava u Nemačkoj sa lužičko-srpskim. Došli su do toga da su počeli da brendiraju lužičko-srpski kao jezik i kao manjinski identitet putem dizajna. Prave torbe, majice, dukseve koje kupuju, kao suvenire, razni ljudi, ne samo Nemci, nego i oni koji dolaze kao turisti u Nemačku, jer to postaje fensi videti taj govor na prostoru Nemačke, odnosno, taj identitet. Mislim da je i tu negde isto jedna vrsta mogućnosti i budućnosti da se manjinski

identiteti, manjinski jezici, na neki način povezuju i sa dizajnom i sa novim brendovima i da tako dobijaju na prestižu. Mi stalno kada govorimo o manjinskim medijima govorimo o nekoj marginalizaciji. Možemo malo i da obrnemo priču i da počnemo da pričamo kako oni mogu da postanu prestižni.

Nataša Heror: Mediji se u savremenim definicijama i pozicioniraju kao deo kreativne industrije, između ostalog. Osnovni razlog postojanja medija je, čini mi se, daleko prevaziđen već svim onim šta oni zapravo nude. Prenos informacija je samo jedan nivo, a postoje mnogi nivoi što mediji treba da predstavljaju. Zaključila bih naš razgovor na tu temu postavkom inspiracije kao početnog stvaranja. Ona je nepredvidiva, ona je ta koja donosi novi kvalitet i volela bih da ljudi koji kreiraju medije budu svesni toga i da se njoj puste, jer nema potrebe sputavati se u tome. Živimo jednu stvarnost koja može da bude jako ružna i jako napeta, a pošto je mi sami stvaramo, ona onda može da bude i nadahnjujuća.

in all spheres, both virtual and physical ones.

Nataša Heror: What seems to me to be the biggest challenge is that large diversity among readers, listeners, viewers. How to adapt a media to suit people who are totally old-school and how to attract new readers because a media must not allow itself to age with its audience. It's not the right way. It's very challenging to find the right way. We've heard that even the religious media are opting for TikTok as a platform to become closer to young people. What can be said and what has been confirmed since the beginning of this dialogue almost ten years ago, that one really must be everywhere and be present in the way that listeners and viewers want.

Marija Mandić: It was also interesting for me to hear from the previous panel how these modern social networks are used in the promotion of minority media or religious content. After all, why not? That's also part of our time, part of modernity. Indeed, all contents should be mediated, using those media and, of course, the minority media. I find it interesting, as we're talk-

ing about the present and the future, I was at the *Zoom* Conference *The Minority Media and Urban Space* organised by the Croatian Cultural Centre in Vienna. There were lectures on the language of the Gradište Croats in the city of Vienna, then on the Sephardic language in Belgrade, and on the Lusatian-Serbian language in the German urban areas. An interesting thing is happening in Germany with Lusatian-Serbian: they've recently started branding Lusatian-Serbian as a language and as a minority identity through design. They make bags, T-shirts, sweatshirts that are bought as souvenirs by various people, not only Germans, but also those who come to Germany as tourists, because it's becoming fancy, in, to see that speech and/or identity in Germany. I think that there also lies a kind of opportunity and a future for minority identities, minority languages to be associated with design and new brands, and to gain prestige in that way. We're constantly talking about a kind of marginalisation in regard to the minority media. We can turn the story around a bit and start talking

Marija Mandić: Mislim da nismo dovoljno istražili mogućnosti koje nam se nude, kada govorimo o multikulturalnosti. Često se fokusiramo na to kao na neki problem koji treba rešiti, a zapravo to može da bude izvor inspiracije, nadahnuća i kreativnosti.

Nataša Heror: U poslednje vreme često ponavljam rečenicu „u čega smo zagledani, to raste“. Život uvek nešto ima. Ako smo zagledani u nemanje, to nemanje raste. Ako se okrenemo i vidimo šta mi to imamo, šta mi možemo da uradimo, možemo mnogo toga.

Marija Mandić: U našoj sredini, s obzirom da smo društvo krize, prolazili smo kroz brojne krize, mi smo navikli dosta da kritikujemo. Međutim, mislim da treba da se naučimo malo i da hvalimo. Ako hoćemo da idemo napred, odnosno da ohrabrimo ljude da idu napred i da se opuste, mi moramo onda stalno da razmišljamo šta je dobro, pored toga što razmišljamo šta je loše i šta treba kritikovati. Mislim da ta vrsta svesti treba takođe da postoji, da uvek pohvalimo dobru inicijativu, jer nije lako napraviti do-

bar projekat, nije lako da neka inicijativa zaživi. Ja mislim da i to treba da bude novinska vest, a ne samo skandal, kada se nešto loše desi. Mislim da dobar događaj, dobar projekat takođe treba da bude vest. Za mene jeste, ali ga retko srećem u novinama.

Lorant Vince: Poštovani učesnici IV Evropske konferencije posvećene manjinskim i lokalnim medijima, dame i gospodo,

Puno vam hvala na pozivu! Čast mi je obratiti se ovoj konferenciјi po drugi put u ime FUEN-a, Federalne unije evropskih nacionalnosti.

Još jednom, kao evropska krovna organizacija autohtonih nacionalnih manjina, nacionalnosti i jezičnih grupa, ponosni smo što smo partner ovogodišnjeg događaja.

Nažalost, zbog pandemije Covid-19 ne možemo se sresti uživo. U skladu sa glavnom temom konferencije: *Budućnost i komunikacija*, drago mi je što se ovogodišnja konferencija odvija u hibridnom formatu.

U ime 103 organizacije članice FUEN-a, iz 35

about how they can become prestigious, in.

Nataša Heror: In modern definitions, the media are positioned as part of the creative industry sector, among other things. The basic *raison d'être* of the media has been out-dated by everything they actually offer. The transmission of information is just one level, and there are many levels, indeed, which media need to present. I'd conclude our conversation on this topic by positioning inspiration as an initiator of creation. It's unpredictable, it's the one that brings a new quality and I'd like the people who create the media to be aware of that and to surrender to it because there's no need to hold oneself in check in that respect. We live in a reality that can be very ugly, very tense, and since we are the ones who create it to be such, it can be inspiring as well.

Marija Mandić: I don't think we've explored enough the possibilities it offers us, in regard to multiculturalism. We often focus on it as a problem that needs solving, and it can really be a source of inspiration, inspiration and creativity.

Nataša Heror: Lately, I've been reiterating the sentence 'that, which we look at, grows'. Life always has something. If we look at the lack, the lack grows. If we turn around and see what we have, what we can do, we can do a lot.

Marija Mandić: In our society, given that we are a society of crisis, we've been through numerous crises, so we are used to criticising a lot. However, I think we need to learn to praise a little. If we want to move forward, that is, to encourage people to move forward and relax, then we must constantly think about what's good, in addition to thinking about what's bad and what should be criticised. I think that kind of awareness should also exist, to always praise a good initiative, because it isn't easy to make a good project, it isn't easy to implement an initiative. I think that this should also be media news, not just scandals, when something bad happens. I think a good event, a good project, should also be news. For me it is, but I rarely see that in the papers.

evropskih zemalja, hvala vam što istrajavate: zahvalni smo svim predstvincima manjinskih medija na njihovom napornom radu.

Kada sam se 2017. godine obratio na prvom evropskom izdanju vaše konferencije, rekao sam da su manjinske medijske organizacije ključne za očuvanje jezičkog identiteta naših zajednica.

Ta izjava posebno važi danas, za vreme aktualne ere pandemije Covid-19.

Da ilustrijem ovo, dopustite mi da sa vama podelim šokantnu statistiku: zajedno sa Intergrupom za manjine Evropskog parlamenta, FUEN je sproveo istraživanje pod nazivom *Gоворите ли Корону?* (*Do You Speak Corona?*)

Ispitivali smo upotrebu manjinskih jezika u 25 zemalja, obuhvativši 43 manjinske grupe. U 44,2% slučajeva, ključne informacije u vezi sa virusom Covid-19 nisu bile dostupne na manjinskim jezicima.

Vlastiti kanali manjinskih organizacija i manjinska štampa predstavljali su jedini dostupni izvor vesti o Covid-19 na njihovom maternjem

jeziku. Ovo naglašava značaj manjinskih medija za naše zajednice. Manjinske medijske organizacije imaju vitalnu ulogu da obezbede da verodostojne i spasonosne informacije o pandemiji stignu do manjinskih zajednica i jezičkih grupa.

Nažalost, uprkos svojoj važnoj ulozi, manjinske medijske organizacije se suočavaju sa izuzetno teškom situacijom za vreme pandemije.

Kao kopredsedavajući Intergrupe Evropskog parlamenta za tradicionalne manjine, nacionalne zajednice i jezike, imao sam čast da budem domaćin sastanka na daljinu u prvom delu godine gde sam čuo alarmantan izveštaj koji je na sastanku izložilo Evropsko udruženje dnevnih novina na manjinskim i regionalnim jezicima (MIDAS).

Po rečima predsednice MIDAS-a, Edite Slezákové, finansijska situacija u manjinskim medijima je podjednako loša kao tokom svetske finansijske krize 2008-2009. Distribucija pisane štampe na mnogim je mestima prekinuta ili obustavljena. Prihodi od oglašavanja su znat-

VINCZE LORÁNT



Predsednik FUEN-a i poslanik u Evropskom parlamentu / FUEN President and Member of European Parliament

Loránt Vince: Dear Participants of the 4th European Conference Devoted to Minority and Local Media, Ladies and Gentlemen,

Thank you very much for your invitation! I am honoured to address this conference for the second time on behalf of FUEN, the Federal Union of European Nationalities.

Once again as the European umbrella organisation of autochthonous national minorities, nationalities and language groups, we are proud to be partner of this year's event.

Unfortunately, due to the Covid-19 pandemic, we cannot meet in person. In line with the main

topic of the conference: *Future and Communication* I am glad that this year's conference is taking place in a hybrid format.

On behalf of FUEN's 103 Member Organisations in 35 European countries, thank you for persisting: we are grateful to all of the representatives of minority media for their hard work.

In 2017, when I addressed the first European edition of your conference, I said that minority media organisations are essential in preserving the linguistic identity of our communities.

That statement rings especially true today during the current Covid-19 pandemic era.

To illustrate this point, let me share with you a shocking statistic: together with the Minority Intergroup of the European Parliament, FUEN conducted a survey called *Do you speak Corona?*

We examined minority language usage in 25 countries, involving 43 minority groups. In 44.2% of the cases, key Covid-19 related information was unavailable in minority languages.

The minority organisations own channels and the minority press were the only available



no opali. Čitaoci koji su zapali u ekonomski poteškoće više ne mogu da plaćaju pretplatu.

Ipak, uprkos poteškoćama, ima inspirativnih primera. Ovde u Vojvodini, tim Mađar So-a (Magyar Szó) se uključio u vladin projekat *Digitalna solidarnost* za razmenu kulturnih sadržaja na jezicima manjina. Slovački Uj So (Új Szó) je morao da otkaže svoje događaje, ali je za čitaoce organizovao onlajn događaje kućnog pozorišta i karantinske umetničke događaje.

Moramo se solidarisati sa novinama. Zbog toga smo pre dve sedmice na Skupštini delegata FUEN-a, koja je održana onlajn zbog pandemije – usvojili „Rezoluciju o obezbeđivanju zaštite i očuvanja autohtonih nacionalnih manjina i jezičkih zajednica i njihove kulturne baštine u kriznim vremenima i o pružanju bitnih informacija u vezi sa pandemijom Covid-19 na jezicima manjina.“

Član 6 ove Rezolucije posebno poziva Vlade Evrope:
„da održe finansijsku podršku nacionalnim

manjinama i da je povećaju gde je to neophodno za zaštitu života i očuvanje kulturne baštine, i putem podrške manjinskim medijima i kulturnim institucijama.“

Nema sumnje da postoje dobra rešenja u nekoliko država. Ovde moram da pohvalim danski parlament koji je odvojio 25 miliona evra za pomoć medijskim organizacijama - poput danskih manjinskih novina *Flensburg Avis*, sa sedištem u Flensburgu, u pokrajini Šlezvig-Holštajn u Nemačkoj, gde je i sedište FUEN-a. U nekoliko država vlade daju podršku novinama sprovodeći informativne kampanje o merama vezanim za Covid-19, među kojima je i Rumunija. To je štampi dalo neophodni dotok vazduha.

Ali moramo ići dalje. Zajedno sa kolegama iz Evropskog parlamenta predložili smo da Evropska komisija napravi institucionalizovani kanal putem organizovanja godišnjeg EU foruma za aktere iz oblasti manjina i medija. EU institucije mogle bi naučiti nešto iz primera najbolje prakse ovog događaja ili FUEN-ovog

sources of news on Covid-19 in their mother tongue. This highlights the importance of minority media for our communities. The minority media organisations have a vital role in ensuring that trustworthy and life-saving information on the pandemic reaches minority communities and language groups.

Sadly, despite their important role, minority media organisations are facing an extremely difficult situation during the pandemic.

As Co-Chair of the European Parliament Intergroup for Traditional Minorities, National Communities and Languages, I was honoured to host a remote meeting in the first part of the years to listen to the alarming report presented by the European Association of Daily Newspapers in Minority and Regional Languages (MIDAS) at a meeting.

According to the President of MIDAS, Edita Slezákova, the financial situation of minority media is as bad as during the 2008-2009 world financial crisis. Written press distribution has stopped or stalled in many places. Advertising

revenues have dropped significantly. Readers who have fallen on economic hardship are no longer able to subscribe.

Yet, in spite of the difficulties, there are inspiring examples. Here in Voivodina the Magyar Szó team got involved in the Government's *Digital Solidarity* project to share cultural content in minority languages. The Új Szó in Slovakia had to cancel its own events, but they organised for readers online home theatre events & quarantine art shows.

We need to show solidarity with the press. This is why two weeks ago at the FUEN Assembly of Delegates - held online due to the pandemic - we adopted a Resolution on ensuring the protection and safeguarding of autochthonous national minorities and language communities and their cultural heritage in times of crisis and on the provision of essential information in minority languages related to the Covid-19 pandemic.

Article 6 of this Resolution specifically calls upon the governments of Europe:



Medijskog foruma, organizovanog 2018. u saradnji sa MIDAS-om.

U međuvremenu, kao što sugeriše naziv ovog panela – *Prošlost, sadašnjost i budućnost komunikacije*– moramo da učimo lekcije iz prošlosti, i da se u svojoj sadašnjici prilagodimo budućim vremenima.

Nemojte se zavaravati, ova pandemija je samo jedan od mnogih teških izazova XXI veka koje moramo savladati: po mom mišljenju sfera interneta i društveni mediji samo će dobiti na značaju. Mi smo u FUEN-u prihvatali ovaj izazov tako što smo pomerili fokus naših naporu sa oflajn na onlajn sferu.

U ciframa: tokom prošle godine objavili smo više od 250 saopštenja za javnost i preko 300 objava na društvenim mrežama na engleskom, nemačkom, turskom, ruskom i mađarskom jeziku.

Prilagođavamo se izazovima kao organizacija. Da vam dam nekoliko primera:

Pokrenuli smo naš *Manjinski monitor* (Mi-

nority Monitor): internet platformu, gde manjine mogu postaviti slučajeve diskriminacije, kršenja manjinskih prava i razmeniti najbolje prakse.

Naš program obuke *Izgradi se* (Build Yourself) o organizacijskom i komunikacijskom upravljanju prerastao je iz fizičkog događaja u internet vebinar.

Radna grupa za obrazovanje u decembru 2020. godine će objaviti rezultate detaljnog onlajn istraživanja o obrazovanju manjina tokom pandemije Covid-19, uz učešće 54 manjine iz 30 evropskih zemalja. Računamo na vašu podršku u širenju informacija o rezultatima.

Dragi učesnici,

Dozvolite mi da sa vama podelim neke novine u vezi sa našim najvažnijim projektom propagiranja manjina, inicijativom *Paket za zaštitu manjina* (Minority SafePack). Prošle godine inicijativa je obezbedila podršku više od 1.100.000 građana EU, čime je postala peta

"to uphold the financial support for national minorities and to increase it where this is necessary for protecting lives and for the conservation of cultural heritage, including through support for minority media and cultural institutions;"

Undoubtedly, there are good solution in several states. Here I have to commend the Danish parliament, which released 25 million euros to help media organisations - such as the Danish minority newspaper *Flensburg Avis*, based in Flensburg, Schleswig-Holstein in Germany, where FUEN is headquartered. In several states the government supports the press by running Covid-19 measures information campaigns, including Romania. This represented a necessary flow of oxygen for the press.

But we need to go further. Together with colleagues from the European Parliament we have proposed that the European Commission create an institutionalised channel via the organisation of an annual EU minority-media stakeholder forum. The EU institutions could learn from the best practice example of this event or the FUEN

Media Forum, organised in 2018 in cooperation with MIDAS.

In the meantime, as the title of this panel suggests - "The Past, Present and Future of Communication" - we need to learn from the past, to adapt in our present to future times.

Make no mistake, this pandemic is just one of many disruptive 21st century challenges that we need to overcome: in my view the online sphere, and social media will only increase in significance. At FUEN, we have taken on this challenge, moving our advocacy efforts from the offline to the online sphere.

In numbers: over the past year we have published more than 250 press releases and over 300 social media posts in English, German, Turkish, Russian and Hungarian.

As organisation we adapt to the challenges. Just to give you some examples:

We launched our *Minority Monitor*: an online platform, where minorities can upload cases of instances of discrimination, minority rights breaches and share best practices.

uspešna evropska građanska inicijativa u istoriji Evropske unije. Osmislili smo set od sedam zakonskih predloga za promovisanje kulturne i jezičke raznolikosti. Ako se usvoji, to bi moglo predstavljati temelje sistema zaštite prava manjina u Evropskoj uniji.

Na primer, iz perspektive medija, *Minority SafePack* nastoji da obezbedi pristup kulturnim i zabavnim sadržajima na sopstvenom jeziku svakom građaninu EU. Da bismo uspeli i došli do političke odluke koja se zasniva na našem predlogu, potrebna nam je neprekidna podrška medija da bi *Minority SafePack* ostao na dnevnom redu institucija EU, država članica i političkih elita.

Inicijativa *Minority SafePack* je 15. oktobra 2020. dobila izuzetno pozitivne komentare na javnoj raspravi u Evropskom parlamentu u prisustvu potpredsednice Evropske komisije, Vere Jurove. Ogromna većina članica je pozvala Komisiju da usvoji niz „ambicioznih“ pravnih akata, pri čemu su mnogi naglasili značaj raznolikosti ne samo između država članica, već

i unutar njih.

Međutim, priča se ne završava ovde. Plenarna rasprava je planirana za 12. decembar 2020., kad ćemo imati i odluku Evropskog parlamenta, što će se uživo prenosi. Evropska komisija mora da da odgovor na naše zakonske predloge do 15. januara 2021. godine.

Stoga, računamo na podršku manjinskih medijskih organizacija da bi se obezbedilo izvestavanje o ovom procesu od istorijskog značaja za prava evropskih manjina.

Na kraju, želim da vas uverim da u ovim vremenima teškim za manjinske medije, budući da sam i ja bivši novinar, možete računati na mene i imate moju potpunu solidarnost.

Hvala vam na angažovanju i nastavite dobro da radite!

Uveren sam da ćemo uz vašu prilagodljivost i kreativnost uspeti da prevaziđemo ove poteškoće.

FUEN stoju uz vas, znamo da možemo na vas da se oslonimo, a vi možete računati na našu podršku!

Our *Build Yourself* training programme on Organisation and Communication Management was transformed from a physical stakeholder event into an online webinar.

The Education Working Group will publish in December 2020 the results of an in-depth online survey on minority education during Covid-19, with 54 minorities from 30 European countries participating. We count on your support in disseminating the findings.

Dear participants,

Let me share with you some novelties regarding our most important advocacy project the *Minority SafePack Initiative*. Last year the initiative secured the support of more than one million one hundred thousand EU citizens, thus making it the fifth successful European Citizens' Initiative in the history of the European Union. We designed a set of seven legislative proposals to promote cultural and linguistic diversity. If adopted, this could create the foundations of an

EU minority rights protection system.

For example, from a media perspective, *Minority SafePack* seeks to ensure that every EU citizen has access to culture and entertainment in their own language. In order to be successful and to have a policy decision based on our proposal, we constantly need the support of the media to keep *Minority SafePack* on the agenda of the EU institutions, the Member States and political elite.

On the 15 October 2020 the *Minority SafePack* Initiative got an overwhelmingly positive feedback in the Public Hearing of the European Parliament in the presence of the Vice President of the European Commission, Vera Jourová. The vast majority of Members urged the Commission to adopt a set of “ambitious” legal acts, with many stressing the importance of diversity not only between member states, but also within them.

However, the story does not end here. On 12 December 2020, we will have a plenary debate and a decision of the European Parliament that



4. EVROPSKA
KONFERENCIJA
POVEĆANA MANJINSKIM
I LOKALNIM MEDIJIMA

Svim predstavnicima manjinskih medija i
učesnicima želim da kažem:
Thank you / Vielen Dank / Hvala / Ďakujem
/ Djakuvu / Köszönöm



4th EUROPEAN
CONFERENCE
DEVOTED TO MINORITY
AND LOCAL MEDIA

will be live streamed. The European Commission must respond to our legislative proposals by January 15th, 2021.

Therefore, we count on the support of minority media organisations to provide coverage of this historic process for European minority rights.

In closing, I want to assure you that in this difficult time for minority media, as I am myself a former journalist, you can count on me, and you have my fully solidarity.

Thank you for your engagement and please, keep up the good work!

I am convinced that with your adaptiveness and creativity, we will make it through this.

FUEN stands with you, we know we can rely on you, and you can count on our support!

I wish to say to all participating representatives of minority media:

Thank you / Vielen Dank / Hvala / Ďakujem /
Djakuvu / Köszönöm



PANEL: PODKAST I STRIMING

Moderatorka: **Vladimira Dorčova Valtnerova**,
Storyteller

Aleksandra Bučko, *Fabrika kreativnosti* i NDNV
podcast

Dragan Gmizić, Glavni i odgovorni urednik *Multi radio*

Dejan Pavlović, podcast na rusinskom jeziku
Kolokazanja

Zlata Vasiljević, Glavna i odgovorna urednica *Hrvatska riječ*, nedeljnik na hrvatskom jeziku

Vladimir Radinović, www.podcast.rs



PANEL: PODCAST AND STREAMING

Moderator: **Vladimira Dorčova Valtnerova**,
Storyteller

Aleksandra Bučko, *Fabrika kreativnosti* and NDNV
podcast

Dragan Gmizić, Responsible Editor-in-Chief of
MultiRadio

Dejan Pavlović, podcast in Ruthenian language
Kolokazanja

Zlata Vasiljević, Responsible Editor-in-Chief of
Hrvatska riječ, weekly in Croatian language

Vladimir Radinović, www.podcast.rs

Vladimira Dorčova Valtnerova: Na ovom panelu ćemo pričati o inovacijama u lokalnim, regionalnim i manjinskim medijima. Ako imamo na umu da u svetu imamo oko milion i petsto podkasta, trideset četiri miliona epizoda podkasta na sto jezika, od toga u Srbiji oko sto dvadeset podkasta, onda možemo da kažemo da je fenomen podkasta konačno došao i u Srbiju. Nećemo odmah pričati o fenomenu podkasta, već bih volela da nam se, na početku svi predstavite, odnosno predstavite svoje medije i organizacije i na koji način se one bave strimingom i podkastom.

Dragan Gmizić: Dolazim iz medija koji se zove *Multi radio*, to je medij civilnog društva. Imamo internet stranicu multiradio.rs, koja je nastala u okviru *Fondacije 021*, i naš cilj je da se obraćamo lokalnoj publici. Programi i sadržaji koje proizvodimo namenjeni su lokalnim temama. Namera nam je da sa našom publikom uspostavimo malo dublju, emotivniju vezu kroz informisanje. Šta to znači? Navešću jedan primer: na početku pandemije Covid-19, tokom

prvog talasa, kada smo svi bili zatvoreni po dva tri dana, koliko su trajali policijski časovi, mi nismo imali nikakve resurse da ulazimo u trku sa velikim medijima i sa informativnim kućama. Ono što smo mi uradili jeste da smo pokrenuli serijal dnevnika. Zamolili smo čitaoce, našu publiku, da pišu dnevnike. To se ispostavilo kao vrlo dobar potez. Ljudi su nama pisali, na taj način su međusobno komunicirali i tako smo se postavili u središnju tačku njihovih života. Takođe, treba da kažem da *Multi radio* proizvodi nekoliko različitih podkasta. Meni omiljeni je *Instant psihodnevničica*, gde autorke jednom mesečno pišu, govore, razgovaraju, informišu o psihološkim problemima. One su psihološkinje, postupaju sa te pozicije. Smatram da je ta vrsta informisanja veoma korisna. Mogao bih reći da je to civilizacijski i tehnološki korak napred u odnosu na medijski pristup koji je ranije postojao. Dolazim iz klasičnih medija, gde se jasno znalo šta je informisanje, ko može da informiše i na koji način, vrlo su bile jasne stvari – šta je reportaža, šta je emisija, šta je dokumentarni

Vladimira Dorčova Valtnerova: At this panel we are going to discuss innovations in our local, regional and minority media. If we bear in mind that there are 1.5 million podcasts in the world, with 34 million episodes, in 100 languages, out of which about 120 podcasts in Serbia, then we can say that the phenomenon of podcasts has finally taken root in Serbia. But we won't start the podcast discussion immediately. First, I'd ask everyone to introduce yourselves, that is, to present your media and organisations, and tell us how you deal with streaming and podcasts.

Dragan Gmizić: I come from a media called *MultiRadio*, which is a media of civil society. We have a website multiradio.rs, created within the *021 Foundation*, and our goal is to address the local audience. The programmes and contents that we produce are intended for the local audience. Our intention is to establish a deeper, more emotional connection with our audience through providing information. What does that mean? So, I'll give you an example. During the Covid-19 pandemic, the first wave when we

were all locked in for two-three days, as long as those curfews lasted, we didn't have any resources to compete with the big media and information houses. What we did was to start a series of diaries. We asked our readers, audience, to write diaries. This turned out to be a very good move. People wrote to us, and in that way they communicated with each other. That's how we put ourselves in the central place in their lives. Also, I should say that *MultiRadio* produces several different podcasts. My favourite is *Instant psihodnevničica* (*Instant Psycho Everydayness*), where the authors write, talk, discuss, inform about psychological problems once a month. They are psychologists, so that's their point of view. I think that this kind of information is very useful. I might say this is a civilizational and a technological step forward compared to the earlier media approach. My background is the traditional media, where it was clear what informing was, who could inform and in what way, distinctions were very clear – what a report was, a show, a documentary, what a hard talk show

film, šta je hardtok emisija. Mi smo sad ovde, zahvaljujući pre svega društvenim mrežama, a podkast je proizišao iz bloga. Mi sada dobijamo jedan specifičniji pristup, direktniji pristup publici sa jedne strane. Sa druge strane, to poverenje osobe-autora podkasta i publike se personalizuje, produbljuje i kada uspe podcast, onda smatram da je to baš pogodak u metu.

Vladimira Dorčova Valtnerova: To je jako lepa vrednost – sticanje poverenja i negovanje poverenja između medija i zajednice. *Kolokazanja* je jako mlađi podcast na rusinskom jeziku. Dejane, približite nam ovaj Vaš podcast.

Dejan Pavlović: Priča je počela u aprilu 2020. godine kada smo zaglavili u karantinu. Ta priča je počela sa mojim bratom koji živi i radi u Kanadi u Edmontonu. Mi smo iz potpuno različitih struka, nikada se nismo bavili sličnim poslom. Međutim, s obzirom da dolazimo iz jako male nacionalne zajednice, kada smo tražili sadržaj koji nam je bio potreban, shvatili smo da nam fali takav format na našem jeziku. Iako nam se činilo da nismo dovoljno kompe-

tentni za tako nešto, odlučili smo: „hajde da počnemo, pa ćemo videti kako će funkcionisati“. Tako smo počeli sa podkastom *Kolokazanja*. Imali smo lajt motiv, započeli smo priču više iz hobija. Odabrali smo ljudе i priče koje nas interesuju onda smo taj sadržaj distribuirali na neke mreže. Ovaj podcast trenutno je jedini na rusinskom jeziku. To nam je i bio glavni cilj. Radimo ga kao hobi pored naših poslova.

Vladimira Dorčova Valtnerova: Kakve priče pričate?

Dejan Pavlović: Brat živi u Kanadi i nemamo često priliku da pričamo na rusinskom jeziku. Ja isto 90% svog vremena koristim srpski jezik, i na poslu i na studijama. Često bismo kroz naše razgovore pomenuli neke ljudе iz zajednice i kako je disproportionalno da iz tako male zajednice odu ljudи širom sveta i rade razne poslove. Počeli smo da radimo sa ljudima koji su nama interesantni, koji rade interesantne poslove. Dali smo im mogućnost da ispričaju svoju priču u drugačijem formatu, u intimnijoj atmosferi.

was. We are here now, thanks primarily to social networks, with the podcast, which has evolved from the blog. Now we have this particular approach, a more direct approach to the audience, on the one hand. On the other hand, the trust between the person-author of the podcast and the audience is personalised, it deepens, and when a podcast is successful, it's a bull's eye hit, I think.

Vladimira Dorčova Valtnerov: That is a very nice value – gaining trust and cultivating trust between the media and the community. *Kolokazanja* is a very young podcast in Ruthenian. Dejan, tell us more about this podcast of yours.

Dejan Pavlović: Our story also started in April 2020 when we were stuck in the quarantine. It all started with my brother, who lives and works in Edmonton, Canada. We come from completely different professions, we have never done anything like this. However, since we come from a very small national community, when we tried to find contents that we wanted, we realised that there was a lack of this kind of format in

our language. Although it seemed to us that we might not be competent enough for something like that, we said: let's start, so we'll see how it goes. And that's how we started with the podcast *Kolokazanja*. We had a leitmotiv, we started the story more as a hobby. We chose people and stories that interested us, and then we distributed the content only on some networks. It's currently the only podcast in the Ruthenian language. That was our main goal. We do it as a hobby, besides our jobs.

Vladimira Dorčova Valtnerova: What kind of stories do you tell?

Dejan Pavlović: My brother is in Canada and we don't often have the opportunity to speak in Ruthenian, he in particular. I also use Serbian 90% of my time at work and university. We often mentioned some people from our community in our conversations, commenting on how disproportionate it is – our community is small, but the people are all over the world and do interesting jobs. We started to work with people who are interesting to us, who do interesting



Vladimira Dorčova Valtnerova: Aleksandra, ti predstavljaš dve organizacije. Sa jedne strane, tvoj medij civilnog sektora, sa druge strane, novinarsku organizaciju *NDNV*. Izvoli, predstavi te dve organizacije, odnosno medije.

Aleksandra Bučko: Da, ja dolazim iz *Fabrike kreativnosti* i ispred *NDNV* podkasta. *Fabrika kreativnosti* je zamišljena kao platforma, kao medij koji se bavi samo multimedijalnim pristupom. Na sajtu ni ne može da se pronađe samo tekstualna forma zato što nam to nije cilj. Poenta *Fabrike kreativnosti* je da radimo neke stvari našim tempom i da ih radimo kreativno. Da uzmemo prostora koliko nam je potrebno da napravimo neku priču, da ona bude drugačije ispričana, da ne moramo da gledamo na norme medija iz kojeg dolazimo. To znači da nema ograničenja da li je to proizvodnja na nedeljnju nivou, da li je to bazirano na jednom jeziku i slično. Što se tiče *NDNV* podkasta, zvanično smo ga krenuli početkom februara 2020. godine, zatim smo intenzivirali rad u aprilu 2020. godine sa podkastom *Reaguj* i iz toga se

izrodilo još, za sada, tri, a verovatno će biti četiri podkasta koje će *NDNV* proizvoditi.

To su podkasti *Reaguj*, *Ogledalo*, *Autonomija* i još dva podkasta na mađarskom jeziku. Radimo na tome da publici koju interesuju podkasti približimo upravo takav sadržaj, i na taj način i da pokrenemo multimedijalni pristup i u *NDNV*-u. Ono što nisam napomenula je to da je *Fabrika kreativnosti* krenula sa proizvodnjom podkasta i za druge organizacije, medije i biznise. To je novo u Srbiji.

Vladimira Dorčova Valtnerova: To je već biznis segment *Fabrike kreativnosti* što je odlično. Tema monetizacije i podkasta je uvek zanimljiva. Sve ove podkaste možete naći na platformi *podcast.rs*, koji je relativno nova platforma.

Vladimir Radinović: Podcast.rs je aktivan malo jače od godinu dana. Na samom početku radili smo iz hobija, a od septembra 2019. godine smo kolega Goran Vojteški i ja pristupili tome krajnje ozbiljno. Ta platforma okuplja skoro sve podkaste iz Srbije i dobar deo

jobs. We gave them a chance to tell their story in a different format, in an intimate atmosphere.

Vladimira Dorčova Valtnerova: Aleksandra, you represent two organisations: on the one hand, your civil society media, on the other hand, the journalist organization *NDNV*. Please, tell us more about these two media organisations.

Aleksandra Bučko: I come from Fabrika kreativnosti and on behalf of the *NDNV* podcast. *Fabrika kreativnosti* (*Factory of Creativity*) is conceived as a platform, as a media with an exclusively multimedia approach. On our website it is hard to find a textual form alone because that isn't our goal. The point of *Fabrika kreativnosti* is to do some things at our own pace and to do them creatively. To take up as much space as we need, to make a story and tell it in a different way, not to have to observe the norms of the media we come from. So, there are no restrictions, such as whether it's on a weekly level of production, whether it's in one language, etc. As for the *NDNV* podcast, we officially started working on the podcast in early February 2020,

then we intensified it in April with the podcast *Reaguj (React)*, which spawned more, three so far, and there will probably be four podcasts produced by *NDNV*.

These are the podcast *Reaguj*, *Ogledalo (Mirror)*, *Autonomija (Autonomy)* and one or two podcasts in Hungarian. So, we're working to bring the content closer to the audience interested in podcasts and also to start using multimedia approach in *NDNV*. What I've failed to mention is that *Fabrika kreativnosti* has also started producing podcasts for other organisations, media or businesses. That's something new in Serbia.

Vladimira Dorčova Valtnerova: That's the business segment of *Fabrika kreativnosti*, which is great. The topic of monetisation and podcasts is always interesting. All these podcasts can be found on the *podcast.rs* platform, which is a relatively new platform.

Vladimir Radinović: Podcast.rs has been active for a little more than a year. At the very beginning, it was more like a hobby. But, in Sep-



podkasta iz regionala. Nama je cilj, naravno, da se tu nađu svi podkasti na jezicima iz regionala, kako bi ljudi mogli da dođu do tog sadržaja, jer ako koristite neki aggregator za podkaste, vi ne možete da pronađete sadržaj iz vašeg regionala jer on je, jednostavno, zatrpan sa tih milion podkasta koje si pomenula, koji uglavnom dolaze iz Amerike i Engleske. Nama je to i bio cilj, da na jednom mestu okupimo sve lokalne autore kako bi ljudi mogli da dođu do regionalnog sadržaja, da pronađu ono što je njima tu zanimljivo. Platforma je na započela sa dvanaest podkasta. U ovom trenutku ih ima oko sto trideset. Pored same platforme koja bazično funkcioniše kao aggregator podkasta, mi se trudimo da budemo lideri zajednice, da ljudi mogu da se u svakom trenutku obrate sa pitanjima, ako im je potrebna neka pomoć: od toga koji mikrofon da kupe, do toga na koji način da se proizvode podkasti, kako se to radi, kako se to posle distribuira. Imamo i svoju produkciju, što je bila ideja od samog početka, jer smo shvatili da, ako želimo da radimo na popularizaciji podka-

sta u Srbiji, to moramo da radimo kroz kvalitetan sadržaj. Ne možemo samo imati aggregator, nego moramo da se bavimo i proizvodnjom sadržaja. U svojoj produkciji imamo već sedam podkasta i još pet je u pretprodukciji.

Vladimira Dorčova Valtnerova: Svakako, najbolje se uči na primerima dobre prakse, što vi i radite. Kao primer dobre prakse za lajv striming, posebno na Fejsbuku, a u kontekstu manjinskih medija u Vojvodini, kao primer dobre prakse može da posluži i *Hrvatska riječ*, nedeljničnik na hrvatskom jeziku koji je od nedavno počeo događaje da prenosi lajv na Fejsbuku, što je jako zanimljiva i dobra opcija za širenje zajednice i širenje informacija zajednici. Zlato, zašto i kako ste počeli sa strimingom?

Zlata Vasiljević: U odnosu na ono što su rekle kolege, mi smo još na pionirskim počecima. Počeli smo pre petnaest dana (oktobar 2020.). Mi smo štampani medij i osnovna delatnost nam je izdavanje novina. Prinuđeni smo da pratimo savremene trendove, tako da imamo našu internet i Fejsbuk stranicu.

tember last year, my colleague Goran Vojtevski and I started with a very serious approach to it. The platform gathers almost all podcasts from Serbia and a large segment of podcasts from the region. Our goal, of course, is to find all the podcasts in the regional languages and to make that content accessible to people, because if you use an aggregator for podcasts, you can't find content from your region because it's simply lost among the million podcasts you mentioned that mostly come from America and England. It was our goal to gather all local authors in one place so that people get to regional contents, to find what interests them. The platform started with 12 podcasts. At the moment, there are about 130 of them. In addition to the platform as such, which functions as a podcast aggregator, we're trying to be kind of community leaders so that people can always, at any time, ask questions, if they need help with anything, like which microphone to buy or how to produce podcasts, how it's done, how it's distributed afterwards, and we have our own production, which was

our idea from the start, because we realised that if we wanted to work on the popularisation of podcasts in Serbia, we must do it through quality contents. We can't just have an aggregator, but we must also engage in content production. We already produce some six, seven podcasts and another four, five are in pre-production.

Vladimira Dorčova Valtnerova: It's definitely best to learn from the examples of good practice, which you are doing. As an example of good practice for live streaming, especially on Facebook, and in the context of the minority media in Vojvodina, we can take the example of *Hrvatska riječ*, a weekly in Croatian which has, recently, started broadcasting some events live on Facebook, which is a very interesting and good option for expanding the community and disseminating information to the communities. Zlata, why and how did you start streaming?

Zlata Vasiljević: Compared to what the co-panelists have said, we are still at a pioneering stage. We started about 15 days ago (in October 2020). We are a print media, our main activ-

Desili su se događaji važni za hrvatsku zajednicu: iz Hrvatske je stigla značajna donacija za hrvatsku zajednicu u Srbiji, zatim, otvaranje spomenika biskupu Ivanu Antunoviću, na čemu se radilo pet godina i zvanično predavanje kuće Bana Jelačića hrvatskoj zajednici. To su značajni događaji i naša šansa je bila da čitaocima *Hrvatske riječi* omogućimo da te događaje prate onog momenta kada se dešavaju. Tako smo krenuli sa novom praksom. Preko naše Fejsbuk stranice uživo smo prenosili posmenuta dešavanja. Povratne informacije su bile dobre. Broj pregleda i komentara je bio velik. Kasnije su nam se javljale udruge koje imaju određene programe sa željom da ih prenesemo putem naše Fejsbuk stranice.

Ostaje nam da se u tome usavršimo, tehnički opremimo i da to postane naš svakidašnji deo posla.

Vladimira Dorčova Valtnerova: Šta je podkast, a šta podcast nije?

Aleksandra Bučko: Pre nego što smo krenuli u snimanje ovog panela, Vladimir je po-

menuo kako često, pogotovo u Srbiji, podkasti imaju video segment. Podcast je nastao od audio-blogginga 2004. godine, kada je nastao taj program koji su napravila dvojica Amerikanaca. Podcast je audio zapis. Popularan je zato što su teme segmentirane i svako može da pronađe ono što ga interesuje. Nije kao radio koji slušamo dok ne dođe emisija na red, nego mi biramo šta i kada slušamo. Podcast je audio emisija na zahtev.

Vladimir Radinović: Podkast je po meni radio XXI veka. Nova tehnologija omogućava da vi sami sebi personalizujete radio; da birate emisije koje slušate kada vama to odgovara. Zbog popularnosti platforme kao što je Jutjub, na Balkanu ljudi misle da se podkasti moraju snimati u video formatu. Ako pogledamo svetsko tržište, prvenstveno Ameriku, koja je lider u podkastima, gotovo 90% najpopularnijih podkasta iz Amerike nema svoj video format, iz razloga što to drastično povećava cenu proizvodnje vašeg podkasta. Na kraju krajeva, publika podkasta očekuje posvećenost. Oni oče-

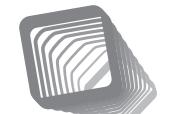
ity is publishing newspapers. We are forced to follow modern trends, so we have our internet and Facebook pages.

There were some significant events, events that were significant for the Croatian community in Serbia, the unveiling of the statue of Bishop Ivan Antunovic, after 5 years of work, and the house of Ban Jelacic was handed over to the Croatian community. These were important events and we saw them as an opportunity to enable the readers of *Hrvatska riječ* to follow these events as they were taking place. That's how we started with that new practice. We covered live all these events on our Facebook page. The feedback was really good. The number of views and comments was large. Later we were contacted by some associations that have their own programmes, expressing interest to broadcast them on our Facebook page. It now remains for us to improve, to equip ourselves technically and to make it our daily part of the job.

Vladimira Dorčova Valtnerova: What is a podcast and what is not a podcast?

Aleksandra Bučko: Just before we started doing this panel, Vladimir mentioned how often, especially in Serbia, podcasts have a video segment. The podcast originated from audio-blogging in 2004, when the programme was made by two Americans. A podcast is an audio recording. Podcast is popular because the topics are segmented and everyone can find what interests them. It's not like radio where we need to listen until the show comes on, but we choose what to listen and when. Podcasts is an on-demand audio show.

Vladimir Radinović: In my opinion podcast is the radio of the 21st century. It's a new technology that allows you to personalise your radio, to choose the shows to listen to, when it suits you. Due to popularity of platforms like YouTube in the Balkans, so people think that podcasts have to be recorded in video format. If we take a look at the world market, primarily in America, which is the leader in podcasts, almost 90% of the most popular podcasts don't have their own video format because it would dras-



kuju da se vi stvarno posvetite temi o kojoj pričate. Nije njima toliko bitno kako vi izgledate, kako izgleda vaš studio, nego žele dobru priču.

Vladimira Dorčova Valtnerova: Pretpostavljam da ste, kada ste razmišljali da počnete da snimate podcast, istraživali kako zvuče podkasti u Americi. Kako gledamo na podcast mi u Srbiji, a kako publika u Americi?

Dejan Pavlović: Uglavnom slušam naše lokalne, retko strane podkaste. Mislim da Srbija drži dobar korak, bez obzira što je u Americi ta produkcija ranije krenula. Mi dosta čitamo o tome kako treba da radimo i konsultujemo se sa kolegama kako bismo bili što bolji.

Vladimira Dorčova Valtnerova: Sa jedne strane je važan tehnički deo pripreme podkasta, onda je tu važna i distribucija, ali ono što je najvažnije jesu slušaoci. Kako se slušaju podkasti *MultiRadija*, da li se slušaju, da li dopirete do vaše zajednice?

Dragan Gmizić: Kada je priča dobra, publika postoji. Mislim da smo spori ali uporni, da ćemo neke zadate ciljeve ostvariti. Naš impe-

rativ je da sakupimo što više dobrih autora i da se na različite načine obratimo publici i odgovorimo na njihova interesovanja.

Razgovarao sam sa prijateljem pre ere podcasta i pitam ga: „Jesi li pročitao ovu knjigu, jesli li čuo ovaj album?“

On kaže: „Vidi, treba mi jedan život za muziku, jedan za knjige, jedan za filmove, treba mi jedan život za serije, a sada još jedan za podcaste.“

Ponuda je ogromna i svet autora, što domaćih, što stranih je neverovatan i zaista svašta možemo da saznamo i otkrijemo. Po profesiji sam novinar, a po obrazovanju istoričar. Ja sam sada otkrio podcaste posvećene Drugom svetskom ratu. Da sada imam osamnaest godina, a tada sam kao klinac gutao Čerčilove memoare, ja verovatno ne bih završio školu nikad. Samo bih slušao šta se desilo u aprilu 1944. godine. Veoma često razmišljam kako bi bilo super da takvi sadržaji, ne konkretno Drugi svetski rat, nego sadržaji koji se nude na podcastima, zapravo budu dostupni makar na javnim servisima, ako već nisu na privatnim televizijskim

tically increase the production costs. After all, podcast audiences expect commitment. They expect you to really invest yourself into the topic you're talking about. They don't care so much about your looks, what your studio looks like, what they want is a good story.

Vladimira Dorčova Valtnerova: I guess that when you were thinking of starting making podcasts, you researched what American podcasts are like. How is podcast seen in Serbia, and how in America?

Dejan Pavlović: I primarily listen to local podcasts, rarely foreign ones. I think that Serbia keeps the pace, regardless of the fact that the podcast production started in America earlier. We read a lot about how we should do things, and we consult our colleagues to improve our production.

Vladimira Dorčova Valtnerova: On the one hand, the technical part of podcast preparation is important, distribution is also important, but what's most important is listeners. What kind of listening do *MultiRadio* podcasts have, are they popular, are they reaching your community?

Dragan Gmizić: When a story is good, the audience is there. I think that we might be slow but we're persistent, that we'll achieve the set goals. Our imperative is to gather as many good authors as possible and to address the audience in different ways and to respond to their interests.

I spoke with a friend of mine before the podcast era, and I asked him: have you read this book, have you heard this album? So, he says: look, I need one life for music, one for books, one for movies, one life for series, and now another one for podcasts. The offer is huge and the authors, both domestic and foreign, are incredible and we can really find out and discover anything. I'm a journalist by profession, but a historian by education. I've now discovered podcasts dedicated to World War II. If I were 18 now, I used to gorge on Churchill's memoirs as a kid, I'd probably never have finished school. I'd just listen to what was happening in April 1944 here. I often wonder how great it would be for such contents, not specifically World War II, but contents offered on podcasts, to actually be available at least on



stanicama. Mada, i privatne televizijske stанице koriste nešto što se zove javno dobro, a to su frekvencije. Doći do publike u ovoj zemlji je teško, ali moguće.

Vladimira Dorčova Valtnerova: Super što si spomenuo „specijalizaciju“ podkasta i volela bих da razgovaramo o tome da podcast ne pripremaju samo novinari.

Vladimir Radinović: Gledajući broj podkasta kod nas na platformi tu možda imamo samo 10% podkasta iz kojih stoje školovani novinari, ljudi koji se i dan danas bave novinarstvom. Većina ljudi u podcastima, barem u Srbiji, a verujem da je i u svetu tako, su hobisti. Znači, neko ima određenu temu koja ga veoma zanima, želi da napravi zajednicu oko te teme, da porazgovara sa ljudima nešto o tome i smatra da je podcast dobar medij koji bi mogao da ga dovede do cilja.

Najpopularnije podcaste u Americi prave hobisti. Džo Rogan, najpoznatiji podkaster na svetu je stand-up komičar. On čovek nema veze sa novinarstvom.

Vladimira Dorčova Valtnerova: Podcast je uvek eksperiment, kao i novinarstvo i mediji. Eksperiment pravi i *Hrvatska riječ* sa strimingom. Ako imamo na umu da mediji na jezicima nacionalnih manjina često imaju manjak ljudi, ko se bavi društvenim mrežama, odnosno prenosima uživo na Fejsbuku u okviru vaše redakcije?

Zlata Vasiljević: Bave se ljudi koji rade novinarske poslove. Sve ono što se radi za pisani medij, radi se prioritetsno, a dodatni posao jeste briga o našoj Fejsbuk stranici i internet stranicama, uključujući i prenose uživo. Unutar redakcije koristimo postojeće resurse. Problem manjinskih medija je da je naša čitalačka publika uglavnom starijih generacija. Ovo je način da se približimo i mlađim generacijama, kroz nove sadržaje i formate.

Vladimira Dorčova Valtnerova: Spominjali ste i neke brojke. Koliko ljudi je pratilo lajv striming i koliko ljudi je komentarisalo? Da li vam je to dobra motivacija, jer brojke bi trebalo da nas motivišu da budemo bolji i drugačiji?

public services, if not on private television stations. Although, private television stations also use something called the public good – frequencies. Reaching an audience in this country is difficult, but possible.

Vladimira Dorčova Valtnerova: It's great that you mentioned the 'specialisation' of podcasts I'd like to talk about the fact that podcasts aren't made only by journalists.

Vladimir Radinović: Looking at all the podcasts on our platform, we have perhaps 10% of podcasts made by journalists with that educational background, the people who are still engaged in journalism. Most people in podcasts, at least in Serbia, and I believe that is the case in the world, are people who are hobbyists. So, someone who has a certain topic he or she is very keen on, who wants to create a community around that topic, to talk to people about it and thinks that podcast is a good media that could lead him/her to that goal. The most popular podcasts in America are produced by hobbyists. Joe Rogan, the most famous podcaster in the

world, is a stand-up comedian. He has nothing to do with journalism.

Vladimira Dorčova Valtnerova: Podcast is always an experiment, just like journalism and media. An experiment is also what *Hrvatska riječ* does with streaming. Bearing in mind that the media in the minority languages often have a shortage of people, who deals with social networks, i.e., live streams on Facebook in your office?

Zlata Vasiljević: People who do journalistic work. Everything that's done for the print media is done as a priority, and taking care of our Facebook and internet pages, including live streaming, is an additional task. We use the existing resources of our office. The problem with the minority media is that the readership is mostly older. This is a way for us to get closer to the younger generations, through new contents and formats.

Vladimira Dorčova Valtnerova: You also mentioned some figures. How many people followed those live streams and how many people commented? Is that a good motivation for you



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Zlata Vasiljević: Svakako da nam je to motivacija i da nam je to sada dodatni razlog da nastavimo sa ovom praksom. Naša Fejsbuk stranica ima oko 3 000 pratilaca. Kada smo imali prenose uživo, broj pregleda je u jednom momentu dostizao i 500-600 ljudi koji su uživo pratili naše prenose. Broj pregleda tih postova je narastao na 8 000, što je skoro tri puta više u odnosu na tekstualne objave vesti iz naših novina.

Vladimira Dorčova Valtnerova: Često spominjemo zajednicu, odnosno zajednice. Na koji način podkasti mogu da okupe zajednicu u kontekstu medija i novinarstva? Da li i na koji način podkaste u Srbiji možemo monetizovati? Sada pričam iz ugla medija, novinara, novinarstva, jer ipak pripremiti dobar, kvalitetan podcast, iziskuje resurse. Dajemo veliku vrednost našim slušateljima, a pitanje je da li mi imamo povraćaj investicije.

Vladimir Radinović: Mislim da imamo. Kada pričamo u kontekstu zajednice, ja mislim da su podkasti jako dobra stvar zato što se po-



because figures should motivate us to be better and different?

Zlata Vasiljević: It's definitely our motivation and it's now an additional reason for us to continue with this practice. Our Facebook page has about 3,000 followers. When we had the live broadcasts, the number of views reached the figure of 500, 600 people who followed our streams. The number of views of these posts reached about 8,000, which is almost three times more than when we publish texts from our newspapers.

Vladimira Dorčova Valtnerova: We keep mentioning community or communities. How can podcasts bring the community together, in the context of the media and journalism? Can we monetise podcasts in Serbia and in what way? I'm talking now in terms of the media, journalists, journalism, because resources are required for preparing a good, quality podcast. We attribute a great value to our listeners, and the question is whether we get a return on investment.



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dkasti obično slušaju preko slušalica. Čim vi imate u ušima nekog ko vam priča, povežete se sa tom osobom. Na taj način i novinari i mediji, a mislim ako pričamo o monetizaciji i građenju zajednice i u okviru biznisa, svi oni mogu na taj način da izgrade zajednicu i poverenje. Ima nekih istraživanja, doduše u Americi, gde kažu da ljudi koji slušaju podkast borave dosta na socijalnim mrežama. Znači, zapravate ne samo te ljude, ne samo te medije, zapravate sve što se priča u podkastu jer ih to posle interesuje pa su čak i spremni da kupe te proizvode koji se reklamiraju zato što to ne smatraju kao reklamu već kao preporuku autora. Ako ste dobri i kvalitetni, onda vas zajednica nagradi.

Dodao bih, u pitanju je BBC-evo istraživanje sa početka 2020. godine da će 70% ljudi koji slušaju podkaste pre odabrati proizvod o kom su čuli u tom podkastu nego proizvod konkurenциje. To su stvarno velike brojke. Ono što se mi trudimo da radimo u poslednje vreme je edukacija ljudi u marketingu i u preduzetničkom sektoru. Što to, zapravo, za njih zna-

či? Nažalost, kod nas se i dalje većina biznisa reklamira prvenstveno na televizijama koje imaju nacionalne frekvencije, pa tek ono nešto malo novca što ostane daju za eksperimente u digitalnom marketingu, ono što se zove afilijski marketing (*affiliate marketing*) itd.

Potrebno je da radimo na edukaciji ljudi u preduzetničkom sektoru da bi oni shvatili što to znači za njih, da uvide koliko su se stvari promenile. Imamo primere nekih kolega da su neki komercijalni sponzori ušli u određene podkaste. Imamo super primer iz Poljske: grupu istraživačkih novinara firme finansijski podržavaju kako bi se bavili važnim temama za čitavo društvo i time kod slušalaca podkasta pozicionirali svoje brendove kao društveno odgovorne.

Dragan Gmizić: Čini mi se da je ključna reč poverenje. U tom smislu je podkast samo logičan, novi tehnološki odgovor na stvari koje su postojale, jer smo i ranije imali omiljene radio i televizijske emisije. Kada verujemo nekoj osobi, bez obzira da li ona govori o istraživačkom

Vladimir Radinović: I definitely think we do. In the community context, I think podcasts are a very good thing because podcasts are mainly listened to through headphones. And when you have someone talking to you in your ears, you feel more connected with that person. In that way, journalists and the media, and I think that, discussing monetisation and development of a community within a business, they can also build a community, build trust in that way. There are some studies, albeit in America, where they say that people who listen to podcasts spend a lot of time on social networks. So, they follow not only those people, not only those media, but everything that is said in the podcast because they are interested in it, and they're ready to buy the products that are advertised because they don't see them as advertisements but as the author's recommendation. If you're good, if you offer quality, the community rewards you.

I'd just add something, there was a BBC research from the beginning of 2020 that found that 70% of people who listen to podcasts would

rather choose a product they heard of via the podcast than a competing product. Those are really big figures. What we've been trying to do lately is educating people in marketing and in the business sector. What does this actually mean for them? Unfortunately, in our country, most businesses still advertise primarily on televisions with national frequencies, and only the little money that's left is given for experiments in digital marketing, called affiliate marketing, etc.

We have to work on educating people in the business sector so that they understand what it means for them, so that they can see how these things have changed. We have examples of some colleagues that some commercial sponsors have entered some podcasts. We have some great examples from Poland: a group of investigative journalists supported by companies financially to be involved in topics that are important for the entire society and thus position their brands as socially responsible.

Dragan Gmizić: It seems to me that the key word is trust. In that sense, podcast is just a log-

novinarstvu, lajfstajlu, manjinskom pitanju, Drugom svetskom ratu; ukoliko postoji poverenje i ukoliko vi smatrate da ta vrsta sadržaja treba da nastaje, čak i u ovoj zemlji, neko je spremjan da izdvoji sredstva i da plati. Daško i Mlađa, ja ne znam sada da li je to klasičan podkast ili je to radijska emisija, da se ne bavimo definicijama, ali recimo da su oni jedni od autora koji isključivo žive od svoje publike. Postoje mogućnosti, treba samo odabrati tu pravu finu nišu. Mislim da je to dobar primer i uspešan projekat.

Vladimira Dorčova Valtnerova: Kada pričamo o pripremi podkasta, da li je pripremanje podkasta jednostavna, laka, skupa, jeftina stvar? Da li od ničega možemo napraviti nešto?

Dejan Pavlović: Svakako smatram da iziskuje vreme, naročito ako je primarna delatnost. Ako neko želi da se bavi pravljenjem i distribucijom podkasta i da živi od toga, tada naročito treba mnogo vremena i truda da bi se došlo do kvalitetnog rezultata. U svakoj sferi poslovanja mora da se uloži trud da bi se dobio dobar

proizvod. Tako je i sa nama. Mi nismo naročito dobar primer zato što mi radimo podkaste jednom mesečno, jer nama to nije primarna stvar kojom se bavimo. Zahteva dosta vremena, mnogo više nego što smo inicijalno mislili da je potrebno. Dosta učimo o produkciji podkasta. Najvažnije je da smo pronašli publiku kojoj se naš sadržaj sviđa.

Aleksandra Bučko: Pošto dolazim isto iz rusinske zajednice, znam kako rade. Napomenula bih da je podkast *Kolokazanja* za jako kratko vreme okupio neverovatno brojnu publiku. Radila sam istraživanje za rusinske medije vezano za sadržaj informisanja koji publika, prisutna na internetu, želi od rusinskih medija. Skoro svaki odgovor publike u starosnoj dobi u rasponu od 20-40 godina je bio: „To što radi *Kolokazanja* je super“. Na osnovu prva dva izdanja, oni su uspeli da budu poređeni sa svim tradicionalnim rusinskim medijima.

Vladimira Dorčova Valtnerova: Upravo podkast, striming, lajv striming, lajv intervju i na Fejsbuku jesu jako dobar pomoćnik u okuplja-

ical, new technological response to things that existed before, because we had favourite radio and television shows before. When we trust a person, whether they're talking about investigative journalism, lifestyle, minority issues, World War II, if there is trust and if you think that kind of content is needed, even in this country, someone will be willing to set aside some money and pay. Daško and Mlađa, I don't know now whether it's a pure podcast or a radio show, let's not go into that, let's not get into definitions, but let's say they are among the authors who live exclusively from their audience.

So, there are possibilities, you just need to find a right niche. I think it's a good example and a successful project.

Vladimira Dorčova Valtnerova: In regard to preparing podcasts, is preparing podcasts a simple, easy, expensive, cheap thing? Can we make something out of nothing?

Dejan Pavlović: I think it definitely takes time, especially if it's one's the primary activity. If someone wants to make a podcast and

distribute it, and make a living from it, then it takes particularly a lot of time and effort to get something done. In every business, effort must be made to get a good product. So must we. We are not a particularly good example of this because we do podcasts once a month, as for us it isn't the primary thing we do. It requires a lot of time, much more than we initially thought it would take. We are learning a lot about podcast production. The most important thing is that we've found an audience who like our contents.

Aleksandra Bučko: Since I also come from the Ruthenian community and I know how they work. I can say that in a very short time the podcast *Kolokazanja* gathered an incredibly numerous audience. I did a research for the Ruthenian media about the information content that the audience present on the Internet wants from the Ruthenian media. Almost every answer from the audience in the age range of 20-40 was: 'What *Kolokazanja* is doing is great'. Based on the first two editions, they managed to be compared with all the traditional Ruthenian media.

nju zajednice koja nije samo u Srbiji. Sve nacionalne manjine imaju svoju dijasporu po celom svetu. Zlato, da li ste Vi primetili, da li su Hrvati u dijaspori gledali vaše prenose uživo?

Zlata Vasiljević: Svakako da jesu i iznenadili smo se brojem ljudi koji su se kasnije javljali da su pratili prenos ili kasnije dali neki komentar. Činjenica je da što su ljudi dalje od svoje sredine to im više znače takvi sadržaji. Ovo je način koji nam je omogućio da se istog trenutka povežemo i sa tim ljudima, i to nam je pokazatelj da u tom pravcu trebamo raditi više.

Vladimir Radinović: Ja će dati ilustraciju iz sopstvenog iskustva: kada sam otišao na master studije u Finsku, u tom trenutku postojao je jedan mali radio koji se zvao *Novi radio Beograd* i meni je to bilo fantastično, jer je to bila prava veza za mene sa onim što se dešava u Beogradu, što mene interesuje.

Vladimira Dorčova Valtnerova: Pomenuli smo da podcast.rs pomaže sa savetima koji mikrofon da koristimo kada snimamo podcast, kako možemo što jeftinije, a što kvalitetnije

da ga snimimo, i koliko novca nam je za to potrebno?

Vladimir Radinović: Nije potrebno puno novca. Dobra stvar kod *buma* u podkast svetu je to što se u Americi razvila velika industrija. Veliki broj proizvođača audio opreme je shvatio da postoji jedna niša, interesovanje za takve mikrofone, te su počeli ponovo da ih proizvode. Vama ne trebaju studijski kondenzatorski mikrofoni koji koštaju petsto i više eura. Trebaju vam obični mikrofoni, jer većina ljudi nema studijske uslove. Snimaju kod kuće u improvizovanim uslovima i za tako nešto im trebaju klasični, pevački mikrofoni, koji koštaju pedeset do sto eura. U isto vreme krenula je i velika industrija oko striminga video igara, gde ljudi takođe pričaju dok igraju video igre. Pojavilo se tržište malih, portabilnih mikrofona koji su veoma dostupni, koji daju zadovoljavajući kvalitet u tim improvizovanim uslovima. Pored toga, imate dosta softvera na internetu, koji su besplatni za korišćenje i koji radi sve bazične stvari koje su potrebne za brzu audio montažu.

Vladimira Dorčova Valtnerova: Podcasts, but also streaming, live streaming, live interviews on Facebook offer very good assistance in gathering the community that isn't only in Serbia. All national minorities have their own diaspora all over the world. Zlato, did you notice, did Croats in the diaspora watch these live broadcasts of yours?

Zlata Vasiljević: Of course they did, and we were surprised by the number of people who later got in touch telling us that they followed that broadcast or later gave comments. The fact is that the further people are from their community, the more such content means to them. This is the way that enabled us to instantly connect with those people, and this was an indication for us that we need to work more in that direction.

Vladimir Radinović: I'll add an illustration from my own experience: when I was on my master studies in Finland, at that time there was a small community radio called *Novi Radio Beograd* (*New Radio Belgrade*) and it was fantastic because it was a real connection for me

with what was happening in Belgrade that I was interested in.

Vladimira Dorčova Valtnerova: We've mentioned that podcast.rs helps by giving advice about what microphone to use when recording a podcast, or how we can record a podcast as cheaply and as well as possible. What do we need, how much money do we need for that?

Vladimir Radinović: Not much. The good thing about this podcast boom in the world is that a big industry developed in America. A lot of audio equipment manufacturers have realised that there's a new niche, there's a demand for those microphones, so they started to produce them again. You don't need studio, condenser microphones that cost from 500 euros upwards. You need ordinary microphones because most people don't have studio conditions. They record it at home in improvised conditions, and for something like that you need the classic, singing microphones that cost 50 to 100 euros. At the same time a new big industry appeared around video games live streaming, where people also

Ako uložite malo vremena da pogledate tutorijale na Jutjubu, kako se to montira, na koji način treba da odradite obradu zvuka, kako da dobijete dubinu glasa, kako da sklonite pozadinske šumove itd., vi ćete brzo moći da proizvodite kvalitetan sadržaj, koji će biti slušljiv. Sa druge strane, imate na desetine sajtova koji nude besplatnu muziku, besplatne zvučne efekte koje možete da koristite. Uglavnom je trud i vaše vreme najviše što morate da uložite. Naravno, treba vam računar, ali manje više, on se nalazi u svakom domaćinstvu. To nisu mašine koje su potrebne da biste vi radili render video forma-ta. Audio format je dosta jednostavan i lak za obradu. Samim tim, finalni proizvod je mali, pa je lak za distribuciju. Ne treba vam ni ultra brz internet da biste dalje to distribuirali na sve kanale, tako da je potreban skroman budžet da krenete, a onda posle da uložite vreme, da pronađete koji su to trikovi i na koji način možete da unapredite svoju produkciju.

Vladimira Dorčova Valtnerova: Tutorijali na Jutjubu su najbolja stvar na svetu. Aleksan-

dra, sa tobom kao sa koleginicom često pričam o hiperprodukciji informacija, različitih forma-ta, žanrova, medija, portala, podkasta. Kako dopreti do publike i kakva je podkast publika u Srbiji? Da li neko od vas može da mi kaže neke brojke? Koliko ljudi dnevno posećuju platformu podcast.rs? Da li sto trideset podkasta u Sr-biji pronalazi svoju publiku ili smo samo rešili da produkujemo podkaste zato što je to sada popularno?

Aleksandra Bučko: Brojke ću prepustiti Vladimiru, a što se tiče same publike, mislim da u Srbiji treba da radimo malo više na tome. Ima puno podkasta koji su veoma slični. Mi još nismo prešli na podkaste usko vezane za tematiku, da ne pričam o podkastima fikcije, koji su fenomenalna stvar. Mi smo se sada tome posvetili zato što je jako interesantno i daje puno mogućnosti za kreativnost. Mi treba da se oslobođimo forme intervjua jedan na jedan. Mislim da je to i normalno, s obzirom da mi tek sada pravimo bum sa podkastima, ali tako ćemo i doći do naše zajednice, ako budemo

talk while playing video games. It opened a small market for small, portable microphones that are very affordable while they offer satisfactory quality in such improvised conditions. In addition, you have a lot of software on the Internet, which is free to use, that does all the basic things you need for quick audio editing. If you invest some time to look at tutorials on YouTube, how it is edited, how to do sound processing, how to get the voice depth, how to remove background noise, etc., you will be able to produce high-quality content that will be very lis-tenable quite quickly. On the other hand, there are dozens of websites that offer free music, free sound effects that you can use. You mainly need to invest your effort and time. Of course, you need a computer, but more or less, you have that in every household. You don't need machines for video format rendering. Audio format is simple and easy to process. Therefore, the final product is small, so it's easy to distribute. You don't even need ultra-fast internet to distribute it on all the channels, so you need a modest budget

to start, and then to invest time to find out what the tricks of the trade are, how you can improve your production.

Vladimira Dorčova Valtnerova: YouTube tutorials are the best thing in the world. Aleksandra, we, as colleagues, often discuss the hyperproduction of information, different formats, genres, media, portals, podcasts. How to reach the audience and what is the podcast audience like in Serbia? Can any of you give me some figures? How many people visit the platform podcast.rs daily? Do 130 podcasts in Serbia, find their audiences or it's just we decided to produce podcasts because it's now popular?

Aleksandra Bučko: As for the figures, I'll leave that to Vladimir, and as for the audience: I think that in Serbia we should work a little more on that. There are a lot of podcasts that are very similar. We haven't moved on to those very topic-specific podcasts yet, not to mention the fiction podcasts, which are a phenomenal thing. We're focusing more on that now because it's very interesting and offers a lot of creative

verni sebi i ako u toj vernosti budemo pravili kvalitetan sadržaj. Nije potrebno da imamo veliki broj preslušavanja. Sećam se kada ste vi (*Kolokazanja*) kretali, rekli ste: „Ako budemo imali 100-200 preslušavanja, mi smo uspeli“. Već u prvom izdanju imali su 500 slušalaca. To je za rusinsku zajednicu jako puno. Treba uvek imati u vidu kojoj ciljnoj publici se okrećemo.

Vladimir Radinović: Da, definitivno to – istrajnost i iskrenost, o tome što se radi. Voleo bih da čujem radio drame u formi podkasta, podkaste fikcije, odnosno, narativne podkaste, jer većina njih u Srbiji i dalje postoji samo u formi intervjuja. Što se tiče brojki, u poslednjih godinu dana one rastu iz dana u dan. Kada smo krenuli malo ozbiljnije sa platformom na kraju 2019. godine, poseta sajtu je bila oko 1 000 ljudi mesečno. Toliko neki podkasti imaju na prvoj epizodi. U ovom trenutku više od 25 000 ljudi mesečno dolazi na naš sajt. Što se tiče dnevne posete, to zavisi od toga kada koji podkast izlazi. Neki su popularniji i tog dana vidimo skokove u posetama. U svakom slučaju,

publika je tu i ona sve više i više dolazi. Sa druge strane, mi nemamo absolutnu informaciju o potpunoj slušanosti. Podkasti su decentralizovana stvar. Oni se ne nalaze na jednoj platformi. Svaki podkast se hostuje na nekom određenom serveru i onda se dalje putem različitih kanala šalje na internet, tako da mi znamo ono što se dešava kod nas na sajtu, ali svaki taj podkast se nalazi i na Spotifaju (*spotify*) i na Dizeru (*deezer*) i na Epl podkastu (*apple podcast*) i na Gugl podkastu (*google podcast*) i na Čeru, na gomili drugih platformi, tako da sami autori imaju jedini uvid u to koja je njihova slušanost i ko je njihova publika. Mi možemo otprilike da pretpostavimo slušanost određenih podkasta, kao što su podkast dnevnog lista *Danas*, Galebov *Agelast*, *Daško i Mlađa* i još neki podkasti imaju malo veću slušanost od ostalih zbog svoje popularnosti, popularnosti autora ili popularnosti samog medija, gde je *Danas* jednostavno svoju čitalačku publiku samo prebacio i na taj format. Samim tim se dešava da ljudi počinju da komentarišu podkaste, što mi ranije ni-

opportunities. So, we need to leave the one-on-one interview form. I think that's normal, considering that we're only now making a boom with podcasts, but that's how we'll reach our community – if we're true to ourselves and if we create quality content from that position. It's not necessary to have multitudes of listenings. I remember when you (*Kolokazanja*), were starting, you said: 'If we have 100, 200 listenings, we'll consider it a success.' They had 500 in the first episode. That's a lot for the Ruthenian community. You have to keep in mind what target audience we're addressing.

Vladimir Radinović: Yes, that's definitely that – persistence and honesty in what you do. I'd love to see some radio drama podcasts, fiction podcasts and generally narrative podcasts because most podcasts in Serbia are still in the form of interviews. As for the figures, in the past year they have been growing day by day. When we started more seriously with the platform at the end of 2019, the website was visited by about 1000 people a month. That's how much

some podcasts have on the first episode. At the moment more than 25 thousand people visit our website every month. As for the daily visits, it depends on when the podcasts come out. Some are more popular, and on the days of their release we see jumps in visits. In any case, the audience is there and it's growing. On the other hand, we don't have complete information about all listening. Podcasts are a decentralised thing. They are not on the same platform. Each podcast is hosted on a server and then sent to the Internet via various channels, so we can see what is happening on our website, but each podcast is also on *Spotify* and *Deezer*, and on *Apple Podcast* and on *Google Podcast*, on a bunch of other platforms, so only authors have insight into their audiences and figures. We can roughly assume that certain podcasts, such as the daily podcast *Danas*, Galeb's *Agelast*, *Daško i Mlađa* and some other podcasts have a slightly higher audience than others due to their popularity, the author's popularity or the popularity of the media as such, where *Danas* simply transferred

smo viđali. Odjednom su ljudi na našem sajtu počeli da komentarišu *Danas*-ov podkast, na neki način interaguju sa audio formatom, što je meni zanimljivo i drago, jer je to nešto što je sa portala preneto na podkast. Publika je tu i ona će se definitivno sve više i više i pojavljivati i rasti, jer nove generacije stasavaju. Ljudi traže sadržaj koji njih zanima. Ako vi imate taj sadržaj i vi ga proizvodite i u tome ste iskreni i istrajni, ta publika će doći.

Vladimira Dorčova Valtnerova: Volela bih da svako od vas kaže nešto o svojim planovima za 2021. godinu. Zlato, šta vi planirate u sledećoj godini? Da li da pojačate samo lajv striming ili da se oprobate i vi u podkastingu?

Zlata Vasiljević: Prvi naredni koraci biće da nastavimo sa prenosima uživo, tim pre što situacija sa korona virusom utiče na to da mnogi događaji ili se otkazuju ili se dešavaju sa smanjenim brojem posetilaca, tako da su naši prenosi uživo prilike da se programi koji se organizuju u hrvatskoj zajednici distribuiraju i široj gledalačkoj publici. Nedavno smo preno-

sili jedan naučni kolokvijum uživo. Imamo zahteva da to radimo i to ćemo svakako nastaviti. Ono što nas čeka, tim pre što sam rekla da mi postojeće resurse koristimo za to, jeste obuka da mi kao medijska ustanova imamo profesionalne prenose, da se tehnički opremimo. Priča o podkastima i iskustvo kolega iz druge manjinske zajednice jeste podsticaj i nama da i mi krenemo u tu avanturu, da se na taj način približimo i našoj mlađoj publici i tako ih vežemo za *Hrvatsku riječ* i za zajednicu iz koje potiču. Godina 2021. će u tom smislu za nas biti puna izazova.

Vladimir Radinović: To je za nas dosta komplikovano pitanje jer mi kao platforma, kao start-ap, moramo da pratimo prvenstveno tržište i da vidimo kako će se ono samo razvijati dalje u Srbiji, na Balkanu i šire u svetu. Definitivno planiramo da nastavimo da se bavimo produkcijom i da uđemo u razne koprodukcije, kako bismo publici podkasta ponudili što raznovrsniji sadržaj. Sa druge strane, planiramo i neke edukativne aktivnosti, otvaranje edu-

its readership to a different format. As a result, people have started commenting on podcasts, which we haven't seen before. Suddenly, people on our website started commenting on the *Danas* podcast, in some way interacting with the audio format, which is quite interesting and nice in my opinion because it's something that moved from the portal to the podcast. The audience is there and they will definitely appear and grow more and more, because there new generations coming. People are looking for content that interests them. If you have that content and you produce it and you are honest and persistent in that, the audience will come.

Vladimira Dorčova Valtnerova: I'd like each of you to say something about your plans for 2021. Zlata, what are you planning for next year? Are you going to step up the live streaming or try to venture into podcast?

Zlata Vasiljević: The first next steps will be to continue with the live broadcasts, especially since the situation with the corona virus affects the fact that many events are either cancelled or

happen with a reduced number of live audience, so these live broadcasts are an opportunity to distribute programmes organised in the Croatian community to a wider audience. We've recently streamed a scientific discussion live. We have requests to do that, and we'll definitely continue to do it. What we need to do, especially since, as I said, we use the existing resources for that, is training, so that we have professional broadcasts as a media institution, to be technically equipped. The story about podcasts and the experience of colleagues from other minority communities present a challenge to us to embark on this adventure, to get closer to our younger audience and thus attract them to *Hrvatsku riječ* and the community they originate from. The year 2021 will be full of challenges for us in that sense.

Vladimir Radinović: That's a very complicated question for us because as a platform, as a start-up, we have to follow the primary market and see how it will develop further in Serbia, and in the Balkans and in the world. We

kativnog portala u okviru samog sajta gde bi ljudi mogli da dođu do osnovnih informacija ako žele da pokrenu svoj podcast. Često dobijamo bazična pitanja, a sada već imamo toliko posla da ne možemo uvek da stignemo da odgovorimo, pa smo shvatili da je možda bolje da sakupimo sva pitanja i odgovore na jedno mesto i da možemo ljude da uputimo: ovde vam je sve što vas zanima za početak, pa kada dođete na višu stepenicu, onda nam se javite, pa ćemo opet da pričamo. Dalje, planiramo tehnički razvoj same platforme. Mi smo ove godine izbacili aplikacije IOS i android platforme i naravno, konstantno radimo na unapređenju tih aplikacija, tako da želimo da pružimo ljudima ugodaj da aplikacija radi u rangu svih svetskih aplikacija za slušanje podkasta, kako bi oni mogli da slušaju podkaste na onim mestima na kojima je to prirodno, a to je dok se kreću, dok nešto rade, jednostavno kada nisu vezani za računar.

Aleksandra Bučko: Kada je u pitanju *Fabrika kreativnosti*, tu ćemo se bazirati upravo na

produkцијi biznis podkasta kako bismo doprišli do preduzeća, do preduzetnika i da počnešmo da promovišemo podkaste kao dobar vid marketinga. Takođe planiramo da započnemo sa podkastima fikcije i podkaste sa storiteljing (*storytelling*) pristupom. Da se lepeza žanrova proširi.

Kada je u pitanju *NDNV* podcast, već sada radimo na strateškom planu kako ćemo da pristupamo određenim temama, šta želimo da postignemo, koje aspekte novinarstva želimo da vidimo u tom podkastu, a to ćemo raditi i za podkast *Ogledalo* i za podkaste na mađarskom jeziku. Znači, usavršavanje i brendiranje novih podkasta i usavršavanje podkasta *Reaguj* koji priprema 35. epizodu.

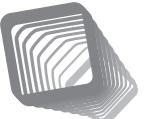
Dejan Pavlović: Nama je cilj najviše da poradimo na sebi u podkast svetu, da se konstantno usavršavamo, da budemo organizovani, konzistentniji, da izbacujemo podkast jednom mesecno. Naš cilj je produkcija dvanaest podkasta godišnje. Imamo ideje sa kim bismo pričali, razmišljamo da napravimo jedan spinof (*spin*

definitely plan to continue with production and enter into various co-production collaborations in order to offer the podcast audience as diverse content as possible. On the other hand, we're also planning some educational activities, perhaps opening an educational portal within the website, where people could get the basic information when launching their own podcasts. We receive some basic questions very often, and now we have so much work that we can't always get to answering quickly, so we realised that maybe it's better to put all those questions and answers in one place and then to refer people to that: here is everything that interests you to begin with, so when you get to a higher step, contact us again and we'll talk. Then we're planning further technical development of the platform itself. We've released iOS and android platform apps this year and we're constantly working on improving them. We want these apps to work on the level of all those global podcast listening apps so that people can listen to podcasts where it's natural – and that's while they are moving,

while doing something, simply when they aren't tied to a computer.

Aleksandra Bučko: In regard to *Fabrika kreativnosti*, we'll focus on the production of business podcasts, in order to reach businesses, companies, and start promoting podcasts as a good type of marketing. Also, what we are planning to start fiction podcasts and podcasts with storytelling approach. To expand the gamut of genres. And in regard to the *NDNV* podcast, we're already working on a strategic plan how to approach certain topics, what we want to achieve, what aspects of journalism we want to see on the podcast, and we'll do that for both the *Ogledalo* podcast and the Hungarian-language podcasts. So, perfecting and branding the new podcasts and improving the podcast *Reaguj*, which is preparing its 35th episode.

Dejan Pavlović: Our goal is to work on ourselves in the world of podcast, to constantly improve. To be organised, more consistent, to release a podcast once a month. Our goal is to produce 12 podcasts a year. We already have the



off) našeg podkasta, gde bismo se više bazirali na ideji i na temi o kojoj pričamo, a manje na gostu. To je plan za 2021. godinu.

Dragan Gmizić: Ja se nadam da ćemo mi preživeti narednu godinu, jer voditi jedan mali medij je veliki izazov, dalja specijalizacija i odgovaranje na potrebe publike. Mi ispred sebe imamo zamišljenog slušaoca, čitaoca, pratioca, člana zajednice i izlazićemo u susret njihovim ili njegovim ili njenim interesovanjima.



ideas about who we want to talk with. We're also thinking of making a spin-off of our podcast, where we'd be more focused on the idea and the topic we're talking about, less on the guests.

Dragan Gmizić: I hope that we'll survive next year, because running a small media is a great challenge. Further specialisation, responding to the needs of the audience. In front of us we have an imaginary listener, reader, follower, member of the community, and we'll try to accommodate their interests.



PANEL: VERSKI MEDIJI

Moderator: **Marko Tucakov**, *Hrvatska riječ*

Vinko Cvijin, sveštenik Katoličke crkve iz Vajske i glavni i odgovorni urednik časopisa *Zvonik*

Dušan Beredi, pastor Protestantske hrišćanske zajednice u Novom Sadu, teolog, autor YouTube sadržaja *Teologija uz jutarnju kafu*, jedan od osnivača i upravljača rehabilitacionog centra *Duga* za zavisnike od teških droga

Miroslav Keveždi, filozof – religiolog i kulturolog



PANEL: RELIGIOUS MEDIA

Moderator: **Marko Tucakov**, *Hrvatska riječ*

Vinko Cvijin, priest of the Catholic church in Vajska and the responsible editor-in-chief of the magazine *Zvonik*

Dušan Beredi, pastor of the Protestant Christian Community in Novi Sad, author of YouTube programme *Teologija uz jutarnju kafu*, one of the founders and managers of the rehabilitation centre *Duga* for drug addicts

Miroslav Keveždi, philosopher – religious and cultural studies scholar

Marko Tucakov: Kada govorimo o medijskom svetu i svetu verskih zajednica, želeli bismo uperiti svetlo u ovom panelu na oba aspekta: na način kako crkve i verske zajednice komuniciraju sebe, svoj život i učenja prema konzumentima medijskog sadržaja, kao i na način kako javni mediji pokušavaju da reše izazove izveštavanja o crkvama i verskim zajednicama, a i u jednom i drugom aspektu postoji poprilično bogato iskustvo u Srbiji. Postoji iskustvo i u edukativnom radu sa budućim novinarima koji se obučavaju za rad u ovom aspektu društva, naročito je ono razvijeno na odseku za medijske studije *Filozofskog fakulteta u Novom Sadu*. Prof. Dr Dubravka Valić Nedeljković, koja predaje predmet medijski i verski mediji, kaže da verski mediji na našim prostorima postoje već decenijama i to kako na većinskom tako i na jezicima nacionalnih manjina. Oni uglavnom oslikavaju stanje u okruženju kada je reč o verskim zajednicama. Istovremeno, o čemu se ređe govori, vernici pripadnici većinskih i manjinskih zajednica

verske obrede drže na maternjem jeziku, pa tako i verske publikacije izdaju na tom jeziku, te medijska scena crkava i verskih zajednica u Vojvodini egzistira na osam jezika. Ovde je reč o poštovanju, u najširem smislu, tri prava: prava na slobodu veroispovesti i slobodu javnog okupljanja radi verskih ciljeva; zatim, prava na slobodu izražavanja koje podrazumeva da se, bez obzira na granice, traže, primaju, koriste i šire informacije i ideje bilo kojim sredstvima pa tako i medijima; i na kraju, pravo na informisanje na maternjem jeziku. U zakonu o zaštiti prava i sloboda nacionalnih manjina precizira se da nacionalne manjine imaju pravo da budu informisane na svom jeziku. U ovom panelu ćemo da prikažemo kako ova isprepletena medijsko-religijska slika izgleda danas, kada su u njeno kreiranje u velikoj meri upleteni i novi elektronski mediji i društvene mreže. Koja su iskustva urednika pojedinih medija koje su osnovale registrovane crkve i verske zajednice u Vojvodini, one koje zakon definije kao tradicionalne i one koje ne definiše na taj

Marko Tucakov: Discussing the media world and the world of religious communities, this panel seeks to shed light on both of these aspects: the way churches and religious communities communicate their own selves, their lives and teachings to media consumers, and the way the public media tries to deal with the challenges of reporting on churches and religious communities, and there's fairly rich experience in both aspects in Serbia. There's also experience in educational work with future journalists who're trained to work in this aspect of society, especially at the Department of Media Studies at the Faculty of Philosophy in Novi Sad. Prof Dubravka Valić Nedeljković PhD, who teaches the course Media and Religious Communities, says that religious media have existed in our country for decades, both in the majority and the minority languages. They mostly depict the situation in the religious communities. At the same time, which is rarely talked about, believers who belong to the majority and minority communities hold religious rites in their mother tongues, and

thus publish religious publications in that language, meaning that the media scene of churches and religious communities in Vojvodina operates in eight languages. This reflects the respect of three rights in the broadest sense: the right to freedom of religion and the freedom of public assembly for religious purposes; the right to freedom of expression, which means that, regardless of borders, information and ideas are sought, received, used and disseminated by any means, including media; and finally, the right to information in the mother tongue. The Law on the Protection of the Rights and Freedoms of National Minorities specifies that national minorities have the right to be informed in their own language.

In this panel, we'll show what this intertwined media-religious landscape looks like today, when new electronic media and social networks are largely involved in its creation. What are the experiences of the editors of some media founded by registered churches and religious communities in Vojvodina, those that the law defines as



način, i kako se u tome snašao ovdašnji javni medijski servis?

Gospodine Cvijin, verska štampa je tradicionalan, prilično dobro etabriran medij kod nas, no u moderno vreme se govori o krizi pisane reči. Šta je prvenstveni cilj mesečnika *Zvonik*, kada je i iz kojih motiva pokrenut i kome se obraća?

Vinko Cvijin: Katolički list *Zvonik* je nezavisni katolički medij, časopis koji su pokrenuli svećenici hrvatskog govornog područja Subotičke biskupije. Pokrenut je 1994. godine u jesen, sa ciljem i željom da naše vjernike širom Subotičke biskupije i one van tih granica, informira o događanjima unutar Subotičke biskupije i da im pruža duhovnu formaciju kroz različite tekstove koji ljudima daju duhovnu hranu ili ih educiraju u verskom pogledu. Valja reći da je *Zvoniku* to bila oduvek primarna zadaća, ljudima dati pregršt informacija o različitim crkvenim i kulturnim događanjima unutar hrvatske zajednice.

Marko Tucakov: Čini se da su sadržaji koje odabirate za plasiranje iz štampanog izdanja

putem društvenih mreža samo pomoćno sredstvo štampanom izdanju. Vi na društvenim mrežama najavljujete sadržaje pre nego što izade štampano izdanje. S obzirom na sve veće veštine i starije populacije u korišćenju društvenih mreža, a imajući u vidu i starosnu strukturu katoličkih vernika Subotičke biskupije, da li planirate neke izmene u tom smislu?

Vinko Cvijin: Najbitnije pitanje jeste što je *Zvonik*, koja je njegova zadaća? On je oformljen kao časopis. Sami ste rekli-nalazimo se u krizi pisane riječi. Časopis je tiskani oblik medija i nekako polako ide sa strane, a za izveštavanje su puno pristupačnije društvene mreže. Aktuelnije su, brže djeluju, na jedan klik je sve onlajn. Za sada koristimo platforme Fejsbuk i Instagram.

Marko Tucakov: Gospodine Beredi, na vašem Jutjub kanalu predstavili ste vašu zajednicu kao crkvu Protestantske tradicije iz Novog Sada, o čemu govore vaši video snimci. Verujemo da je hrišćanstvo uvek relevantan odgovor u svakoj kulturi i dobu i da je poruka o Hristu

traditional and those that aren't, and how does the local public media service cope with that? Mr Cvijin, the religious press is a traditional, fairly well-established media in our country, but in modern times there's talk of a crisis of the written word. What's the primary goal of the monthly *Zvonik*, when was it founded, what was the motive for its foundation and who it addresses?

Vinko Cvijin: The Catholic newspaper *Zvonik* is an independent Catholic media, a magazine launched by priests of the Croatian-speaking area of the Diocese of Subotica. It was launched in the autumn of 1994, with the aim and desire to inform our believers throughout the Subotica diocese and those outside those borders about events in the diocese, and to provide them with a spiritual formation through different texts as spiritual food to educate them in the religious sense. It should be said that this has always been *Zvonik*'s primary task, to give people a lot of information on various church and cultural events within the Croatian community.

Marko Tucakov: It seems that the content from the print edition is also placed on social media, which makes them just an aid to the print edition. You announce the content before the print edition comes out on social media. Given the growing skills of even the older population in the use of social media, and having in mind the age structure of the Catholic believers of the Diocese of Subotica, do you plan any changes in that regard?

Vinko Cvijin: The most important question is: what is *Zvonik*, what is its task? It's currently a magazine. It's was founded as a magazine. As you said it yourself – we're in a crisis of the written word. The magazine is a printed form of media and it's getting slowly pushed aside, as reporting via social networks is more accessible, much more up-to-date, faster to react, with one click, and everything is online. For now, we're using Facebook and Instagram platforms.

Marko Tucakov: Mr. Beredi, in the introduction on your YouTube channel, you presented your community as a church of the Protestant



uvek savremena i aktuelna. Tradicija nije jedini izražaj hrišćanstva, može biti i zabavno i moderno. Osim toga, redovno koristite Fejsbuk i Instagram, a i zajednica koju vodite takođe se predstavlja na taj način. Približite nam medijsku istoriju Protestantske hrišćanske zajednice u Novom Sadu i u Srbiji. Koji mediji su vam služili u radu u zajednici, od kada, koliko konzumenata je bilo, da li ih još uvek ima, koja je njihova struktura?

Dušan Beredi: Što se tiče Protestantske hrišćanske zajednice, uglavnom je sve kretalo spontano. Prvi medij koji smo koristili je bio *Bloger*, veb platforma gde smo krenuli sa blogom pod imenom *Ka Hristu* i to je je išlo prilično dobro. Ima oko 400 članaka na njemu.

Bilo je oko 10 000 čitanja mesečno, što je za nas odličan rezultat. Međutim, Fejsbuk je pre dve godine promenio algoritam i odjednom je odsekao *Bloger* i desilo se to da je u jednom danu gledanost drastično opala i sada ne prelazi preko 1 500 do 2 000 čitanja tekstova mesečno. Što se tiče samog videa, prvi razlog

zašto smo uopšte počeli sa videima je bio u tome što je mnogo naših vernika počelo da se seli u druge zemlje, gde nisu uspevali da se integriraju u lokalnu zajednicu zbog nepoznavanja jezika. Nisu se integrisali u crkvu i ovo je bila prilika da imaju nešto gde mogu da prate šta se kod nas dešava. Okrenuli smo mobilni telefon i krenuli sa video strimingom (*video streaming*). Reakcije su bile jako dobre. Nakon toga odlučili smo da ulazimo u opremu kako bi ceo proces unapredili. To nas je dovelo i do Jutjuba (*YouTube*) i emisije koju vodim, a to je *Theologija uz jutarnju kafu*, koja se svakog utorka emituje u 9:30.

Sve više je bio aktuelan Fejsbuk i druge društvene mreže kao što su Instagram, IJTV i tako redom. Što se tiče Jutjuba (*YouTube*), naš kanal prati oko 1 200 ljudi. Mi nemamo toliko veliki broj vernika da bismo očekivali neki eksplozivan rast Jutjub kanala. Što se tiče pola, ono što sam video na analitici, podjednako su prisutni muškarci i žene (48% muškarci, 52% žene). Starosna dob je najviše zastupljena od 35 do

tradition from Novi Sad, which is illustrated by your videos. We believe that Christianity is always a relevant answer in every culture and age, and that the message of Christ is always modern and current. Tradition isn't the only expression of Christianity, it can be both fun and modern. In addition, you regularly use Facebook and Instagram, and the community you lead is also presented in that way. Tell us more about the media history of the Protestant Christian community in Novi Sad and Serbia. Which media do you use in working in the community, since when, how many consumers were there, are they still with you, what's their structure?

Dušan Beredi: As for the Protestant Christian community, everything started mostly spontaneously. The first media we used was Blogger, a web platform where we started a blog called *Ka Hristu (Towards Christ)*, and it went pretty well. There are some 400 articles on it. There were about 10,000 readings a month, which was an excellent result for us. However, Facebook changed the algorithm two years ago and

suddenly cut off Blogger, so as it happened, in one day the viewership fell drastically and now it doesn't go over 1.500 to 2.000 readings. As for the video, the first reason we started with the videos at all was that a lot of our believers started moving to other countries where they failed to integrate into the local community due to language barrier. They failed to integrate into the church and this was an opportunity for them to follow what's happening in our country. We just turned our mobile phones, and started video streaming. The reactions were very good. After that we decided to invest in the equipment to improve the entire process. It also led to *YouTube* and the programme I host, *Theology with Morning Coffee*, which is broadcast every Tuesday at 9.30 am. Facebook became more and more popular, and other social networks, *Instagram*, *IJTV* and so on. In regard to *YouTube*, our channel is followed by about 1.200 people. We don't have such a large number of believers that we could expect some explosive growth on the *YouTube* channel. As for gender, what I saw in



45 godina (38%), a ostale dobi su ravnomerno raspoređeno, sa najmanje tinejdžera, svega 0.5%, što je i za očekivati s obzirom na tip emisija. To je statistika. Prosečna gledanost svakog videa je od 150 do 500 pregleda. Putem Fejsbuka prenosimo uživo verske službe prvenstveno zato što Fejsbuk još uvek omogućava najveće organsko dosezanje ljudi i prosečno bude od 500 do 1 500-2 000 pregleda. Više koristimo Fejsbuk grupu nego stranicu, jer želimo organski da dođemo do ljudi.

Bili su nam gosti iz Amerike i oni koriste *TikTok*, što je interesantno. Ja sam mislio da je *TikTok* nemoguće upotrebiti za bilo šta korisno na ovom svetu osim za šalu, međutim oni snimaju kratke video sadržaje koje emituju na toj platformi. Formiraju interesantne biblijske grupe i kasnije na Zumu (*Zoom*) se ljudi okupljaju i diskutuju na različite biblijske teme. Počeli smo da razmišljamo kako možemo da upotrebimo *TikTok* jer je nama bitno da budemo na savremenim medijima, svuda gde se ljudi nalaze. Svesni smo da nije ista starosna grupa



the analytics, men and women are equally present (48% men, 52% women). Age is mostly from 35 to 45 (38%), and the rest of the age ranges are evenly distributed, with the lowest number of teenagers, only 0.5%, which is to be expected given the type of programmes. This is the statistics. The average viewership of each video goes from 150 to 500 views. On Facebook we stream masses live, primarily because Facebook still provides the greatest organic reach and there is an average of 500 to 1.500, 2.000 views. We use the Facebook group more than the Facebook page, because we want to reach people organically. We had guests from America and they use *TikTok*, which is interesting. I thought that *TikTok* was impossible to use for anything useful in this world except for joking, but they record short videos that they broadcast on that platform. They form interesting biblical groups, and later on *Zoom* people gather, discuss various biblical topics. We're starting to think about how *TikTok* can be used in general, because it's important for us to be in those modern media



na svim društvenim mrežama. Fejsbuk je za stariju generaciju, na Jutjubu su svi, a mladi su najviše na Instagramu ili na TikToku.

Marko Tucakov: Gospodine Keveždi, u Srbiji je populacija vernika nominalno izuzetno velika. Prva otvaranja verskih zajednica na televizijskoj sceni navodno datiraju od pre trideset godina. Prva pravoslavna liturgija je, po zvaničnim informacijama RTS-a, prenošena iz beogradske Saborne crkve na Uskrs 1990. godine. Radijska scena u vidu specijalizovanih emisija za pojedine crkvene i verske zajednice na javnim servisima takođe traje od tada, a radio stanice u vlasništvu crkava ili verskih zajednica ili organizacija koje su one osnovale, počele su se otvarati početkom 2000-ih. Intenzivno korišćenje novih medija je novijeg datuma. Promene su se događale gotovo pravilno, na svakih deset godina ili nešto manje u poslednje vreme. Crkve i verske zajednice su, ako možemo tako reći, osvajale po jedan medij – televiziju, radio, nove elektronske medije i društvene mreže u tim vremenskim interva-

lima. Da li crkvene, religijske zajednice uspevaju proširiti svoje poruke sada kada ih bez problema svako može imati na dohvati ruke? Da li su u tome elektronski mediji uspešniji od štampanih?

Miroslav Keveždi: Svi ste spomenuli da su crkve osvajale nove medije. Ja bih pre koristio drugi pojam – da su one pratile medijsku situaciju i pokušavale da se prilagode. Nisu one toliko aktivne koliko su reaktivne, i tek kada se vidi kako neke stvari funkcionišu, kako su algoritmi namešteni, onda se i one tako postave. Meni se čini da je situacija verskih medija bila prisutna i pre trideset godina, ali je imala drugu karakteristiku. Radio sam istraživanje 2002. godine kada sam poređio upravo *Zvonik, Pravoslavlje* kao list Srpske pravoslavne patrijaršije i *Glas koncila* iz Zagreba. Ti mediji su postojali i ranije, ali su bili drugačije profilisani. *Pravoslavlje* se pokazivalo kao medij koji je namenjen sveštenstvu, čak je i tematski i opremom bio orijentisan na one koji su unutar oltara, a ne na one koji su izvan. Posle 2000-

where people are. What we're aware of is that age groups differ across social networks. Facebook is for the older generation, on everyone is on *YouTube*, but young people are mainly on *Instagram* or on *TikTok*.

Marko Tucakov: Mr Keveždi, the population of believers in Serbia is nominally extremely large. The first appearances of religious communities on television allegedly date back to thirty years ago. According to official RTS information, the first Orthodox liturgy was broadcast from the *Belgrade Cathedral* on Easter 1990. The radio in the form of specialised programmes for certain church and religious communities on public media services has also been running since then, while the radio stations owned by churches or religious communities, or the organisations founded by them began opening in the early 2000s. The intensive use of new media is more recent. The changes happened almost at a regular pace, every ten years or less recently. Churches and religious communities, if we can say so, conquered one media - television, radio,

new electronic media, social networks – in those time intervals. Do church, religious communities manage to spread their messages wider now that everyone can have them at their fingertips without any problems? Are electronic media more successful than print media?

Miroslav Keveždi: You all mentioned that churches have been conquering new media. I'd rather use another term - that they've followed the media situation and tried to adapt. They aren't as active as they are reactive, and only when they see how some things work, how the algorithms are set up, then they adjust to that. It seems to me that the situation of the religious media was present even before thirty years ago, but it had a different characteristic. I did a research in 2002, where I compared *Zvonik, Pravoslavlje* (*Orthodoxy*) as the newspaper of the Serbian Orthodox Patriarchate and *Glas koncila* (*The Voice of the Council*) from Zagreb. These media existed before, but were profiled differently. *Pravoslavlje* was a media intended for the clergy. Even thematically and visually,

ih sledi adaptacija, prelazi na drugačiji format, na kolor, na drugačiju štampu – prilagođava se široj publici. Ovde se dogodila jedna vrsta inverzije: od okrenutosti ka sebi, usledilo je okretanje prema široj publici, narodu. S druge strane, *Glas koncila* je bio mnogo socijalniji i mnogo bolje bio ukotvљen u medijsku scenu uopšte, bio je društveno angažovan i tada. Pratio je koncilske smernice i videlo se da se ne bavi samo onim što je uža verska tematika, već je ulazio i u teme koje su i te kako društvenog karaktera. Kada govorimo o novim medijima, ja primećujem da još uvek postoji određena zbijenost, zato što se sam karakter Fejsbuka, interneta, Tiktoka, Instagrama - svih mogućih medijskih formata koji se sada pojavljuju, još uvek različito tumači. Meni se sviđa jedan pojam koji je koristila grčka naučnica Jogenijas Japera, ona govori o Fejsbuku kao o intermediju, a ja taj pojam koristim rado i za sam internet. O čemu se radi? Često se kritikuje: ne možeš se informisati samo preko Fejsbuka, to nije dovoljno dobar izvor. Ne, Fejsbuk je izuzetno

dobar izvor ako ga vi tako namestite. Ono što je doneo Fejsbuk i uopšte društvene mreže, to je da ste vi upravo urednik medija. Šta vi postavite da pratite, šta će vam se prvo pojavljivati, to će vam se prvo pojavljivati. Međutim, tu se pojavljuje još različitih atributa koji su vezani za fenomen interneta ili Fejsbuka uopšte. Postoje algoritmi. Zašto? Zato što je nemoguće ispratiti sve ono što se postavi na internet ili na društvenu mrežu. Sama društvena mreža, ili uopšteno pretraživač, mora na određeni način da izvrši filtriranje sadržaja. On to radi delom u odnosu na vašu politiku. Za Fejsbuk znamo da postoji tajni i javni deo algoritma. Javni deo algoritma kaže da tamo gde komentarišete post, gde ga lajkujete, gde ste u srodstvu sa onim koji je post postavio i koji vam je geografski bliži – pre će vam se pojaviti nešto što je on postavio na mrežu. Međutim, postoji tajni deo, koji je uglavnom određen ekonomskim motivima, a pitanje je šta se u toj tajni zapravo nalazi.

Postoji ono što se zove „dugi rep interneta“: ono što je uopšteno popularno pojavile se i

its orientation was towards those who are inside the altar, not those outside. After the 2000s, came the adaptation, it switched to a different format, to colour, to a different print - it adapted to a wider audience. What happened is a kind of inversion from an inward orientation, towards a wider audience, the people. *Glas Koncila* was much more social and much better anchored in the media scene in general, it was socially engaged even then. It followed the *Council's guidelines* and it was obvious that it wasn't only dealing with narrowly religious topics, but it engaged in the topics that were quite social in nature. In regard to new media, I've observed that there's still a certain confusion, because the very nature of *Facebook*, *the Internet*, *Tiktok*, *Instagram*, all possible media formats that are now appearing are still interpreted differently. I like the term used by the Greek scientist *Eugenija Siapera* – she talks about Facebook as an intermedia, and I often use that term for the Internet itself. What's it about? It's often criticised: you can't get information only through *Facebook*.

That's not a good enough source. No, Facebook is a very good source if you set it up that way. What Facebook and social networks in general have brought is that you are the media editor. What you set it to follow, that will appear to you first. However, there are other different attributes that are related to the phenomenon of the Internet or Facebook in general. Namely, there are algorithms. Why? Because it's impossible to follow everything that's posted on the Internet or on a social network. A social network, or a search engine in general, *Google* must filter the content in some way. It partially does it in relation to your policy. For *Facebook* we know that there's a secret and a public part of the algorithm. The public part of the algorithm says that where you comment on a post, where you like it, where you're associated to who posted something and who's geographically closer to you – something that such a person posted on the network will appear to you sooner. However, there's the secret part which is mainly motivated economically, and the question is what's



vama na Guglu kao najpopularnije. Još jedna stvar koje ljudi često nisu svesni je da nisu svakom rezultatu pretrage na Guglu jednaki. Levicarima će biti levi rezultati, desnicarima desni. Svaki je personalizovan u odnosu na ličnu pretragu korisnika. Tako da, ako neki sadržaj nije popularan, on će se na internetu nalaziti, ali će sve manje biti dostupan na prvu loptu, odnosno, moraćete više energije da uložite u njegovo pronalaženje. Ako je neko Grko-katolik, to je relativno mala zajednica, koja se nalazi daleko na repu internetu po popularnosti. A ono što je jako popularno, nešto što je vezano za pop kulturu, to će se pojavljivati mnogo ranije. Ono što su verske zajednice doobile – to je šansa da se pojave negde na toj skali. Uglavnom, što je manja zajednica, ona je dalje na tom repu jer ima manje sledbenika. Potrebno je da ulože prilično energije, znanja i strategije da se pomere sa tog repa negde bliže glavi, a glava je svakako kod publike. Sve su strategije sada u igri i razne kombinacije se primenjuju, od onih koje potiču iz tradicionalnih medija – radio,

televizija, klasični tekstovi štampanih medija, pa sve do nekih koji su karakteristični baš za internet doba.

Kako se verske zajednice u tome snalaze? To je interesantno pitanje za neko istraživanje, i to je na dugom repu zato što se malo k time bavi, ali činjenica je da je to redovni deo verskih studija. Pripadalo bi danas studijama retorike, gde vi treba nekako da dosegnete svojim diskursom, svojim govorom do neke publike, ali zahteva izuzetno veliku pripremu. Sve je veći zahtev pred sveštenstvom, da onaj koji se bavi inače teškim teološkim pitanjima, sada to mora da pomnoži sa medijološkim znanjem, koje je isto tako postalo izuzetno zahtevno. Potreban je pro-aktivitan pristup gde će se već videti šta je ono što je novo, šta je ono što se pruža i prilagođavati se tome. Veliki je zahtev da se izgrade ljudski kapacitet pri samim verskim zajednicama, pri samom sveštenstvu. Nije u pitanju da li su vernici stari, nego sveštenik. Da li sveštenik ima potrebna znanja.

actually in that secret algorithm.

There's something that is called 'the long tail' of the Internet: things that are generally popular will appear as the most popular on Google to you as well. Another thing that people are often not aware of is that not everyone's search results on *Google* are the same. Leftists will have left results, rightists will have right ones. Each is personalised in relation to the user's personal search. If some content isn't popular, it'll remain on the Internet, but it'll be less and less available at first search, so you'll have to invest more energy in searching for it. If someone is a Greek Catholic, it's a relatively small community, and it's somewhere far away on the tail of the Internet in regard to the popularity. And something very popular, something related to pop culture, will appear much earlier. What the religious communities got is a chance to appear somewhere on that scale. Generally, the smaller the community, the further it's on that tail, because there are fewer followers. They need to invest a lot of energy, knowledge and strategy, to move

from the tail somewhere closer to the head, and the head is definitely with the audience. All strategies are now in play, various combinations are applied, both those that originate from traditional media - radio, television, traditional texts of print media, and some that are typical of the Internet age. How do religious communities cope with that? That's an interesting question for a research. And that's on the long tail because few people focus on it, but the fact is that it's a regular part of the religious study. Today it would belong to studies of rhetoric, in fact, where you need to reach your audience with your discourse, your speech, but it requires a very serious preparation. There's a growing demand for the clergy, who deal with otherwise difficult theological issues, to couple that with the knowledge of media, which has also become extremely demanding. What's required is a pro-active approach where we'll see what's new, what it offers and adapt to it. The demands are great for building human capacities in the religious communities, among the clergy. It's not a

Marko Tucakov: Kaže se da su televangelisti i motivacioni govornici sami po sebi verski medj ili mediji uopšte. Nik Vujičić koji nam je najbliži primer, potekao je iz porodice protestantskog pastora i vrlo je snažan globalni fenomen, sveprisutan i sa puno strana poznat. Kako se razvila ova pojava? Koje su njene karakteristike i efekti u publici koja prati te osebe?

Miroslav Keveždi: Pojava je izuzetno zanimljiva, nama relativno daleka, zato što je ona karakteristična za američko područje. Međutim, neke paralele se mogu povući sa našim prostorom. Govori se da je sam pojam televangelizacije nastao 1958. godine i da je on isto tako pratio medijske mogućnosti kako su se pojavitivale, prvo radio, zatim televizija, međutim smatra se da taj pokret potiče iz XIX veka. Postoji nešto što se u Americi zove Oživljavanje šatora (*Tent revivale*). Nama je taj fenomen relativno nepoznat zato što se odnosi na nešto što je varijacija vašara, gde ima šator, a kod nas je obično ispod šatre neko veselje, proslava.

Međutim, Amerika ima ispod tih šatora razne druge sadržaje. To su ti šatori koji možda najviše liče na cirkuske šatre, ali se unutar njih odvija razgovor čak i o verskim temama. U Srbiji je nešto slično bilo prisutno kod Bogomoljačkog pokreta Nikolaja Velimirovića, koji je koristio priliku, odnosno njegovi sledbenici, da propovedaju jevangeljelja upravo na vašaru. Govorili su protiv alkoholizma, za Svetu pismo. To je jedan tipičan oblik jevangelizacije, koja je zapravo vrlo srodnna televangelizaciji. Taj pokret kod nas je bio dočekan dosta negativno i zamro je.

Ja kao filozof mogu odmah da dodam da postoji određena klasifikacija kojoj pripada televangelizacija, a to je jevangelizacija koja je spojena sa drugim fenomenom. U svetu se govori i o gastrojevangelizaciji zato što imate verske zajednice koje udruže hranu i propovedanje jevangeljelja. Kod nas je primer toga Adventistička verska zajednica. Poznato je da su oni vegani ili vegetarijanci, te zbog zdrave ishrane neki ljudi dolaze da čuju nešto o zdravoj hrani

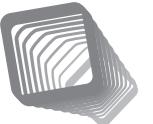
question of whether the believers are old, but if the priest is. Whether the priest has the necessary knowledge.

Marko Tucakov: It's said that televangelists and motivational speakers as such are in a kind of religious media or media in general. Nick Vujičić, who's perhaps an example closest to us, comes from the family of a Protestant pastor and is a very strong global phenomenon, ubiquitous and known by many. How did this phenomenon develop? What are its characteristics and effects on the audiences that follow these people?

Miroslav Keveždi: The phenomenon's extremely interesting, relatively distant from us because it's typical of America. However, some parallels can be drawn with our region. It's said that the very notion of televangelism originates from 1958 and that it also followed the media possibilities that appeared, first radio, and then television, but the movement is believed to have originated in 19th century. In America, there's something called *Tent Revival*. This phenomenon is relatively unknown to us because it re-

fers to a variation to something we know as a fair, where there is a tent, and in our country, the tent is a place for some celebration. However, America has various other events under the tents. These are the tents that may look most like circus tents, but inside them there's a discussion about religious topics. In Serbia, something similar was present in the God-worshiping movement of Nikolaj Velimirović, who used the opportunity, that is, his followers did, to preach the gospel at fairs. They spoke against alcoholism, in favour of the Scripture. It's a typical form of evangelism that's akin to televangelism. This movement was met with negative criticism here and died out.

As a philosopher I'd add that there's a certain classification televangelism belongs to, and that's evangelism linked with another phenomenon. There's also a global discussion about gastro-evangelisation, because there are religious communities that combine food and preaching the gospel. We have an example of the Adventist religious community here. They are known to



i onda zapravo se približe i samoj verskoj zajednici. Slično je i kod Hare Krišne. Oni imaju dan u mesecu kada besplatno dele hranu i tada ljudi dolaze.

Postoje razni drugi oblici jevangelizacije, ali ova je karakteristična zato što je vezana za medije, prvenstveno za televiziju. Kada govorim kao religiolog, televangelisti nisu delovi neke tradicionalne standardne strukture. Retki su rimokatolici ili pravoslavni televangelici. Ti ljudi su obično nezavisni i pojavljuju se kao jedna vrsta post-modernog oblika religioznosti, koji jeste jedna određena vrsta kompanije. Oni sami uz svoje zaposlene koriste najsvremenije tehnologije da bi neku poruku preneli. Ta poruka, za razliku od tradicionalnih verskih zajednica, nema blagoslov određene strukture. Mi koji smo se bavili verskim medijima ili sami bili novinari znamo da je teško dobiti izjavu od nekog iz Pravoslavne crkve, dok god on ne dobije blagoslov od vladike. Televangelik nema vladiku iznad sebe. On je sam svoj vladika i on tu priču vodi. Drugo, televangelizam se

povezuje sa nečim što se zove *teologija prosperiteta*, koja je vezana je za popularnu psihologiju. Najtipičniji primer je Džozef Marfi i njegova *Moć pozitivnog mišljenja*, gde imate televangelizaciju kao navođenje ljudi da pozitivno misle i da time menjaju svoj život. To postoji i u pravoslavlju, knjižica oca Tadeja, *Kakve su ti misli, takav ti je život*. Ono što je karakteristično za televangelizaciju, često se povezuje sa prosperitetom, koji je drugačije shvaćen u pravoslavnom ili katoličkom svetu, jer se prosperitet u Americi povezuje sa bogatstvom. Onaj ko je bogat ima Boga uz sebe, ko je siromašan – taj je grešan. Vi pokazujete koliko ste puni vrline time koliko ste bogati. Ako ste siromašni, nešto ne valja. U Svetom pismu postoje tumačenja koja kažu da će teže biti bogatašu da uđe u carstvo nebesko, nego kamili da prođe kroz iglene uši. To su stvari koje, na neki način, pokazuju veliku razliku između nama bliskih katoličanstva i pravoslavlja sa jedne strane, i protestantskih pravaca, prvenstveno kalvinizma, sa druge strane. Tu je još jedna zanimljiva

be vegan or vegetarian, but some people come for healthy diet and to hear something or to eat healthy and then become close to the religious community itself. It's similar with Hare Krishna. They have a specific day of the month when they share food for free and then people come.

There are various other forms of evangelisation, but this one is specific for its relation to the media, primarily television. Speaking from the point of the view of the religious studies televangelists aren't part of some traditional, standard structure. Roman Catholics or Orthodox televangelists are rare. These people are usually independent and appear as a kind of post-modern form of religion, which is actually a certain kind of business. They and their employees use the most modern technologies to convey their message. Their messages, unlike traditional religious communities, don't have the blessing of certain structures. We who studied religious media or worked as journalists know that it's difficult to get a statement from someone from the Orthodox Church until he's received a blessing from

the bishop. A televangelist has no bishop above him. He's his own bishop and he's the boss. Second, televangelism is associated with something called the *Theology of Prosperity*. It's related to popular psychology. The most typical example is Joseph Murphy and his *Power of Positive Thinking*, where you have televangelism in the form of leading people to think positively and change their lives. Even in Orthodoxy, there's the book by Father Tadej, *Your Life Is Like Your Thoughts* (*Kakve su ti misli, takav ti je život*). What's typical of televangelism is that they're often associated with prosperity, which isn't understood in the Orthodox or Catholic world in the same way, because prosperity in America is associated with wealth. He who's rich has God with him, he who's poor is a sinner. You show how virtuous you are by showing how rich you are. If you are poor, something's wrong. In the Bible there are interpretations that it'll be harder for a rich man to enter the Kingdom of Heaven than for a camel to go through a needle ear. These are the things that, in a way, show a great difference between



veza između bogatstva i politike. Tramp je čovek koji ima savetnike upravo u televangelistima i on promoviše jednu vrstu takve politike, koja se sada pojavljuje na globalnom nivou. Pitanje je koji je odnos onda Pape ili Trampa, ili Svetе stolice i Amerike, ako sada govorimo i o religijskim formacijama, jer se one prilično razlikuju. Kada Papa poziva na solidarnost, a sa druge strane imate doktrinu koja kaže: ja sam bogat, znači ja sam pun Boga; to dovodi do veoma napetih svetskih odnosa. Na to treba obratiti pažnju.

Još jedna stvar na koju bih ovde htio da podsetim, i sa time ču završiti; ma koliko Nik Vujičić nekome izgleda sasvim prihvatljivo, ja ču uneti tu zrnce soli. Nik Vujičić je čovek koji je završio fakultet finansija i računovodstva. Njegova postavka je potpuno strateški orientisana. Sve najsavremenije forme menadžmenta su prisutne. Njegova poruka u određenoj meri je prihvatljiva.

Međutim, da li imamo istu emociju kada vidimo poruke teleislamizma, koji propagira

radikalni islam? Tako televangelizacija izgleda drugim ljudima i zato, upravo to što izbegavamo i ne volimo kod islamizacije, treba izbegavati kod jevangelizacije. To je poruka koja svakako stoji i pred verskim liderima, ali i pred verskom pismenošću pastve, odnosno publike, koja mora biti svesna šta dobija.

Marko Tucakov: Gospodine Beredi, da li se vaš pristup i način propovedanja može poistovjetiti ili ima nekih zajedničkih karakteristika pristupu i principima poznatih američkih televangelista? Koje veštine i tehničke sposobnosti smatrate neophodnim ili potrebnim u procesu pripreme vaših Jutjub emisija?

Dušan Beredi: Teško je posle kritike govoriti o tome, međutim, ja ne mislim da je Nik Vujičić televangelista. On bi to odbio. On sebe smatra motivacionim govornikom.

Miroslav Keveždi: Ali je internet-evangelista.

Dušan Beredi: Definitivno, ali prvenstveno forsira motivaciono govorništvo, a ne jevandželje prosperita.

Catholicism and Orthodoxy, movements close to us on the one hand, and the Protestant orientations, primarily Calvinism on the other hand.

There's another interesting connection between wealth and politics. Trump is a man who has televangelist advisers and promotes this kind of policy, which is now appearing on a global level. The question is what the relationship is between the Pope and Trump, or the Holy See and America, if we're talking about religious formations now, because they're quite different. When the Pope calls for solidarity, and on the other hand, you have a doctrine that says: I'm rich, so, therefore I'm full of God; this leads to very tense world relations. It deserves our attention. One more thing I'd like to remind of here, and I will end with that. However acceptable and good Nik Vujičić might seem to someone, I'll just add a grain of salt. Nik Vujičić is man who graduated from the Faculty of Finance and Accounting.

His setting is completely strategically oriented, including all the most modern forms of management. His message is to some extent ac-

ceptable. However, do we have the same emotion when we see teleislamistic messages promoting radical Islam. This is roughly what televangelism looks like to other people, and that's why what we avoid and dislike in teleislamism should be avoided in evangelism as well. It's a message that definitely stands before religious leaders, but also before the religious literacy of the flock or the audience, who need to be aware of what they're getting.

Marko Tucakov: Mr Beredi, can your approach and manner of preaching be compared to or it has some characteristics in common with the approach and principles of the famous American televangelists? What skills and technical abilities do you consider necessary or needed in the process of preparing your YouTube shows?

Dušan Beredi: It's difficult to say anything about it now after the criticism; but I don't think Nick Vujičić is a televangelist. He'd deny it. He considers himself a motivational speaker.

Miroslav Keveždi: But he is an internet evangelist.



Miroslav Keveždi: To je diskutabilno.

Dušan Beredi: Lično poznajem ljude iz teologije prosperiteta, ali teološki ne pripadam toj grupi. Druga stvar vezana za televangeliste jeste njihova izrazita politička opredeljenost, naročito u Americi, dok u Evropi to deficitivno ne funkcioniše na takav način. U Americi iza svega стоји ogromno bogatstvo, što se meni lično uopšte ne dopada i mislim da je kontraverzno sve to što rade. Često televangelisti iznose svoje lično mišljenje, a ne mišljenje koje je zasnovano na studiranju Biblije.

Paralele u našim pristupima definitivno postoje. Mnogi od njih imaju teološko obrazovanje, posebno u praktičnoj teologiji. Izučili su osnove govorištva, propovedanja i primetno je proučavanje Biblije kada izlažu svoju poruku. U tom kontekstu, postoji sličnost u pripremi biblijske poruke i analizi biblijskog teksta. Da, oni takođe to znaju, a da li primenjuju ili ne, to je već diskutabilno.

Zasigurno sebe ne bih nazvao televandelistom, jer ono što prenosimo mi jesu naša bo-

gosluženja. Druga stvar, Jutjub je sasvim drugačiji medij u odnosu na ono šta se radi kod njih. Sasvim drugačije se priprema govor, jer teološki fakulteti sigurno ne pripremaju, nikoga za Jutjub koji zahteva da budete sažeti, da se brzo prelazi na glavnu temu. Ako gledamo krivu praćenja, ukoliko ih niste zainteresovali, ljudi odlaze u prvih 30-60 sekundi, što znači da 90% ljudi neće čuti i videti ono što ste pripremili.

Prva stvar, prilog za Jutjub mora biti brz, editovan, interesantan, zabavan i prirodan, poruka izneta *storitelingom* (*storytelling*). Pričanje priče tj. izgradnja videa kroz priču: postavljanje problema i davanje odgovora uključuje ljude i vodi ih dalje. Postoje bitne veštine iz govorištva koje čovek treba da zna, ali se ne uče kroz klasične škole propovedanja ili analize Svetog pisma.

Izuzetno je značajna i obrada video materijala. U početku sam pravio dosta grešaka. Nekada sam previše brzo editovao i onda se gubio lični odnos. Sa druge strane, ako se ne radi

Dušan Beredi: Definitely. But, primarily, he emphasises the motivational aspect and not prosperity gospel.

Miroslav Keveždi: That's debatable.

Dušan Beredi: I personally know some people from Prosperity, but I don't belong to that group. Another thing related to televangelists is their pronounced political commitment, especially in America, while in Europe it definitely doesn't work in the same way. In America there is enormous wealth behind it all, something I personally don't like at all, and it's very controversial, everything they do. Televangelists often present their personal opinion, not the opinion based on the study of the Bible. There are definitely similarities in our approaches. Many of them have a theological education, especially about practical theology. They study the basic rhetoric of preaching, the study of the Bible is noticeable when they explain their messages. In that context, there's a similarity in the presentation of the biblical message, the analysis of the biblical text. They

also know that, and whether they use it or not is open for debate.

Definitely I wouldn't call myself a televangelist, because what we broadcast is our services. Another thing, YouTube is a completely different media in relation to what they do. The speech is prepared quite differently, because theological schools definitely don't prepare anyone for YouTube, which requires you to be concise, to quickly move onto the topic. If we look at the curve of following, if you failed to captivate their attention, people leave in the first 30-60 seconds, meaning that 90% of the people will not hear and see what you've prepared. First of all, a YouTube post has to be fast, edited, interesting, entertaining and natural, and the message delivered in the storytelling style. Telling a story by building a video through a story, presenting problems, giving answers involves people in the problem leads them like that. There are important public speaking skills that one needs to know, but they're not taught in classical schools for preaching or Scripture analysis. Editing of

editing, video materijal se uspori. Publika na Jutjubu to ne dopušta.

Veoma je značajno i razumevanje dizajna na Jutjubu, tambnejl (thumbnail), odnosno sličica koja se pojavljuje. Većina dopusti da im Jutjub sam izabere sličicu. Postoji termin *stop skroling (stop scrolling)*, što znači da ako želiš da neko zaustavi prst na tvom prilogu, moraš da se potrudiš da on bude vizuelno privlačan, kako bi ljudi stali i pogledali o čemu se tu radi. Izbor naslova u klasičnom propovedanju nije toliko značajan a na Jutjubu je ključan. Ako ne izabereš dobar naslov, sve propada. Mislim da svi koji su aktivni na Jutjubu i na društvenim mrežama moraju da prate šta se dešava u toj oblasti, jer se pravila menjaju.

Marko Tucakov: Gospodine Cvijin, verski mediji u Vojvodini su i manjinski, kao i ovaj koji Vi uređujete. Reč je o dvostruko manjinskim medijima, i verskim i nacionalnim. Ovde je vidljiv jezički pluralizam: Katolička crkva izdaje nedeljnik na mađarskom jeziku, a mesečne časopise, koji su najzastupljeniji tip medija, izdaje

na hrvatskom, mađarskom, srpsko-hrvatskom, rusinskom i ukrajinskom jeziku. Popularni su i godišnjaci, kalendarji, koji su dostupni na svim ovim jezicima. Da li je časopis koji Vi uređujete, s obzirom na relativno malu čitalačku publiku, finansijski održiv? Kako organizujete plasman i prodaju? Da li ga namenjujete i katoličkim vernicima koji su se odavde odselili u Hrvatsku i druge zemlje? Mnogi smatraju da je obraćanje sve brojnijem iseljeništvu prilično velika šansa za novu publiku manjinskih medija.

Vinko Cvijin: Što se tiče *Zvonika*, finansijski nije održiv. *Zvonik* dolazi do svojih čitatelja putem distribucije po župama, po mesnim crkvama, gde ga ljudi mogu nakon nedeljne Svete mise kupiti ili su već unapred pretplaćeni. Marketing je usmeren na župnike koji će vjernike obavjestiti da je izašao novi broj *Zvonika* i da ga mogu naći u prodaji. To je najzastupljeniji način. Drugi način jeste slanjem putem pošte privatnim licima koji su pretplaćeni na *Zvonik* bez obzira da li su oni u Subotičkoj biskupiji, u Srbiji ili u inozemstvu. Ukoliko se oni nama

video material is extremely important. I used to make a lot of mistakes. I used to edit too fast and then the personal relationship was lost. On the other hand, if no editing is done, the video is terribly slow. That's unacceptable for the YouTube audience. It's very important to understand the design on *YouTube*, the thumbnail, that is, the picture that appears. Most people just let YouTube choose a picture for them. There's a term stop scrolling, stop the finger, which means if you want someone to stop their finger on your post, you have to make an effort to make it visually appealing for people to stop, to look at what it's about. The choice of title in the traditional sermon is not so important, but on *YouTube* it's crucial. If you don't pick a good title, it all falls through. I think that for anyone who's active on YouTube and on social networks must follow what's happening in that field, because the rules are changing.

Marko Tucakov: Mr Cvijin, the religious media in Vojvodina are largely minority media as well, including the one you edit. So, we're talk-

ing about doubly minority media, both religious and national. Linguistic pluralism is present there. The Catholic Church publishes one weekly in Hungarian, and monthly magazines, which are the most popular type of media is published in Croatian, Hungarian, Serbo-Croatian, Ruthenian, Ukrainian. Annual editions and calendars are also popular, in all these languages. Is the magazine you edit, given the relatively small readership, financially sustainable? How do you organise marketing and sales? Is it intended for the Catholic believers who have moved from here to Croatia and other countries? Many believe that addressing the growing number of emigrants offers a rather big chance for a new minority media audience.

Vinko Cvijin: As far as *Zvonik* is concerned, it's not financially sustainable. *Zvonik* is distributed through parishes, local churches, where people can buy it after the Sunday mass or there are subscribers. Marketing aimed at pastors who inform their congregations when a new issue of *Zvonik* is out and that they can buy it. That's

obrati sa željom da bi htjeli primati *Zvonik*, oni će imati tu mogućnost.

Nemam utisak da su ljudi koji su se odselili odavde željni nešto pročitati o zajednici, o crkvi. Uglavnom će to saznati na Fejsbuku ili Instagramu, ako ih zanima. Da li će specijalno uzimati *Zvonik*? Ukoliko je netko dok je živio ovde rado čitao *Zvonik*, on će ga rado čitati i kad ode u inozemstvo.

Marko Tucakov: Gospodine Beređi, vaša zajednica je registrovana u državnom registru crkava i verskih zajednica. No, u društvenom miljeu se crkvama tradicionalne reformacije, pre svega evangeličkim i reformatskim u mnogo aspekata daje prednost u odnosu na jevandeoske male zajednice. Da li u tom smislu osećate medijsku marginalizaciju? Osobe koje su pogrešno zainteresovane za religijsku sliku vrlo retko će moći da čuju ili vide bilo šta o vašoj zajednici u međunarodnim medijima, iako ste društveno veoma angažovani.

Dušan Beređi: Da, definitivno osećamo marginalizaciju i diskriminaciju. To je široka

tema i možda nije vezana za medije. Činjenica je da je do pre petnaest godina gradonačelnik Novog Sada pozivao na proslavu Dana grada predstavnike svih verskih zajednica, odjednom je to prestalo. Nema mesta za nas, isključeni smo. Protestantska hrišćanska zajednica je podelila 2,5 hiljade tona pomoći i milione paketića. Radimo sa zavisnicima od heroina, njih dvadeset šest živi stalno kod nas u crkvi.

To ne znači da nemamo dobru saradnju sa drugim crkvama, nego u medijima nismo prisutni. Ja se iskreno pitam zašto bi i bilo bitno da budemo prisutni u medijima, jer to nije naš cilj. Mislim da je pre odgovornost na medijskim kućama koje to ne prate. Sa druge strane, postoji i naša odgovornost da obaveštavamo o o našim aktivnostima. Mi to ne radimo. Da li grešimo ili ne grešimo? -Ne znam, treba dobro razmisliti o svemu tome. Kao pastor nemam težnju da objavim na sva zvona kada mi nešto uradimo i da tražim da se to proprati kroz medije.

Gde smo bili intenzivno prisutni? -Kroz rehabilitacioni centar, kroz program prevencije

the prevalent way. The other way is by mailing it to *Zvonik* subscribers, be them in the Diocese of Subotica, in Serbia or abroad. If they contact us and say they'd like to receive *Zvonik*, they'll get it. I don't have the impression that people who leave are eager to read something about the community and the church. They'll find out on Facebook, on Instagram, if they're interested. Will they buy *Zvonik*? If someone enjoyed reading it here, they'll enjoy reading it when they go abroad.

Marko Tucakov: Mr. Beređi, your community is registered in the state register of churches and religious communities. However, in the social milieu, the churches of the traditional Reformation, primarily the Evangelical and Reformed, are given priority in many respects over the small Evangelical communities. Do you feel media marginalisation in that sense? People who are interested in the religious landscape will very rarely be able to hear or see anything about your community in the mainstream media even though you are very socially engaged.

Dušan Beređi: Yes, we definitely feel marginalised and discriminated against. It's a broad topic, it may not be related to media alone. It's a fact that until 15 years ago, the mayor of Novi Sad invited representatives of all religious communities to the City Day, but that suddenly stopped. There's simply no place for us, we're excluded. The Protestant Christian community distributed 2.5 thousand tons of aid, millions of gift packages, we work with heroin addicts, 26 permanently live in our church.

Which doesn't mean that we don't have good cooperation with churches, but we aren't present in media. But I honestly wonder how important it is for us to be present in media, because that's not our goal. I think the responsibility is partly with media outlets that don't follow that. On the other hand, some responsibility lies with us, to inform about our activities. We don't do that. Are we wrong, or not? I don't know; that's food for thought. As a pastor I don't have the tendency to announce everywhere when we do something and to ask that it's followed by media.



zavisnosti *In je biti klin*. Tu smo videli smisao da budemo medijski prisutni u javnosti i čak ni uloga crkve nije bila direktno vidljiva.

Marko Tucakov: Kako se javni medijski servisi u tome snalaze? Od 2008. godine postoji koalažna verska emisija na RTS-u (*Radio-televizija Srbije*) koja sadržaje tradicionalnih crkava emituje na srpskom, bosanskom i hrvatskom jeziku. Na RTV-u (*Radio-televizija Vojvodine*) postoje televizijske i radijske verske emisije na nekim manjinskim jezicima. Za neke manjinske redakcije na toj televiziji neslužbeno se tvrdi da imaju previše verskih tema u informativnom programu i uopšte u programu koji pokriva različite druge društvene aspekte. Da li smatrate postojeće formate na televizijama, pre svega na RTV-u značajnijim za same vernike ili za javne servise koji su zakonom obavezni da ih emituju, da pokrivaju i ostvaruju javni medijski interes i u ovoj sferi? Da li je verniku potrebno da se u sadržaju vere i sledbštvenom načinu života uopšte informiše putem medija ili je za to dovoljan ambijent zajednice kojoj dotična osoba pripada?

Miroslav Keveždi: Ja bih se nadovezao na ovo što je gospodin Beredi govorio. To je pitanje smisla određenog medijskog sadržaja, a on ima svoje različite formate u odnosu na to da li se radi o javnom servisu, privatnom mediju, mediju verske zajednice ili društvenoj mreži. Kada se postavi pitanje vezano za javni servis, ja se držim definicije da je javni servis osnovan i finansiran od strane građana i treba da radi na korist građana – van političkih uticaja i nepristrasno. Već je ranije rečeno da mediji poput *Zvonika* mogu imati tu formativnu funkciju, a davno, pre stotinu godina je rečeno da javni servis ima te funkcije da informiše, rekreira i edukuje. Ovo je ta formativna funkcija, zapravo možda četvrta, i možda i pripada edukaciji i informaciji, ali ona ima svoje različite izraze. Nije potrebno samo informisati svoju versku zajednicu, potrebno je informisati širu zajednicu da vi postojite. Funkcija medija, pored ovih nabrojanih, pogotovo kada je javni medijski servis u pitanju, jeste ta da vam on daje određenu vrstu društvenog blagoslova, u smislu da ste vi pri-

Where were we intensely present? It's through the rehab centre, through the programme It's in to be clean. That's where we saw our media presence in the public eye as important, but the role of the church wasn't directly visible even there.

Marko Tucakov: How does the public media services address that? Since 2008, there has been a religious show of collage type on RTS (Radio-Television of Serbia) that broadcasts the contents of traditional churches in Serbian, Bosnian and Croatian. There are religious shows on RTV in minority languages. Do you consider the existing formats on television, primarily on RTV, more important for the believers or for the public services that are obliged by law to broadcast them, to cover and implement the public media interest in this sphere? Do believers need to be informed about religion and the religious lifestyle through media, or the community they belong to is sufficient for that?

Miroslav Keveždi: I'd follow up on what Mr. Beredi said. It's a question of the purpose of certain media content, and it has its different

formats in relation to whether it's a public service, a private media, a media of a religious community or a social network. When asked about the public media service, I stick to the definition saying that the public service was founded and funded by citizens and should work for the benefit of citizens – outside of political influence and unbiased. It's been said before that media like Zvonik can have that formative function, and a long time ago, ages ago, it was said that the public service has the informative, recreational and educational functions. This formative function, perhaps the fourth, maybe it falls under education and information, but it has its different expressions. Just informing the religious community isn't enough, it's necessary to inform the wider community about your own existence, too. The function of the media, in addition to these, in regard to the public media service in particular, is that it gives you a certain kind of social blessing, in the sense that you are acceptable in the society. If you don't appear, you're likely to be a sect and you're negative. Penetrat-



hvaćeni od strane društva. Ako se vi ne pojavljujete, najverovatnije ste sekta i negativni ste. Proboj u javni prostor znači da ste afirmisani i prepoznati. Zato mislim da je važno da javni medijski servis i vrši tu vrstu afirmacije onoga što je pozitivno, a isto tako da pruža prostor za diskusiju o onim aspektima koji se možda shvataju kao negativni ili diskutabilni.

Postoji fenomen koji se naziva komodifikacija gde šire društvo i međnstrim kultura prilagođava sebi ono što je slabije. Verske zajednice, nacionalne manjine, kulturne manjine žele svoju različitost da afirmišu ili sačuvaju. Zato je potrebno razgovarati o razlikama, i to je zadatak javnog medijskog servisa. Ako tako nije tako uređeno, ako svako govori samo o sebi, to znači da postoji jedna vrsta radikalnog multikulturalizma ili multikonfesionalizma koji zapravo vodi ka segregaciji. Zato je jako važno da od institucija društva, poput predsednika države i ostalih, stižu čestitke za verske praznike. To je jedna vrsta afirmacije, prihvatanja u društvu. Funkcija institucija je da integrišu

društvo. Gde to izostaje, prisutan je, najblaže rečeno, rizik segregacije.

Svojevremeno sam sa Dubravkom Valić Neđeljković radio emisiju *Suslovije*, inter-religijski nedeljničnik i mi smo se trudili da pozivamo predstavnike iz različitih verskih zajednica da govore na istu temu. Humanitarne organizacije *Adra*, *Karitas* i *Čovekoljublje* su različite, ali su na sličnom zadatku. Međutim, taj model je zamro, zato što zahteva ekipu izuzetno dobro edukovanih ljudi ne samo u doktrini svoje vere, nego treba biti upoznat sa svim onim što naše društvo pruža. Svojevremeno je ministar Radulović rekao da postoji 183 verske zajednice u Srbiji, od pravoslavaca do munovaca. Poznavati sve to je zaista veliki izazov i to je ljudima uvek zanimljivo. Velika je potražnja za komentarima o verskim fenomenima ili iz verskog ugla. Meni je zanimljiv paradoks – tamo gde se traži izuzetno velika priprema, gde ste načitani, obrazovani, to je potpuno neisplativo. Ne govorim ovde o nekom ekonomskom profitu, ali malo ko ima interes ili može sebi

ing the public space means that you are recognised and validated.

That's why I think it's important that the public media service provides that kind of affirmation of positive things, and also that it provides a space for discussion about the aspects that may be perceived as negative or debatable.

There's a phenomenon called kind of commodification, where the wider society and mainstream culture, conforms everything that's weaker than it. Religious communities, national minorities, cultural minorities want to affirm or preserve their diversity. That's why discussing the differences in a civilised way is necessary, and that's what the public media service should provide. If it doesn't function that way, if everyone's talking only about themselves, it means that there's a kind of radical multiculturalism or multiconfessionalism that actually leads to segregation. That's why it's very important to receive from some state institutions, such as the president of the state and others greetings on religious holidays. It's a kind of affirmation, that is, a signal of

acceptance in the society. Where that's missing, there's a risk of segregation, to put it mildly.

I used to work with Dubravka Valić on the programme *Suslovije*, an interreligious weekly programme, and we tried to invite representatives from different religious communities to speak on the same topic. Humanitarian organisations *Adra*, *Caritas*, *Čovekoljublje* (*Altruism*) are all different, but are on a similar mission. However, that model died out, because it requires a team of exceptionally well-educated people, not only in the doctrine of one's faith, one needs to be acquainted with all that society here offers. Minister Radulović once said that there are 183 religious communities in Serbia, from Orthodox Christian to Moon's followers. Knowing all this is a really big challenge, and people always find it interesting. There's a great demand for comments on religious phenomena or from a religious point of view. It's an interesting paradox for me – where extremely thorough preparation is required, where you need to be well-read, educated, it's completely unprofitable. I'm not



da dozvoli luksuz da se tim temama bavi. Javni medijski servis koji se finansira iz preplate treba to da radi.

Dušan Beredi: Pitali ste za situaciju o marginalizaciji u medijima. Ako mene pitate, nezaštićenost u medijima je mnogo veći problem koji nas pogađa. Primer je serija članaka u *Telegrafu* i to nije prvi put da se dešava. To je ogroman problem. Kada sektolozi dođu u medije, govore o satanističkim kultovima i ne kažu eksplicitno da smo mi satanisti, ali su nas uključili u listu sa satanistima, onda je klevenju veoma teško dokazati i u javnosti i na sudu. Dešavalo se da objave članak o nama, a da ubace fotografije satanističkih obreda. Mi od toga ne možemo da se zaštитimo. Čak su na RTS-u u *Jutarnjem programu* gostovali tzv. sektolozi koji su na sličan način postupali – navodili zloupotrebe iz raznih satanističkih kultova, a onda nabrajali crkve registrovane u Ministarstvu, tj. Kancelariji za vere. To je krajnje opasno, destruktivno i nanosi veliku štetu svima. Tu je suština problema.

Marko Tucakov: Molim vas, u jednoj rečenici mi opišite najvažniju promenu koja je u zajednicama koje vodite nastupila u pandemijskoj situaciji, a ima veze ili se može reflektovati i dovesti u vezu sa medijima?

Dušan Beredi: Proletos, zbog policijskog sata bogosluženja su bila isključivo onlajn. To je funkcionalo, ali ono što smo kasnije otkrili je da samo onlajn prisustvo vernicima nije dovoljno i sa tim smo stali. Umesto da se gradi la veća zainteresovanost vernika za prisustvo na internetu, ona je drastično opala. Razumeli smo da je značajan i kvalitet prenosa, tako da smo uložili u opremu i tu napredujemo.

Marko Tucakov: Kakva je situacija bila u Vajskoj i u Bođanima?

Vinko Cvijin: Vajska i Bođani su dve župe sa većinskim starim stanovništvom. Tu je tako teško biti aktuelan i pristupiti ljudima preko društvenih mreža. U vreme kada je bio policijski čas, kada se crkve nisu mogle koristiti za bogoslužje, na vlastitu sam inicijativu prenosio Svjetske mise na Fejsbuk profilu župe.

talking about any economic profit here, but few are those that have an interest or can afford the luxury of dealing with these topics. It's the public media service financed from subscriptions that is supposed to do that.

Dušan Beredi: You asked about marginalisation in the media, but if you ask me, insecurity in media is a much bigger problem that affects us. The series of articles in *Telegraf* offers an example, and that's not the first time this has happened. It's a huge problem. When some sectologists come into media and talk about satanic cults and they don't explicitly say we're Satanists, but they include us on the list with them, the label is hard to prove both in the public and in court. It happened that they publish an article about us, and to put the photos of satanic rituals. We can't protect ourselves from that. Even on RTS, the so-called sectologists were guests of the *Morning programme* who acted in a similar way – they spoke about instances of abuse from various satanic cults, and then listed the churches registered with the Ministry, i.e., the Office for Religions. It's extremely

dangerous, destructive and causes great damage to everyone. That's the essence of the problem.

Marko Tucakov: Please describe in one sentence the most important change that has taken place in the communities you lead in the pandemic situation that is related or can be reflected and related to the media?

Dušan Beredi: This spring, due to the curfew, the services were online only. It worked, but what we discovered later is that online presence alone isn't enough for believers. Instead of building a greater interest of believers in the presence on the Internet, it actually decreases drastically. We realised that the quality of reports is also important, so we invested a lot in equipment, to improve that segment.

Marko Tucakov: What was the situation in Vajska and Bođani?

Vinko Cvijin: Vajska and Bođani are two parishes with mostly older population. It's very difficult to be relevant to these people via social networks. During the curfew, when the churches couldn't be used for worship, I posted Holy



Miroslav Keveždi: Mislim da je ovo vreme puno paradoxa i dovelo je do nekih kontradikcija. U Svetom pismu стоји: где су dvoje ili troje u Božije ime, Bog je sa njima. Međutim, imate druge delove: prorok Jeremija u vreme Vavilonskog služenstva uspostavlja sveprisutvo Gospoda. Ranije se ime Božije vezivalo za određenu teritoriju, a tu se prvi put događa da je Bog sveprisutan.

Današnjica nameće veliko pitanje: kada se vrši bogosluženje samo ispred kamere, da li postoji tradicionalna verska zajednica ili je to Jeremijina zajednica, gde je Bog svugde, pa onda ne moramo ni dolaziti na bogosluženje?

Čuli smo da ljudi ipak napuštaju medije i prenose bogosluženja, jer je sadržaj poruke određen i kontekstom, što znači da je odlazak na bogosluženje važan elemenat pripadnosti zajednici.



Masses on the Facebook profile of the parish on my own initiative.

Miroslav Keveždi: I think now is the time of paradoxes and has led to some contradictions. The Bible says that where there are two or three in God's name, there God is with them. However, you have other passages, the prophet Jeremiah during the Babylonian ministry actually establishes the omniscience of the Lord. Before that, the name of God was associated with a certain territory. This was the first time that God was seen as omnipresent.

Today, the big question is when worship is performed in front of the camera only whether it's a traditional religious community or it's the Jeremiah's community where God is everywhere, so we don't even have to come to worship. We heard that people are gradually leaving media and the streaming of services, because the content of the message is defined by the context, which means that going to church is an important element of belonging to a community.



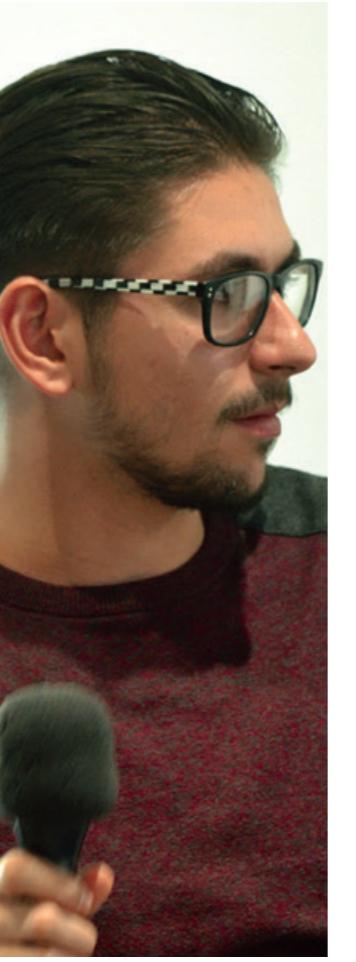
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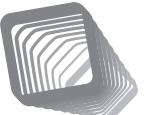
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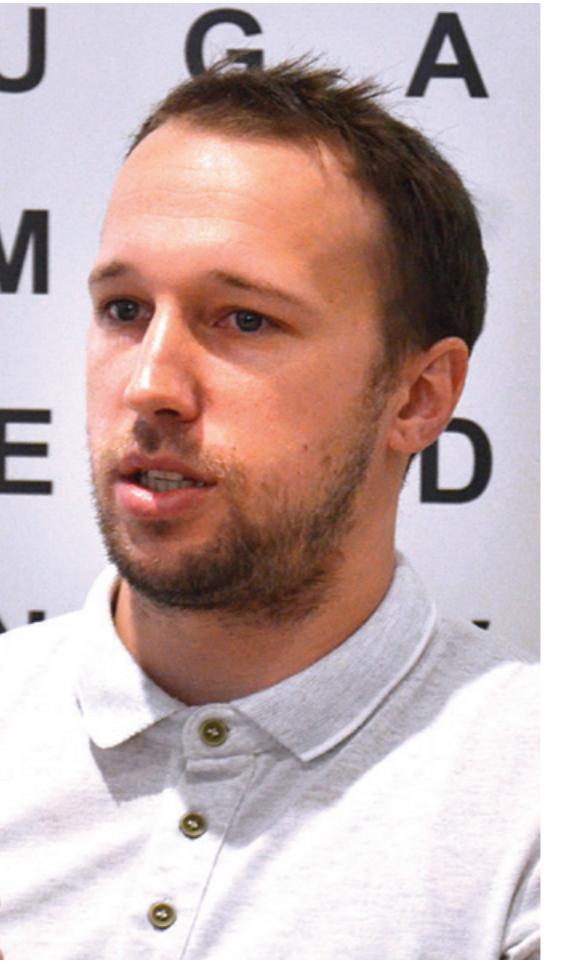
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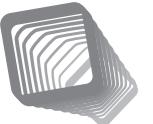


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