



CONNECTING FREE MEDIA  
IN CENTRAL/EASTERN EUROPE AND BEYOND  
10TH - 13TH JUNE

## **Conference Report**

**Prague, NoD 10/11 June 2004**  
**Freistadt, Salzhof 12/13 June 2004**

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## Preface

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### [FM@dia](#) 2004: the basis for sustainable cooperation has been laid

The rapid social, political, economical and technological shift of terms of the expanded "United Europe" pose a challenge to discuss, reframe and compare such topics as "free speech", "public access", "independence - media ownership", "creative commons", "digital gap" or "content exchange".

Out of informal collaboration and exchange of a group of people in Prague (Radio Jeleni – Lemurie TAZ ) and Linz (Radio FRO) who were primarily interested in setting up a Czech-Austrian collaboration at the beginning of 2003 the idea of creating a common base and functioning platform for better collaboration among media activists, artists, free radios, 'zine publishers, internet publishers etc. sprang up. We were particularly interested in connecting initiatives of the post communist states with their special circumstances of self -organisation with people, initiatives and institutions of other European regions.

While the region is characterised by a relatively high potential of growth of media and civic activities, the inter-connectivity reaching beyond the borders still remains rare by comparison. The [FM@dia](#) meeting tried to offer the opportunity for improving coordination and sharing experiences and know-how among the participants. The activation and intensification of mutual communication and collaboration between different regions, languages and cultures has ever since been the main aim.

The first elections in a Europe of 25 member states coincided with the [FM@dia](#) Forum 2004. The title of this conference stands for a overcome of some divergences: between the separate media sectors like TV, Internet, Radio, NGO media and the usual conference constellation of presenters and visitors. Easy like that: FM like Radio, F-Media like Free Media. @ like the Net. Forum like everybody is invited to participate. Besides we wanted to overcome the surviving paradigm of a „Western“ and „Eastern“ Europe.

The inter cultural exchange of initiatives working on similar themes and areas should be fostered and strengthened for Community Media to finally be able to take up a bigger share of the European Media Landscape. Such Community Media pose a valuable supplement to the homogeneity of mainstream media selling sensations as information within a downward spiral of the lowest common denominator.

In the NoD, a former Jewish theatre in the Prague (Cz) Old Town and in Freistadt (A) more than hundred activists, practitioners and theorists coming from a multitude of areas and organisations met: Indymedia, Free Radios, Internet, feminist organisations, Open Source initiatives and NGOs. With support of the Federation of Free Radios Austria and other organisations and institutions we managed to bring together people from Denmark to Serbia and Russia to France, who would not have met otherwise in the European conference- and symposia landscape.

Besides the networking, there are some other results which derived from the FM@dia Forum 04:

Firstly, we want to mention a paper addressing the Media Division of the Council of Europe. It constitutes a statement to a “call for proposals” issued with regard to the Media Division's future working programme to be agreed on at the Ministerial Conference on Mass Media Policy 2005 in Kiev. An editorial team around Helmut Peissl, Francesco Diasio and Alexander Baratsits set up this paper which based more or less on the Manifesto of Prague and which was eventually supported by more than 40 federations and organizations Europe-wide. The core demand was the recognition of the 3rd audiovisual sector - Community Media - as a public service (documents are available on the FM@dia website). The great endorsement is an encouraging sign of interest for a common engagement on the improvement of community media conditions. Hopefully the Council of Europe will support this engagement.

Secondly, as part of a process to re-install an instrument on the European level (after AMARC Europe had collapsed), a steering group was set up in Prague to bring together the different groups which had already worked on the topic (meeting in Brussels) of pushing forward the interests of Community Media at the European Institutions. One goal was to found a label which should follow a policy on the basis of the Manifest of Prague. In the meantime there had been a follow up meeting in Halle between the 6./7. Nov 05 on which occasion the Community Media Forum Europe was founded (press release on the website).

Thirdly, we want to mention that several EU-Projects were triggered within the context of the conference (we hope they will find financial support). They could be another basis for the sustainability of the initiated work. Furthermore, there is a project going on to organise the [FM@dia](#) Forum in Belgrade (Serbia and Montenegro) in the year 2006. The basis for this continuation and good prospect of a very young project like [FM@dia](#) was laid within the vivid exchange that took place during the preparation and organisation of [FM@dia](#) 2004. We are looking forward to the future developments!

Miloš Vojtěchovsky  
Concept, Production

Thomas Kreiseder  
Production

Alexander Baratsits  
Concept, Planning

Linz, November 2004

## Introduction

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There are thousands of projects, initiatives and organisations all over Europe to which the term Community Media can be applied. Common characteristics of these projects in the field of print, electronic and new media are a participatory approach, the connection of media and socio-political demands as well as their non-for-profit orientation. On the basis of this common understanding Community Media define themselves as complementary and moreover opposing to mainstream media.

However, the multitude of terms being used to describe these media – such as independent, non-commercial, sovereign, tactical or free – points out their heterogeneous structures and backgrounds. Besides the differing national and legislative conditions and histories, it is the division into Eastern and Western European developments over the last decades which lead to varied shapes and roles of Community Media in different regions.

Within the framework of the EU-enlargement and the related construction of a “united” Europe it seems a new challenge to agree on joint interests and aims of the Community Media sector. While (Central)Europe regroups and shows a quite extensive potential of media and civil society activities, there is still a lack of concrete cross-border communication and intercultural exchange in neighbouring regions to be observed.

The FM@dia Forum initiated by the Federation of Community Radios in Austria (VFRÖ), Radio FRO (Linz, A) and Radio Jeleni (Prague, CZ) brought together media activists from all over Europe to challenge this lack of communication and share practices of collaboration.

Panel debates, discussion and practical workshops were organised along the three main topics “Media Landscapes”, “Survival Kit for Independent Media” and “Content Exchange – Free Flow of Information”.

The following conference report compiles different documents and texts which were produced in the framework of the Forum: introductory notes of curators and discussion facilitators, workshop descriptions and reports, inputs of panellists (where available as transcriptions of recorded material) and presentations of participating organisations. Due to these varying sources the texts provided are of different styles and formats, which also reflects the broad range of information assembled.

The report is meant to be a documentation of discussions, a resource on the topics raised at the FM@dia Forum and a basis for further co-operation.

Special thanks go to the initiators, organisers and supporters of the FM@dia Forum 2004 as well as to the participants and their various contributions to the success of the event. A follow up forum is currently being discussed, for further information please consult <http://fmedia.ecn.cz/>.

Fiona Steinert  
Vienna, October 2004

## **FM@dia Forum '04 – Conference programme**

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PRAGUE, THURSDAY, 10th OF JUNE

09:00 - 10:00 || Opening

### I. MEDIA LANDSCAPES

10:00 - 11:00 Panel I || Central European Media Landscapes

11:00 - 12:30 Panel II || Media Diversity: Identities of Free/Community/Tactical Media

14:30 - open end || Media Pool

- A. Audio Streaming/Exchange
- B. The People Speak Team Projects

### II. SURVIVAL KIT FOR INDEPENDENT MEDIA

14.30 - 16.00 Workshops

- C. Self-management/determination of Free Media Initiatives
- D. Multilingual media projects

16:15 - 17:45 || Workshops

- E. European Lobbying Structure
- F. Feminist Media Approach
- G. EU-Funding

18:00 - 19:00 Plenary presentations of workgroup results

PRAGUE, FRIDAY, 11th of June

### III: CONTENT EXCHANGE - FREE FLOW OF INFORMATION

9:30 - 12:00 || Panel III Content Exchange - discussions/presentations

Intervention: Ralf Wendt and Sven Thiermann with the live performance „NETWORK“

14:00-18:00 || Media Pool/Workshops

- H. OpenArchives/Programme Sharing/Co-Production
- I. Technical Solutions
- J. Correspondent Systems
- K. Future of the FM@dia Forum

18.30 - 20.00 || Open public discussion of the FORUM Declaration

FREISTADT, SATURDAY 12th of June

09:12 Free FM@dia Train Transfer

IV: CROSS BORDER MEDIA AND LOCAL DEVELOPMENT

14:30 - 16:00 || Panel IV: Community Media as an Intercultural Communication Tool

17:00 - 18:30 || Panel V: Cross-border Media and Local Development

19:42 Free FM@dia Train Transfer

*alternatively:*

from 20.30 || Evening Programme:

Public Cooking, Music and Performance at the Backwood Association Harrachsthal

FREISTADT, SUNDAY, 13th OF JUNE

10:00 - 12:00 || Open Meeting and discussion

with the African guests

Brenda Leonhard (Bush Radio, South Africa) and Adrien Sindayigaya (Studio Ijambo, Burundi)

## **Opening**

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PRAGUE

THURSDAY, 10th OF JUNE

*Conference hall - NOD:*

09:00 - 10:00 || Opening:

Milos Vojtechovsky (Radio Jeleni, CZ)

Helmut Peissl (European Civic Forum, VFRÖ, A)

Karen Bentolila (Adviser on Culture, Education, Youth, Media and Sport for the Greens/Efa Group in European Parliament)

Karl Duffek (Social Democrates, Candidate for European elections, A)

## Panel discussions

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### Panel I: Central European Media Landscapes

The opening panel outlined the recent situation in Central-Eastern European and EU accession countries and examined the position and the chances of community and independent media in ongoing processes in the media landscape, such as concentration of media ownership, legal questions and changes of policy in the field.

Participants:

- Marc Gruber (International Journalist Federation Europe, F)
- Marius Dragomir (Media researcher, Open Society Institute, HU)
- Ales Antsipenka (Philosopher, Media Researcher, Belarus)
- Robert Horvitz (Advisor for media, Open Society Institute, CZ)
- Ricardo Feigel (Medienkompetenzzentrum, Sachsen Anhalt, GER)
- Jakub Patočka (Green Party, CZ)

Chair: Jeremy Druker (Transitions Online, CZ)

#### ***From Mass and Community Media to Convergence and a Hybrid Media Scene***

The media culture in former Eastern European countries reflects local economical and political settings, where power is often still concentrated and controlled according to interests of the government or emerging corporate structures. The „public domain“ is often by force marginalized, even if some areas as environmental and human rights developed quite successfully. Before the fall of communism, the media policies and practices in nearly all of the countries in the region were based on similar structures. The revival of awareness of the importance of media literacy and the involvement of community and (non-professional) journalists in mass media following the fall of communist regimes underwent a complicated process over the last 15 years. The sense of community, trade unions tradition and the identities of social and interest groups has on many different levels been destroyed during the totalitarian regimes. The active skills to use media dedicated to public and political matters beyond the limited dissent circles almost vanished. Representatives of dissent opinions developed specific „partisan strategies“ to operate in the totalitarian state and target the wider public, strategies which were problematic to apply in the new „post-communist“ situation. And the period of softer regulations were too short to generate awareness of a community approach towards media.

In contrast, the movement of „protest“, „independent“, „sovereign“ or „community“ media initiatives operating in Western Europe benefits from its relatively continuous history (since the 1960ies and even more with the arrival of the electronic networks in the 90ies and the antiglobalist movement of the new millennium). Trough lobbying, utilizing technology and efficient networking (to some extent) in social and political areas it reached a better position within general media structures.

Fighting a war on several fronts has left the community media movement in a rather vulnerable and isolated position. Nevertheless, recently there are new attempts to break through the separationist

approach, which was created by the antagonistic position towards mainstream media, towards the market economy and the state as such. Community media develop discourses at a communicative, organisational and political level.

Can the survival of the EU community media network be guaranteed, on the condition, that its independence vis-a-vis other civil society (non-media) organisations and vis-a-vis the state and commercial organisations is sufficiently protected? Which strategy can help community media under the „EU umbrella” to maintain their influence and critical distance towards mainstream communication channels? How to establish functioning organisational and political discourses in order to ensure their sustainable role as an important tool for the decentralisation and liberalisation processes?

The points of view presented by the panellists monitoring different areas of independent media from both Eastern and Western Europe set up a framework of the Forum.

**Marc Gruber, Coordinator of the „Public broadcasting for all” Campaign  
International Journalist Federation Europe**

<http://www.ifj.org>, <http://www.ifj-europe.org>

The European Federation of Journalists (EFJ), is a regional organisation of the International Federation of Journalists (IFJ). It is created within the framework of the IFJ Constitution to represent the interests of journalists' unions and their members. The EFJ is Europe's largest organization of journalists, representing about 280.000 journalists in over thirty countries. The EFJ fights for social and professional rights of journalists working in all sectors of mass media. The EFJ is recognized by the European Union, the Council of Europe and the European Trade Union Confederation as the representative voice of journalists in Europe. The EFJ has its headquarters in Brussels. The EFJ focuses its work on social and professional issues relating to the enormous changes affecting the media industry. It supports member unions in both North, South, East and Western Europe to foster trade unions and to maintain or create environments in which quality and journalistic independence can be, become or return to be a reality.

**Marius Dragomir, media researcher, Prague  
EUMAP – Monitoring Human Right and the Rule of Law in Europe, Open Society Institute**

<http://www.eumap.org/>

The EU Accession Monitoring Program (EUMAP) is a programme of the Open Society Institute that is monitoring human rights and the rule of law in ten Central-Eastern European and the five largest EU countries. EUMAP works jointly with local NGOs and civil society organisations to encourage a direct dialogue between governmental and nongovernmental actors on issues related to the political criteria for EU accession. Its monitoring reports focus on minority protection, judicial capacity, and corruption and anti-corruption policy. EUMAP has also supported an independent initiative of the Network Women's Programme and the Open Society Foundation-Romania to monitor equal opportunities for women and men. All reports are drafted on the basis of comprehensive methodologies, which are available, along with the monitoring reports on the EUMAP website.

EUMAP's mission is to promote responsible and sustainable enlargement by:

- Encouraging a frank dialogue between civil society and Governments on human rights and rule of law issues;
- Emphasising the importance of civil society monitoring as a source of critical input and impetus for the continued improvement of governmental policies;
- Monitoring, jointly with local NGOs, governmental compliance with the Copenhagen political criteria for EU membership and addressing clear recommendations to Governments and to the EU;
- Complementing and expanding upon the European Commission's monitoring efforts in critical areas related to the political criteria;
- Evaluating the impact of the accession process on the development and implementation of candidate and member State policies.
- Reflecting the interests of the Soros foundation network in promoting human rights and democracy, monitoring focuses on minority rights, the judiciary, corruption and (together with OSI's Network Women's Programme ) equal opportunities for women and men.

***Ales Antsipenka, Political Scientist and Free Speech Activist, Belarus  
Belarusian Collegium***

[http://baj.ru/belkalehium/index\\_eng.htm](http://baj.ru/belkalehium/index_eng.htm)

Media under Authoritarian Rule

Whenever we speak of the media and their issues, we actually mean the basic problem of freedom of expression and that of different restrictions, which the profession of journalism encounters. To reveal and to understand these restrictions, which in fact can be extremely sophisticated, is one of the basic conditions just to move towards freedom of speech.

In Belarus, there is still a set of traditional means to oppress the freedom of speech in order to manipulate the public opinion and to make the journalist profession one of the most dangerous.

Actually, there are two basic reasons for the independent press to be oppressed. The first one is that the voice of an authoritarian leader should be the loudest one in the society. And as for any other voices, they are to be those of subalterns. The second reason is that critical thinking as well as a critical public opinion is a real threat to the authoritarian regime.

The means of oppression most often used against independent newspapers in Belarus can be listed as following:

- „Legislative” means: According to the Belarusian Law on Press the Ministry of Information of the Republic of Belarus can issue official warnings to the media without applying to the court. Three warnings issued, a newspaper or a radio station can be closed in a legal form.
- Economic discrimination: E.g., in 2002 the subscription and delivery services cost 45 – 60% more for the independent press than for the state’s one. The general trend by the end of the 1990ies was that the costs for these services had been augmenting by 50-70% annually. At the same time the State press received subsidies or paid less, printing services included.
- Censorship: Since 1994 it has been a practice that independent media were obliged to be published with blanks.

- Criminal persecutions of journalists and newspapers: In 2002 for the first time ever the Belarusian authorities applied the provisions in the Criminal Code „Slander of Belarus President” against critical journalists. Two of them were sentenced to 1,5 and 1 year’s restricted freedom or external exile.
- Distribution problem: artificially created by the authorities in regard to some of the most influential independent newspapers.
- Huge fines imposed upon the newspapers to stop their publication.
- Some independent newspapers are banned of being printed in the country.

The development of the independent Belarusian press since the mid 1990ies is characterized by a significant degradation. Since the beginning of 2003 20 independent newspapers, both national and regional ones, were either closed by the authorities or disappeared because of financial reasons. This means that half of the independent media in the country has disappeared.

Russian media, TV and radio channels as well as printed media, are active players in the Belarusian media scene. Restrictions imposed on Russian media – e.g. recently Russian TV channels were put under pressure for being critical towards Lukashenka and news programmes made in Belarus finally substituted the news programme of one of these channels – are connected with the worsening relations between Russia and Belarus in the so called Belarus-Russia integration process.

The role of Russian media in the Belarusian scene is actually ambiguous. Despite the fact that from time to time they are critical towards Lukashenka they are actually ignorant of the basic cultural, social and political problems in the country such as post-Soviet and post-colonial identity complexes. Moreover, Russian media are quite noticeably moving away from independent coverage of different events in this as well as other countries.

Thus, it can be ascertained that the restrictions of freedom of speech in Belarus are politically motivated. There is no real media market in the country. And the main agent of the Belarusian media scene is the political regime, which strives to prolong its existence beyond the terms defined by the constitution.

Under these circumstances what might be the further developments in the country?

To be brief, the current president Lukashenka is making attempts to prolong his presidency. Most probably this will be done by means of a referendum. The Belarusian society will face an economic and social crisis in a medium term perspective. Belarusian independence will be gaining in value especially among the younger generation of Belarusians. The Belarusian opposition against the general trend of worsening economic and social conditions will have a chance to change the situation in the country. Among the positive factors defining the prospective changes is the decay of the post-Soviet and post-colonial mentality in the Belarusian society. In parallel to this process the formation of a new Belarusian identity takes place, mostly based on the idea of the Belarusian citizenship and statehood.

At the same time the growth of pro-Western orientation in the country is a noticeable process. According to the sociological pools of the National Institute of Social and Economic Research (September 2002), since 1999 the number of those Belarusians who believed that NATO was not a real threat has more than doubled. 53,4 percent of Belarusian citizens would vote for joining the European Union.

There is no doubt that the current authoritarian regime in Belarus changed, the country will start its democratic reforms and it will be actively moving towards pan-European structures. Meanwhile the independent media will have to survive a quite difficult period.

**Robert Horvitz, Advisor for media, Prague**

**Open Society Institute, Open Spectrum International, Global Internet Policy Initiative**

<http://www.open-spectrum-international.org/>

Video presentation (due to the Wizards of OS meeting which took place in Berlin at the same time as the FM@dia Forum, Bob Horvitz could not attend in person, but sent a video message instead)

The media landscape in Central Europe changed a lot over the last 15 years. It's quite boring now, being dominated by commercial broadcasting and publications. We are in the phase which is euphemistically called consolidation, when competition is reduced by larger companies buying out smaller companies. Some of the experimental energy we found here 10 years ago is now gone.

Just across the border things are much less boring. In Ukraine the government has really resisted reform and the news media tried its best to take on the investigative function it has in Western countries and discipline the government. The government has been fighting back by killing journalists and passing outrageous laws and trying to control the freedom of speech to the maximum extent. The Czech Republic which has one of the freer media scenes along with Poland and now Slovakia is ignoring the situation in Ukraine. There are thousands of Ukrainians living in this country, working legally or illegally here. They would be interested in learning more from Czech journalists who are able to speak more freely than Ukrainian journalists. And of course the economic and political situation in Ukraine has a lot to do with illegal migration into this country. That is a political factor of domestic concern which would justify increased coverage of what is happening in Ukraine.

I am also involved in Internet policy. The situation there is very turbulent, partly because of pressure from the US government to increase monitoring and data retention, tracking websites that people visit etc. But even without the US policy we are involved in a process of convergence. As media become digital they tend to flow through the same pathways as other digital media. The traditional differences, like the infrastructure of broadcasting, of telephony etc. are very hard to tell apart. As video becomes digitised in the next 10 to 20 years it will be very difficult to tell who is a broadcaster, who is a telephone company or an internet service provider.

The risk for internet is that some of the regulatory traditions for broadcasting will be applied to the internet – many governments look at the internet almost as a form of broadcasting and would like to regulate it as such. Nobody, not the experts, not the politicians, not the users, have a clear grip on how to deal with convergence when you have different regulatory traditions coming together for direct speech, postal regulations, broadcast regulations, telephone regulations and internet which is traditionally not been regulated. It is not clear which if these traditions will emerge as the dominant model for converged media which is both speech, postage telephone, broadcasting, or combined. I fear that governments especially in Eastern Europe will want to regulate the internet as if it was a broadcast medium. Just today China announces that they are now going to require websites with streaming media to be licensed as broadcasting stations. China is an example of how not to do things on the internet. Still, China is widely

influential in Asia and soon it will become the largest internet community. In the same way that the US influenced the tendency towards non regulation policies as long as it was the major player, in the next 10 to 30 years China will dominate, because it will be the major player in the internet.

The fact is though that the internet is not used by people for broadcasting purposes, if you look at the actual content. Last year a study was released by the University of California which measured the amount of information which human beings produce and consume: Some 533.000 terabytes of data were distributed via the internet, 444.000 of which was email.

If you want to look at the internet and see how it is used and therefore decide what model is appropriate to regulate it, probably postal communication is the right model – in which case we should think a lot more about privacy of correspondence and not worry so much about what people say to each other. In fact the overall trend for the internet is person to person, point to point communication.

If you look at how much data is moving around the internet, at the moment in Europe about 70% of all data on broadband networks are peer to peer file shares. This is not really a form of broadcasting, it does not have a basis in a traditional medium – except for postage, people sending large parcels to each other. Even though the media landscape is boring, there are changes under way regarding mass media. The demassification of media is producing a great deal of confusion. We all have to take positions on what we think what the right model is for regulation in the digital domain. I personally think that speech should be the primary model, also postal communication is a good model, but certainly not broadcasting.

### ***Global Internet Policy Initiative***

<http://www.internetpolicy.net/>, <http://gipi.typepad.com/>

The Global Internet Policy Initiative supports adoption in developing countries of the legal and policy framework for an open and democratic Internet. The project works with local stakeholders in consultative, coalition-based efforts to promote the principles of a decentralized, accessible, user-controlled, and market-driven Internet.

### ***Open Society Fund***

<http://www.soros.org/initiatives/information/about>

The mandate of the OSI Information Program is to promote the equitable deployment of knowledge and communications resources – providing access to content, tools and networks – for civic empowerment and effective democratic governance.

A secondary mission of the programme is to enhance the effectiveness of other OSI/Soros foundations programmes and activities through the use of knowledge media and ICTs. The Information Program is not primarily a technology programme. The programme's mission is social. Technology is an important tool for achieving this mission, but not the only one; the programme uses the most appropriate combination of new and traditional media, as well as policy advocacy, training and institution-building, to pursue this mission.

**Ricardo Feigel, Germany**  
**Medienkompetenzzentrum, Sachsen Anhalt**

<http://www.lra.de/>

During the last 20 years a close network of non-profit and non-commercial radio and television stations could develop in Germany, so-called „Bürgermedien“ – Citizens' Media.

You will find them in nearly each province of the Federal Republic, however with quite different organizational backgrounds and objectives. At the moment more than 140 citizens' media projects with a broadcasting license are on air in Germany. Approximately half of these projects are open access radio or television channels, 20 % are non-commercial local radios and 30 % are organizers of university and training channels.

Despite all differences citizens' media in Germany have substantial structural characteristics which distinguish them clearly from public and private commercial broadcast organizers:

- the concrete offer for individuals and groups to make use of the freedom of expression by broadcasting
- the principle of public access, although implemented in different ways by different citizens' media organisations
- the transfer of media competence
- alternative content of programmes
- the principle of local or regional broadcasting
- the prohibition of advertisement
- the ownership of the channel or station by a non-profit association or a media authority

The representatives of citizens' media offer the possibility of creating, producing and broadcasting television and radio programmes. They guarantee open access to the tools of modern electronic mass communication for everyone. For this purpose citizens' media provide the necessary technical equipment, if desired users receive not only technical support, but also advise in journalistic and creative questions.

The three main models of citizens' media in Germany are:

- Offene Kanäle – Open Channels

On 1 January 1984 the first Open Channel in Germany started broadcasting in Ludwigshafen. Since then, 70 Open Channels offer nationwide non-discriminatory access to TV- and radio production. Open-Channel TV is mostly broadcasted via cable networks, Open-Channel radio via FM-frequencies.

As for the access to production and broadcasting there are no restrictions concerning nationality, choice of topics or political views and there is no censorship. The users themselves determine contents of a programme, therefore they are fully responsible for their programmes in terms of conformity with the media law.

Open Channels are a actively transferring media competence in wide parts of the community. Theoretically acquired knowledge can be converted into practice.

The media legislation prohibits any kind of advertising in Open Channels. According to the legal regulations either the regional media authority (Landesmedienanstalt) or a non-profit organisation working under the license of a media authority is responsible for the implementation.

#### - Non-Commercial Local Radio

Since 1988, more than 30 non-commercial local radio stations (NKL) in Germany are on air. NKL are licensed by the regional media authorities as private non-commercial broadcast organisers. Mostly voluntary editors are producing radio programmes which define themselves as complementary to established radio stations. NKL offer social groups and individuals the possibility of expressing themselves with the means of radio programmes.

Programming criteria differ depending on the organisational principles of the radios – some of them (which define themselves as „Free Radios”) are organised strictly democratically and make their decisions in public, others tend to organize in smaller groups. Although the transfer of media competence is not a central objective of the NKL idea, this task is an important component of the daily work.

In any case, NKL intend to offer space for different views from „normal” private or public radio and are in this regard supported by media laws. NKL do not pursue any commercial interests, advertising is prohibited. Therefore they are primarily financed by donations of supporters and members. Some media authorities provide additional funding.

#### - Training Channels

In addition to Open Channels and Non-Commercial Radios, some provinces of the Federal Republic, e.g. Hamburg, Bavaria and Saxony, established so called „Training and Trial Channels” (Ausbildungs- und Erprobungskanäle) with the purpose to qualify and improve the skills of young journalists. Similar to Open Channels and Non-Commercial Radio, these training channels are open to everyone who wants to gain knowledge about modern media production.

There are no restrictions concerning the access, but users have to integrate themselves into classes and groups. The objective of training channels is the improvement of professional abilities, the idea of training channels does not focus on free speech and spreading of political opinions. Training Channels are primarily financed by regional media authorities.

Despite all successes of citizens’ media projects especially Open Channels are in a defensive position against repeatedly formulated criticism that mostly refers to the costs connected with the maintenance of these projects. The salaries of employees, rent for studios, purchase of technical equipment and transmission fees weigh heavily upon the budgets of the media authorities.

Anyway, the basis of German citizens’ media is still secured and we hope for further development.

**Jakub Patočka, CZ**

**Green Party**

<http://www.zeleni.cz/>

As the panel took place three days before the elections to the European Parliament Jakub Patočka of the Czech Green Party spoke about examples of the role of the mainstream media during the election campaign:

The first example is a case from Brno. The director of the local town council press office, spokes person of the local town council offered a bribe to a journalist as a compensation for this freelance journalist if he would not publish an article concerning a private railroad construction corporation. It is quite interesting that a public officer would offer a bribe on behalf of a private corporation. It turned out that this corporation

was a secret sponsor of the Civic Democratic Party which was revealed only 5 days ago. It was a great fight to get this news on the air. It was finally broadcasted only because the Czech TV learned that the Green Party had the facts and was going to publish it. But with no implications on the person who is really politically responsible for the case – the mayor of the town of Brno. He is the number two on the list of the Civic Democratic Party in the elections for the European Parliament and we can consider this as a reason why the story was not published.

There is another example of a public TV debate on environmental issues in respect to the European Parliament in which six people were presented, three from the governmental parties, three from the opposition. Just because of the fact that no one of the major party was presented – in spite of being invited twice – it was not broadcasted because there was an intervention from this major party to the director of the TV who decided not to put it on the air it under this pressure.

There are eight parties that have the chance to pass the 5% margin to get into the European Parliament, including the Green Party. But TV Prima decided to close the election campaign with a debate with seven parties invited – the Greens excluded. Apparently this is because we raised all the issues which were marginalized or omitted in this live debates during the election campaign.

There are many more examples which I will publish after the elections and I would like to ensure you that the media will be one of my top priorities whatever the result of the elections will be.

## **Panel II: Media Diversity – Identities of Free/Community/Tactical Media. Who, why, what and for whom?**

The broad scale of media which were represented on this panel operate in the area of Internet/radio/TV, feminist/environment/minority/civil-/human rights or electronic media art. The different political, economical, (sub)cultural and social circumstances in which these projects are operating result in a multitude of approaches towards the terms „free, community, tactical or sovereign media“. The way how community and free media are representing and relating to specific community aims and interests and how they are embedded in the overall, local and international media scene has an impact on the relevance and efficiency of their agenda and social function.

Participants:

- Elina Racholova (Bluelink, Bulgaria)
- Ivan Veselý (Dzeno Association, CZ), Iveta Demeterová (Radio Rota, CZ)
- Agnese Trocchi (Candida TV, IT)
- Tatiana Goryucheva (RU)
- Anna (indymedia.org, GER)
- Rui Monteiro (Online/More Colour in the Media)
- Nina Czegledy (Lindart Cultural Centre, Albania)

Chair: Eva Thun (Civil Radio, HU)

Agency and access to media could be considered as the preconditions for being able to formulate and publicly represent individual and collective agendas (which are different from the mainstream ones) and could be considered as a practical way of exercising human rights. Both agency and access, however, are not constant or static but are rather „results or stages“ of such working processes (practices, strategies

and organisational structures) in which the participants have the opportunity to sharpen their skills and develop their identities. Therefore, for our purposes it would be the most useful to be able to find out:

- How to capture the diversity of practices and structures that enable and facilitate participation, agency and access for a variety of individuals and groups of people? (In the context and from the standpoint of alternative / community / independent / third sector media)
- Why and how to establish conditions for partnerships of different types of organisations with respect to the identity of the different actors, with the purpose of strengthening the advocacy potentials as well as coalition building potentials?

Regarding the question of structural backgrounds defining the contents of production the panellists stressed the idea of decentralised structures being seen as a resource. Organisational structures should be seen and handled as frameworks to deal with processes of inclusion of topics and groups which would otherwise be excluded by mechanisms of „survival of the fittest”.

In the discussion recent tendencies of cross-sector co-operation were also highlighted as an important mean of linking all kinds of media production to the political field. The panellists gave examples of interdisciplinary approaches linking art, activism, social issues, science etc. – which was also one of the main aims of the FM@dia Forum itself.

Still, the problem of funding and little resources to work both locally and on an international level can not be ignored as an essential obstacle of co-operation and networking.

***Elina Racholova, Bulgaria***

***BlueLink Information Network***

<http://www.bluelink.net/>

In 1998 eight environmental civil organisations from five major Bulgarian cities started BlueLink Information Network as a joint initiative. BlueLink’s mission was to create a free forum for exchange of information in order to support sustainable development, democracy and civil society. Today the network is a convenient, easy-to-use and dynamic tool for rapid dissemination and updating of information, for active communication and joint-problem solving among people involved in the environmental decision-making on regional, national and international level. BlueLink enhances information sharing and networking among Bulgarian NGOs for the alleviation of environmental problems.

BlueLink is the Bulgarian member of the Association of the progressive communications /APC/. APC is an international network of civil society organisations dedicated to empowering and supporting groups and individuals through the strategic use of information and communication technologies (ICTs), including the Internet. As an APC member BlueLink promotes worldwide the sustainability efforts of the Bulgarian environmental organizations and publishes information on the development in the civil sector in Bulgaria. The most recent common project BlueLink participated in together with other APC members was establishing ICT policy monitoring websites worldwide. The methodology of developing that network of inter-linked sites was based on common templates, which were adapted, modified and translated according to the members’ needs.

ICT policy is a relatively new area for the Bulgarian audience. Considering the electronic networking activities which BlueLink is involved in and its status as an APC member, the organization is interested in shaping national ICT policy in a favourable way towards civil society issues.

As BlueLink is focused on the environmental field its monitoring site has a special section „Environment and ICT”. There one can find more information about the UN Aarhus Convention Task Force Group, which prepared recommendations on the more effective use of electronic tools to provide public access to environmental information and to implement the convention. BlueLink participated in the Task Force Group meeting and was involved in the preparation of the recommendations.

***Rui Monteiro, Denmark***

***Online/More Colour in the Media***

<http://www.multicultural.net/>

Online/More Colour in the Media is a network of broadcasters, training institutes, and multicultural organisations set up to improve the representation of ethnic minorities in broadcasting, and has initiated projects in the fields of employment, training, production and research.

There are thousands of minority community media initiatives in the European Union, involving tens of thousands of people. These encompass magazines, newspapers, web-media, radio and television stations as well as programmes produced by, for and about immigrants and ethnic minorities. They provide a platform for discussion and exchange within the minority communities as well as between the minority and the majority communities.

The European Manifesto of Minority Community Media calls for recognition of the minority community media as a basic public community service, which should be contained as such in European and national legislation. It demands to make earmarked funds available to encourage training programmes for immigrant and ethnic minority media professionals and transnational co-operation, and highlights the need of media education for immigrants and ethnic minorities.

The Manifesto has been drafted by a transnational network of national platforms of minority community media, and approved by national, regional and local groups across Europe.

In the Manifesto, minority community media call upon the European Parliament, the European Commission and the Governments of the member states:

- to recognise the important role that minority community media play in Europe as actors to implement social inclusion policies.
- to see the minority media being recognised as a public community service and that, as such, they will be contained in all European and national media legislation and will obtain a „must carry” status on all relevant broadcast platforms.
- to ensure that freedom of speech, the right to receive information and to the right to communicate for all, including the right for minorities to receive media in their own language, are recognised as basic human rights for all citizens. These rights should be included as part of the concept of civic citizenship and they should be enshrined in all media policies, legislation and social inclusion policies of the European Union and national member states.

**Iva Demeterová/Ivan Vesely, CZ**

**Radio Rota**

<http://www.radiorota.cz>

Ten years ago, we had no idea we could have an online radio. Ten years ago hardly anyone knew what the internet was. We didn't know what to expect, what was ahead of us but we secretly hoped for big things. Four years ago, a one-year project for Roma journalists was started and resulted in the existence of the online radio „Radio Rota”. The intention of Jarka Balážová and Ivan Veselý was to make the Roma people seen and heard. Computer technologies have spread even among the Roma.

We have succeeded and we are seen and heard: Rota radio, the first Roma online radio in Europe (and worldwide) came into existence. Radio Rota brings information in Czech, English and Romanes.

**Dženo Association**

<http://www.dzeno.cz/>

Dženo Association was created 1994 in response to the start of a massive wave of Romany immigration from the Czech Republic to the countries of Western Europe and Canada.

Dženo focuses on the emancipation process of Roma people in Central and Eastern Europe. The association aims to support and develop traditional Roma values and characteristics, which include open-mindedness, independence, sense of honour and righteousness, respect for elders, loving care for children and solidarity among Roma regardless of their social status. All of Dženo's activities are aimed at supporting and promoting this basic goal.

Emphasis is placed on influencing international actions concerning Roma and increasing global awareness of Roma issues. The organization serves as an information centre on an international level, helping to promote Roma human rights and put an end to discrimination and racism. Local activities include those that support the education of Roma youth, such as establishing scholarships for gifted Roma students in order to deepen the professional knowledge and capabilities they will need as local Roma activists. Dženo also provides assistance to regional Roma organizations by organizing regional events and transferring experience and skills to local groups. This support of various initiatives in the civic sector and government institutions has earned the acknowledgement and respect of other Roma organizations.

In order to expand its efforts, Dženo is working on establishing regional branches in other countries.

Dženo has an office in Slovakia, Dženo Association-Spiš, and has plans for a Canadian office in the near future. Regional expansion is also planned into countries where Dženo currently works closely with local Roma organizations, such as Hungary, Romania, Ukraine and Macedonia.

Dženo has contributed to a number of international projects since its establishment. Since 2003, Dženo has been a partner of the International Organization for Migration (IOM), and is working on a project for the return and reintegration of Roma (RCAI). Previous important international initiatives were the PASSPORT and INTRINSIC projects, which were completed in cooperation with the Minority Rights Group of Great Britain and three partner organizations from the countries of Slovakia, Bulgaria, and Romania. Within the PASSPORT project, Dženo organized an educational course entitled „Preparation of Regional Roma Leaders.” For the INTRINSIC project, Dženo conducted a media course for Roma

journalists in the Czech Republic. The course was followed by a conference entitled „Creation of a Positive Roma Picture in the Media” and an additional study at the Roma Press Center in Budapest. In addition, Dženo has contributed to many reports about the state of the Roma minority in the Czech Republic for organizations such as UNESCO and the Czech government. In 2001 and 2002, Dženo served as a consultant group for the European Stability Pact.

Dženo Association is the publisher of Amaro Gendalos, a monthly Roma socio-cultural magazine. As an active monitor of all forms of media for Romany themes, Dženo is preparing a wide-range of reports on how Roma have been treated in the media since 1989. At present, analyses of the years 1992-1996 have been completed and are available to the public. Dženo also contributes to the Roma Information Service, an international project with two other partner organizations – the Roma Press Agency in Slovakia, and the Roma Press Center in Hungary. The partners exchange articles and information, and publish their work in both the mainstream and Romany press, and on the Internet.

***Anna, Germany***  
***indymedia***

<http://de.indymedia.org/>

The Independent Media Center is a network of collectively run media outlets for the creation of radical, accurate, and passionate tellings of the truth.

The Independent Media Center ([www.indymedia.org](http://www.indymedia.org)), was established by various independent and alternative media organizations and activists in 1999 for the purpose of providing grassroots coverage of the World Trade Organization (WTO) protests in Seattle. The center acted as a clearinghouse of information for journalists, and provided up-to-the-minute reports, photos, audio and video footage through its website. Using the collected footage, the Seattle Independent Media Center produced a series of five documentaries, uplinked every day to satellite and distributed throughout the United States to public access stations.

The center also produced its own newspaper, distributed throughout Seattle and to other cities via the internet, as well as hundreds of audio segments, transmitted through the web and Studio X, a 24-hour micro and internet radio station based in Seattle. Through a decentralized and autonomous network, hundreds of media activists setup independent media centers in London, Canada, Mexico City, Prague, Belgium, France and Italy over the next year. IMCs have since been established on every continent, with more to come.

Meanwhile Indymedia is not only organized according to countries or cities, but started to work on specific topics, e.g. there is a new site dedicated to reporting on biotechnology.

***Agnese Trocchi, Italy***  
***Telestreet***

<http://www.telestreet.it/>

The starting point for the Telestreet network in Italy was the idea that TV can be done by everyone with everyday's tools. In 2000 Telestreet was established as a non-hierarchical network consisting of about 80 Micro-TV groups (only 5-6 of which are actually broadcasting) with the aim of exchange and distribution of

video productions. Decentralisation, sharing of resources and infrastructure – not the idea of establishing one channel – are the basic structural concepts of the network. The Telestreet groups make use of frequencies which are occupied by national TV, but not in use in certain areas.

### **Candida TV**

<http://www.candidatv.tv>

CandidaTV is an independent video productions crew which is part of the Italian Telestreet network since 2001. CandidaTV doesn't have its own antenna but is active in production and dissemination of skills „to make your own television” since 1999.

CandidaTV was born from the melting of different realities: underground cinema, video production, rave parties, street theatres, independent radios, subversive telematic and counterculture pop-magazines. Candida is a core group of 7 people in Rome, Italy, fusing the experiences of self-managed squatted community centers and technical knowledge in the field of video production.

In the summer of 1999 we decided that we had the right experiences to imagine the construction of a new television channel which could enter everyone's house and destroy the simulation mainstream. We were on air for nine weeks from December 1999 to February 2000 with a one-hour show each week on a local TV station in Rome.

To infiltrate a mass medium like television meant to us to insert new meanings into the mainstream, not final truths or „real information”, but seeds of awareness. We wanted to uncover the media mystification of realities by exasperating the form of daily TV shows and stretching them toward the line of the „absurd“. We created „white noise“ to add to the overflow of media information.

The effects of our effort to infiltrate the media infiltration may not have brought us to a prominent, stable visibility on television (in Italy there is no law for Community Television), but it created an interest in visual mass media and since then several new video activist groups have been organizing all over Italy.

One of our main concerns now is to cooperate and distribute video production on line developing peer-to-peer and archiving platforms such as <http://www.ngvision.org> and <http://www.v2v.cc>.

The situation in Italy these days is getting more and more paradoxical as there is a brand new act, called Urbani Act, after the name of the Minister of Culture who proposed it. The act punishes file sharing up to 4 years of jail. And just to have more fun, the pope is condemning file sharing as a sin (as paedophilia).

### ***Nina Czegledy, media artist, curator and writer Lindart Cultural Center, Albania***

<http://www.lindart.org/>

The Cultural Center Lindart, established in 2001, is noted for initiating pioneering events and workshops in Albania, such as „Dare to be different” the first comprehensive art exhibition by Balkan women artists in Fier (2001) and the digital story-telling workshop „Windows and Curtains” (2002). Its mission statement is on „the supporting and promoting Albanian artist women, on the sharing of knowledge and develop collaborative projects in the old arts and theory, on innovative research and cultural practice across old and new media forms.”

The Windows and Curtains collective bilingual project in 2002, the first of its kind in Albania, included eight women art students, who have never been involved in collaborative practice, who had limited knowledge of computers, who were not familiar with the Web and some spoke limited English. Yet they created the site with the contribution of their personal histories and images (photographs, paintings, drawings).

In 2003, Maia Engeli and I collaborated on the Unreal Workshop at Lindart. The concept of the workshop was related to the „E-mail from the Medieval Ages” project initiated by a group of Albanian activists, including writers, artists and psychologists whose aim is to assist families affected by blood-feuds in Albania. In the framework of the Medieval Unreality Workshop, an interdisciplinary group of eight Albanian participants developed and edited a computer game, through the core media of the first-person shooter game „Unreal Tournament”.

„Reportage from Medieval Age”, a follow-up exhibition of photographs made by the children of 100 families in blood feud from Northern Albania as part of that project opened at Lindart on June 1, 2004. The project organizer provided 100 cameras for these children to shoot pictures from their everyday reality.

***Tania Goryucheva, media artist, Russia***

<http://www.debates.nl>

Art, Media, Public Sphere – A few ideas and arguments on artists’ engagement into public communication  
In fall 2002 we organised the art project „Debates&Credits” together with Eric Kluitenberg where in cooperation with Dutch and Russian artists we tried to explore and to some extent challenge politics and poetics of existing and experimental means of public communication, predominantly in the city space. The project, which happened in three very different cities and resulted in about 30 different actions, brought a lot of interesting discoveries, questions and ideas which are worth being considered also beyond the terrain of art and aesthetics. I think that those issues have a lot to do with re-approaching our idea of nowadays public communication.

I would like to take a look at the role of art regarding development of public communication through the perspective of interrelations between three domains: art itself, media and public sphere. Through a brief examination of a few tendencies and projects, as well as some hypothetical speculation about possible turns in the practice of so called „media art”, I want to bring into focus a few crucial aspects of an artistic agenda regarding engagement into public communication:

- The concept of public communication from the point of view of publicly presented and accessible agents and means of one-to-many and many-to-many communication, as well as existing strategies of their use.
- The space of public communication is a hybrid media-physical space, where artistic intervention can question and experiment with diverse structural elements of nowadays public communication, such as its language, agenda, means and methods etc., and thus penetrating into public sphere.
- Art or an aesthetic agenda, regarding present development of concepts of public sphere and public communication as alternative to mainstream media.
- Several examples of media art projects representing a few basic strategies of artists’ engagement into public communication, including Debates&Credits, ambient tv, superchannel.

### **Panel III: Content Exchange – Free Flow of Information**

The panel provided an overview of the ongoing discussions on content exchange, a survey of problems, questions, contradictions and presentations of co-production, cross-national/multilingual channels and existing cross-national projects.

Participants:

- Dejan Ubovic (Crossradio, Balkan Region)
- Jeremy Druker (Transitions Online, CZ)
- Douglas Arellanes MDLF (Media Development Loan Fund, CZ)
- Joanne Richardson, d media (Romania)
- Michael Liebler (Zip FM, GER)
- Eric Kluitenberg (debalie, NL)

Chair: John Grzinich (MoKS, Estonia)

Information is something like water, it has the natural tendency to flow regardless of the conditions imposed on it. The difficulty comes when it becomes a resource to be managed, exploited, renewed, shared etc. Is information/content a human right/need like water? When dealing with information in the spectrum of distributed/electronic media the value of content cannot be underestimated. All content has value whether it is commercial or not. We are now seeing the „real” value of media content (films, music) with the increased legal offensive by the representatives (RIAA) of the major commercial entertainment media industries attack on „innocent” citizens wanting to share „their” content.

Rather than focus on strategies to fight a struggle against the corporate media outlets, I think it could be interesting to briefly define what we mean by 'independent', 'alternative', 'non-commercial' content and discuss the „value” of these within the larger context of a „westernized”, „privatized”, „Eurofied” Eastern Europe. This can be instigated or at least framed by current issues most likely to affect the „mediasphere” (the mediated information world surrounding us): Copyright Law and Licensing, Digital Rights Management, File Sharing etc. and how emerging and different organizational structures can support a sustainable, effective and meaningful media environment (to use an ecological analogy).

***Jeremy Druker, CZ***

***Transitions Online (TOL)***

<http://www.tol.cz>

TOL was founded as a Czech nonprofit organization in April 1999, the month after the final issue of its print predecessor, Transitions magazine, was published. The new organization was founded by four of the former print magazine's staff members who were dedicated to keeping the widely respected, cross-border coverage of the magazine alive. With the financial and professional support of the Open Society Institute's (OSI) Internet Program and the Media Development Loan Fund (MDLF), TOL was resurrected online in July 1999. The new internet format also meant a renewed stress on working with the region's young, up-and-coming journalists and on taking advantage of electronic communications for journalism training throughout the vast post-communist region.

Meanwhile TOL has established a correspondent network in 28 countries, based in Prague, CEE, Balkans, Baltics, Caucasus, Central Asia and Mongolia although it is often difficult to get people involved in the more repressive countries. TOL puts an emphasis on working with local correspondents. Local in terms of local languages, people living in the countries, covering topics that are not covered in mainstream media from a local angle.

TOL has an audience of 120.000 visitors per month, 1/3 of which come from Western Europe, 1/3 from Eastern Europe, 1/3 from North America.

Journalist training which is provided by TOL includes seminars throughout the region on topics such as investigative journalism, covering corruption, diversity or EU integration.

TOL is now working with a subscription model, so one has to pay for part of the articles available on the website. Articles are also sold to big newspapers, CNN etc. Including advertisement on the website 10% of the budget are currently generated by own activities.

***Douglas Arellanes, Prague***

***Media Development Loan Fund, Campware***

<http://www.mdlf.org>

<http://www.campware.org>

The Media Development Loan Fund (MDLF) helps to develop independent media worldwide. Apart from providing financing to media organizations, MDLF also has other activities, including training and sharing of gained knowledge and experiences as well as online strategy development including e-commerce, adaptation of technology and web architecture at the Center for Advanced Media (CAMP). Software development has shifted from individual funding to centralised development.

The Campware Initiative is a project dedicated to develop, distribute, support and implement useful tools – all as Open Source and under the GNU General Public License for independent media initiatives. Hosting and consulting are paid services, though.

CAMP went Open Source because it strongly supports self-sustainability of media organisations and believes that there is no independence without financial independence. In financial terms Open Source means to keep costs under control. The idea is that if you have money, you should better spend it into the education of your IT-staff than on software expenses. Also there are similar functionality needs worldwide such as getting newspapers online, creating archives or improving customer communication. Another advantage of Open Source is that generalized tools can be customized according to individual needs and be built on other Open Source software (Linux, MySQL, PHP etc.). Establishing centres of know-how and competence enables users to help themselves and each other.

Currently there are three main projects:

- Campsite is the main Campware project so far, a robust, stable, multilingual, Unicode-based and journalist-friendly web-content-management system for online magazines and newspapers. Campsite supports audio and video streaming as well as easy uploading, PHP plugins for discussion forums, polls etc. and will soon be able to integrate blog content into larger publication sites.
- Cream, a customer relationship management tool

- Lowlive, a radio broadcast tool for “crisis situations”, where the signal is transferred to a hidden transmitter
- A further development of Lowlive is LiveSupport, a comprehensive radio management tool, including playlist creation, archiving, networking and transmitter control.
- Dream, a print distribution tracking software

There are no universal tools for content exchange, so it is a question of choosing the appropriate technology and matching the tools to the tasks.

Using Open Source software is also recommendable because e.g. in the Czech Republic there are recently a lot of police raids related to the piracy discussion in the European Union. The so called Business Software Alliance ties tax audits to software audits, checking whether organisations are using legal software.

**Michael Liebler, Germany**

**Zip FM**

<http://www.zip-fm.de/>, <http://www.freie-radios.net>

Zip FM is a radio magazine which stands for co-operation between news programmes of free media. The magazine of 30 minutes duration is offered 4 times a week over the internet, each edition including about 4 different features. Zip FM is broadcasted in the German speaking area, the content is based on information for left wing people, political activists etc.

Backgrounds of the project:

“The central problem is that we aim at broadcasting at least one magazine per workday, but we are not able to realise this objective anywhere. It needs a lot of energies to get there, the quality of our programmes is often far behind the requirements, which listeners do not really appreciate. So we would like you to think about the establishment of a super-regional editors’ collective whose members create a 30 minutes news magazine each day including short reports to be able to follow the development of issues raised. The innovation would be – if people from about 10 cities participate in the production – to broadcast an informative and politically useful magazine each day.”

This idea was proposed by individual radio producers in 1997 and was the beginning of a debate between free radios in Germany. The co-operation is a very practical approach towards a well known problem in daily business of radio stations. One argument against this co-operation was that the production could be controlled by only a few people, because the proposal included the idea that three persons should be responsible for co-ordination. So the idea was considered to be centralistic. However, now, only a few years later, this discussion completely disappeared due to a better understanding of the circumstances and the political conditions under which free media work. This is also a result of a debate on the issue what free media projects fight for/against.

The struggle for free radios in Germany started in the 1970ies aimed against the state’s monopoly which was seen as a tool to enable the state to manipulate people. Many activists wanted to build up a forum for social movements as a political instrument. Others intended to have a speakers’ corner for as many people as possible, their goal was to democratise society. During the 80ies neoliberalism started to develop resulting in the breakdown of the broadcasting state monopoly. With legislation for private radio another problem raised: Not the political idea had won the struggle, but the economic market and its

promoters. Since then an information market developed in which free media have to play along. Still, the work of free media producers is based on this opposition to the state. The programmes considered best are not the ones with the best technical quality, but with the most radical content. Also free radios need listeners, however, and the audience can nowadays choose between a large range of offers. So the idea of Zip FM is not only a question of people, time and money, but also tackling the problem of quality. We are able to produce and broadcast a lot more high quality programmes if we work together. What remains is the question whether an attractive programme or information will automatically become commercialised or mainstream information.

The idea of Zip FM was raised again in 2002 during a workshop. Since then the magazine is composed of contributions from radio producers in Switzerland, Germany and Austria. The features are uploaded on the portal of [freie-radios.net](http://freie-radios.net), the German audio archiving portal. Teams of editors rotate in producing each edition of Zip FM by downloading the features, producing an overview and the moderation and filling in jingles and music. The final programme is then converted into mp3 and uploaded on [freie-radios.net](http://freie-radios.net) again.

Because of the rotation system and the different places in which editors are located, there has to be a high level of communication, mainly via mailinglists.

Problems:

- too few people being involved in continuous production
- too few editors in the Zip FM team itself
- difficulties in identifying information resources in other countries

Impact:

- about 15 station rebroadcast Zip FM on a daily basis, some more infrequently
- spreading of information which would not be possible for one single station
- positive effect on quality due to broader audience, more precise information due to 7 minutes limit of contributions
- importance for social movements because of regular focus on their activities

***Dejan Ubovic, Serbia***

***Crossradio***

<http://www.crossradio.org>

As there is currently no media regulation implemented in Serbia there are 800 radio stations broadcasting in the country, 200 of them in Belgrade. Everyone who has the infrastructure can make radio, the problem is mainly to find a frequency. In terms of content actually 180 out of the 200 radio stations in Belgrade are very trashy.

Cross Radio started 3 years ago as a network between three cities, Ljubljana, Zagreb and Belgrade. Over the last years other stations joined in, there are now 15 radio stations and production groups from Ex-Yugoslavia and Switzerland (Radio LoRa, Zurich) involved.

Every week every participating station produces 20 minutes of programme, which is archived in Zagreb and Ljubljana and re-broadcasted in the original version, as the languages are almost the same and understandable.

Cross Radio is the first project linking Belgrade and Pristina, Kosovo by producing original information from each region. The relevance of this co-operation becomes evident considering the fact that for 12 years people were not able to obtain any information from the other parts.

Radio Free Europe asked to buy the programmes produced within the Cross Radio network which was denied, because “they need us more than we need them – they need the content”.

**Eric Kluitenberg, Amsterdam  
de balie**

<http://www.debalie.nl/>

<http://creativecommons.org/projects/science/proposal>

<http://www.soros.org/openaccess/index.shtml>

The issue of free flow of information is a political question to be decided in the very near future and not in a particularly favourable way. The issue of regulation is *the* crucial question of the possibility of free media in the future.

The parallels which exist between the history of radio and that of the internet can be traced back to the mid 90ies when the internet became an essential phenomenon: The interesting thing in the history of radio is the idea of a decentralised communication space in which every point in this communication space could be both sender and receiver – which is almost the exact formulation used in the Internet discourse in the mid 90ies. This phrasing was also used by Bert Brecht when he developed his radio theory in 1929. He envisioned radio as a communication space in which everybody was an active participant. The reason that he thought about it was that it is technically entirely possible.

Brecht looked upon it from two perspectives: On the one hand you should see it in relation to his drama theory, the V-effect (Verfremdungseffekt). The idea of this dramatic device was to break down the boundaries between performer and audience, between the two realities of performer and audience – the performer playing an active role and the audience watching passively. The V-effect makes the actor step out of its role and directly address you, so you are drawn into this other reality and the performance becomes a participatory, communicative process. Groups like the Living Theatre took up this tradition and created participatory art forms which are based on the free flow of ideas and information.

So why did radio develop into a propaganda medium, e.g. thinking of the Rwanda genocide where radio played the main mobilizing role? It was not a technical question, it was a regulatory question. Laws were imposed and the laws centralized the media in the hands of a professional elite, controlled by a power elite. Only recently these medium is breaking up again. For example there can be a situation as in Serbia at the moment with a regulatory void where suddenly everything is possible. But it must be clear that this situation will change again. It should be regarded as a “temporary autonomous zone” and will disappear when legislation is imposed again on the radio.

On the Internet a different kind of regulation is imposed: the intellectual property (IP) rights regulation. It seems different, but it is actually the same mechanism. Usually this debate is focused on rather trivial issues such as copyright of certain media products (e.g. the P2P file sharing dicussion, Napster, pirate CDs, DVDs etc.). On the level of IP rights the regulation moves forward faster than on the level of radio rights.

While discussing IP rights from a third world perspective, this issue looks quite different, with other matters involved than pirate CDs, but touching crucial areas such as patenting of DNA in the field of food production. Companies like Monsanto patent their seeds, so they can control who is using them and make big profits, therefore implanting mechanism of dependency.

Even more obvious is the production of cheap medicine for the third world. IP rights are held by the pharmaceutical industry which is simply not interested in the non-market of the third world. They are not distributing cheap medicine because of the IP rights blockages on this medicine. So the conclusion is from a third world perspective that IP rights are killing people.

The question is whether there are potentials to engage this situation?

There are two projects to be mentioned in this respect – where the free media discussion and how IP rights play into new media landscape overlaps with similar discussions in the field of knowledge production and science.

- Creative Commons project

developing a set of licenses to make material available in the public domain, but not with the necessity to give all rights away. So there are specifications how the material is accessible.

There are dangerous developments in the field of science. E.g. there are provisions in US and most other developed countries law that raw data of scientific research automatically falls into the public domain, so nobody can own raw data. However, with patenting of DNA, monopolies of knowledge develop, there is a shift in laws going on.

- Budapest open access initiative – Open Society Institute platform for the publication of academic and research papers.

The problem that researchers are now facing is that they become increasingly dependent on publishing in international science publishing houses who impose incredible conditions upon publications of scientific researchers. They are claiming all the rights of the publications in their magazines. What happens is that research is paid by public funds and the results are finally owned by private companies through publishing. So in Budapest they are working on alternatives, an initiative which is growing fast. They are publishing research of all different kinds of areas, anything that gets published here is automatically public domain and can therefore not be owned by one company which then asks to pay for the access to the data.

There is a lot of similarity of the concerns of the academic community and the free media movement regarding the free flow of information and I would suggest strongly to build bridges between these communities.

**Joanne Richardson, Romania**  
**d media, Indymedia**

<http://romania.indymedia.org/>

<http://www.d-media.tk/>

I am used to talking about all the evils of IP rights and how they can be used in an abusive way not to protect the rights of people who create content but rather the monopolies which try to extort a profit. Some time ago I would even have said that Creative Commons is too influenced by Intellectual Properties because the slogan of Creative Commons is “Some rights reserved”. However, I had this experiences

which made me change my mind. Before this I was really an advocate not so much of copyleft, but of anti-copyright. It is very common to hear people speaking about copyleft as something which emerged out of GPL (General Public License). But actually I think it came out of the anti-copyright movement which was very strong in the 60ies. The point of anti-copyright was to say "Nobody owns anything, this is an abolition of copyrights as an abolition of property, nobody has any ownership." The way in which copyleft is formulated things can be taken, distributed as long as there is no attempt to extort an economic profit. Initially, when people wanted to abolish any kind of copyright this was with the assumption that it was an act of generosity, it was about the democratisation of information. What actually happened was that a lot of people got screwed, because they were exploited for economic profit. So the transition from anti-copyright to copyleft shows the process of becoming more prudent, less naïve. I just wanted to put this in the historical context because there is this tendency to see the internet and specifically Free Software as something revolutionary when many of the principles have a much older history.

#### indymedia Romania

About a year ago some friends of mine decided to start indymedia Romania. Unhappily we found out that another group existed called Altermedia. Altermedia is actually a variation of the indymedia website of a group of neofascists who have a network in Europe and the United States. As for the ones in Romania it is a little bit difficult to figure out what the context is, they have taken a lot of materials from sources such as the Guardian and this information is placed in between their Altermedia material. The guy who runs Altermedia is the "director of propaganda" of an NGO called the "New Right". All of their inspirations are dating back from the history of the National Christian Arian when Romania was on the side of Hitler during the Second World War. One issue they are advocating is a "final solution" to the gipsy problem using the police and the military if necessary and the re-criminalisation of homosexuality.

There were big discussions on a mailinglist for free expression which was started by the Media Monitoring Agency. There were a lot of neofascists subscribed on the list under fake names who obviously wanted to provoke being thrown out – which was what happened in the end. After that it was discussed on the publicly archived list that the indymedia.ro domain should be purchased and one day after this discussion the neofascists purchased it.

Another incident was that we use the WIKI tool to produce joint documents which happens on a public page. We did a translation of a text which was published on the Altermedia site two weeks later claiming that they had done the translation.

The problems that Indymedia had with fascist groups is that they tried to take over the open publishing newswire. The policy in Indymedia has been that this stuff gets sent to the garbage can which is publicly re-accessible. So everyone can see what is in your trash. Our problem was different, because things that we have written ended up on their website. It is a violation of my rights to have my name associated with their website. So we where thinking of a variation of copyleft not only referring to commercial use but also to this kind of ideological profit. We are not yet sure how to formulate it, whether we should propose it as a new kind of license. However, the point is that content is only to be used in a context which shares the same spirit of openness and democratisation of information, so it is prevented from being used in any context which is based on discrimination.

The whole story brings another consideration of limitations of the concept of anyone being able to use your content. It might result in having even more rights reserved than Creative Commons has now.

I think what makes alternative media “alternative” is the content and form, the mode of production and distribution and the transparency of production. In mainstream, but also in alternative media there is most times a focus on criticism and a negative approach. Considering the term “alternative” there should be an approach showing concrete alternatives that are existing, the constructive things being done, people living their every day lives.

#### **Panel IV: Community Media as an Intercultural Communication Tool**

Participants:

- Brenda Leonhard (Bush Radio, Cape Town/South Africa)
- Adrien Sindayigaya (Studio Ijambo, Bujumbura/Burundi)
- Marco Angelucci (Radio Tandem, Radio Popolare Network, IT)
- Rui Monteiro (Online/More Colour in the Media, NORDSAM, Indvandrer TV)

Chair: Martina Boese (Initiative Minderheiten, A – <http://www.initiative.minderheiten.at/>)

The first panel after „moving“ the FM@dia Forum to Freistadt presented international experiences of media projects which are dedicated to the dialogue across cultural, geographical and political borders. Brenda Leonhard and Adrien Sindayigaya from South Africa and Burundi being on a round-trip through Germany and Austria organised by the German World Peace Service (Weltfriedensdienst) gave an impression of the role of media in two African countries.

The presentations highlighted the role of community media as a platform for mutual understanding and showed tools of participative and integrative media work and networking.

#### ***Brenda Leonhard, Cape Town/South Africa***

##### ***Bush Radio***

<http://www.bushradio.co.za/>

In the late eighties, a small group of people interested in the development of an alternative audio communications system, formed an organisation that recorded information onto cassettes in radio format, made duplicates, and distributed them in townships in and around Cape Town. The organisation was called CASET (Cassette Education Trust). Its key objective was to inform and educate the poor, on issues (which at the time) they had little or no opportunity to learn about. Subjects like literacy, hygiene, health and of course relevant political issues. Community radio was a perfectly obvious solution. To achieve this goal, CASET began to discuss the idea and its potential.

In 1992, CASET dissolved as an organisation and recreated itself as an aspirant community radio initiative - Bush Radio was born. Constituted in 1992 as voluntary association, owned and operated by its members it downscaled the CASET production facility and now focused on getting the community on air. For the first time in the history of South Africa “black” people would have the opportunity to be broadcasters. That was the objective.

In May 1993, a group of about twenty volunteer activists took the stations 16 channel (studio) mixing desk, some CDs and tapes, and its illegally obtained transmitter to a room, set it up, and prepared to switch on. A press release was circulated, a short programme schedule was designed, and a song was composed.

The broadcast lasted four hours and just as quickly as Bush Radio went on air, the authorities invaded the premises and all the equipment was shut-down and seized. Two key members were charged with illegal broadcasting, illegal possession of broadcast apparatus and obstructing the course of justice. The case dragged on but, following tremendous pressure from individuals and organisations worldwide, the state dropped the charges eight months later.

#### A New South Africa

During the next two years the country witnessed massive political change, the world watched the historic events that unfolded at the southern tip of Africa, Bush Radio continued its quest to get the community on air. So while the country prepared for its first democratic elections, Bush Radio vigorously pursued and implemented its national training portfolio and uncompromisingly continued to champion the cause for the establishment of community radio in South Africa.

To further consolidate the need for community radio, a national forum was the next logical step and in 1994, the National Community Radio Forum (NCRF) was established to lobby government and co-ordinate and guide the sector. Initially operating from the offices of Bush Radio, the NCRF successfully raised its own funds, set-up office in Gauteng, and toward the end of 1994 the sector had submitted more than a 100 license applications to the authority established to transform broadcasting in the Republic of South Africa.

#### License at last

Legal broadcasting was not far off now, and anticipation grew to a feverish pitch. In June 1995, exactly seven years since CASET committed to “get the people on air”, Bush radio received its license to broadcast. But, the IBA had to work with an inherited frequency plan that did not accommodate the flood of license applications. And because of Cape Town's notorious Table Mountain, they opted to offer Bush Radio a shared frequency i.e. a 50/50 split with the community station C-Flat.

Besides the daily broadcast outreach and project work is an important part of Bush Radio's mission. Ongoing projects include the Bush Radio Children's Radio Education Workshop (CREW), Township Heroes, a comprehensive, multi-faceted model where radio is used in crime reduction, confidence building amongst the youth and community development through role model identification, the HIV HOP on-air campaign, exploring creative ways of using (community) radio and popular youth culture (hip-hop) as tools for HIV and AIDS education, the Schools AIDS Education Project (SAEP) with a daily programme and outside broadcasts in the townships speaking to students and youth about HIV and AIDS.

***Adrien Sindayigaya, Bujumbura/Burundi***  
***Studio Ijambo***

<http://www.studioijambo.org/>

[http://www.sfcg.org/programmes/burundi/burundi\\_studio.html](http://www.sfcg.org/programmes/burundi/burundi_studio.html)

In the Great Lakes region in Central Africa, radio is the most productive and cost-effective means for delivering information. However, in the recent past, this medium has often been exploited to manipulate listeners and to promote fear, distrust and violence.

Responding to the need for balanced and anti-inflammatory broadcasting, the American NGO Search for Common Ground established an independent radio studio in Burundi in March 1995. The goal of *Studio Ijambo* (Kirundi for "wise words") is to produce programmes dedicated to peace and national reconciliation and programmes that promote dialogue among polarized groups.

Studio Ijambo was created at the height of ethnic and political violence in Burundi, and in the aftermath of the Rwandan genocide of 1994 in which Radio Mille Collines fomented hatred and violence. The recognition of the power of radio – an estimated 85% of Burundians have access to a radio – and the need to channel this power in a positive sense was the driving force behind Studio Ijambo's creation. Today, Studio Ijambo produces about 100 radio programmes per month which are broadcast on seven radio stations in Burundi, Tanzania, the Democratic Republic of Congo and via internet. Studio Ijambo reaches an estimated 12 million people throughout the Great Lakes region.

These programmes include radio drama, live interactive programmes, roundtables, magazine programmes, documentaries, children's programmes and other diverse formats such as spots and music programmes. Studio Ijambo has played a groundbreaking role in accompanying the peace process and continues to promote dialogue and reconciliation by providing credible, non-partisan information.

Interviews with Brenda Leonhard and Adrien Sindayigaya:

[http://cba.fro.at/show.php?eintrag\\_id=2608](http://cba.fro.at/show.php?eintrag_id=2608)

[http://cba.fro.at/show.php?lang=de&eintrag\\_id=2497](http://cba.fro.at/show.php?lang=de&eintrag_id=2497)

**Marco Angelucci, Bolzano/Italy**

**Radio Tandem, Radio Popolare Network**

<http://www.radiotandem.it/>

<http://www.radiopopolare.it/>

Radio Tandem was founded in 1977 as a community radio in the bilingual region of Bolzano. At that time it was called Radio Popolare. Within a few years it also broadcasted in Merano and Bressanone. In 1982 it changed its name to Radio Tandem linking its activities with a weekly magazine. During this time the radio reflected the creative, progressive and inter-ethnic part of the society in Alto Adige. In 1985 Radio Tandem approached a deep crisis, the programme was reduced to the repetition of music. However, the founding members did not surrender, but tried to guarantee further broadcasting on the frequency in Bolzano. Between 1987 and 1988 a group of new people who were not involved in the radio so far decided to take over the radio station. This was the beginning of a new phase of re-structuring which goes on until today. Finally the gradual re-establishment of the station led to the aspired integration into the Popolare Network which was founded by Radio Popolare in Milano and involves 20 radio stations in Italy.

Radio Tandem is today part of the cultural organisation Tandem, which also organises cross cultural events, e.g. the annual "Volxfest/a". It is mainly financed by a fund, which is generated by the income of the events but also through voluntary listeners' contributions. The programmes of Radio Tandem aim at intercultural dialogue being an important platform for migrants in the region.

**Rui Monteiro, Denmark**

**Indvandrer TV**

<http://www.indvandrer.tv.dk>

Indvandrer TV is a non commercial TV-station, based at the Mediehouse in Århus City, Denmark. Indvandrer TV (ITV) was founded by several ethnic organisations in January 1997. The idea was to produce television that is committed to the ethnic minorities cause and is fighting against discrimination and racism in Danish society. The main purpose is to give ethnic minorities a chance to speak up and become more visible in the Danish media landscape.

ITV provides multilingual news, music and cultural and current affairs programmes for target groups ignored by the mainstream media. There are 21 ethnic groups involved in ITV, 17 of which are active constantly. They produce 8 different programmes. The programmes are subtitled in Danish, so everyone can follow.

However, one needs to be aware that minority groups are very diverse in themselves. The impact of minority media is that they constitute a multiplication of points of reference in a multicultural social reality.

## **Panel V: Cross-border Media and Local Development**

Participants:

- Sylvia Amann (Austrian Czech Cultural Cooperation)
- Otto Tremetzberger (Radio Freistadt)
- Josef Mühlbachler (Mayor of Freistadt)
- Helmut Renöckl (Institute for Economic ethics and regional development, Universities of Ceske Budejovice and Linz)
- Harald Liehman (Contract, Cesky Krumlov)
- Wilhelm Patri (Euregio)
- Hans Moser (Local-Bühne Freistadt)

Chair: Kornelia Wernitznig (Freistädter Rundschau, A)

With the enlargement of the EU the picture of Europe as a place of peace and co-operation is evoked. But intercultural exchange and concrete cross-border communication between citizens of neighbouring regions still lag behind the political developments.

The recently licensed radio station "Radio Freistadt" (<http://www.fro.at/freistadt>) aims at close co-operation with partners in the Austrian-Czech border region. Therefore the second panel in Freistadt focused on the specific local situation and discussed the challenges of cross-border media projects and its relevance for regional development. The panellists spoke about their experiences and concrete expectations concerning cross-cultural and cross-border activities from the perspectives of cultural operators, politicians and regional development.

The mayor of Freistadt, Josef Mühlbachler, and the Chairman of Euregio, Helmut Patri, welcomed the cross-border initiative of "Radio Freistadt" and stressed the need to work towards eliminating the communication deficit between Austria and the Czech Republic.

## Workshops

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### MEDIA POOL

#### A. Media Streaming Exchange

<http://anatomix.waag.org/>

<http://radioswap.ulb.ac.be/>

<http://code31.lahaag.org/>

<http://www.burundi.sk/>

- Pierre de Jaeger (Radio SWAP, Belgium)
- Guy van der Belle (Anatomix, NL)
- Ana Filip (Burundi, SK)
- Peter Gonda (Burundi/Tlis, SK)
- Akos Maroy (Tilos, HU)

Sailing Multiple Streams [sms] – A collaborative workshop on new forms of communication and the distribution of know-how in media art communities

This ad hoc art and technology group set up an open media studio, investigating with the participants the possibilities of streaming media content via several types of servers. An important idea is the networked realization of Hans Magnus Enzensberger's dictum „each receiver a potential transmitter“.

In part 1 the workshop investigates theoretical ideas by forerunners: Brecht, Schwitters, Khlebnikov, Guattari, Corbett, etc... and discusses the La Radia pamphlet by F. T. Marinetti and Pino Masnata (1933). In part 2 the workshop concentrates on artistic ideas such as the 1951/3 piece „Imaginary Landscape #4“ by John Cage, in which he was using 12 radios as the only instruments.

In part 3 a performative media studio is set up.

In part 4 possible dissemination methods are discussed, based on the background of the presenters Radio Swap, Anatomic and Burundi to set up a framework for further collaboration with likewise institutions and individual artists.

The aim of the Streaming Media workshop was to establish new contacts, collaboration and co-operation between programmers, media artists, students and the network of independent social and cultural media. Participants were independent audio- and video-artists, including radio makers and cultural activists. The hands-on workshop was dealing with Darwin (quicktime) Streaming servers, oggcast, shoutcast servers (mpg3 - mpg4 - ogg/vorbis). This technology can provide a common background to experiment with collaboration and connectivity between cultural groups at a distance.

Most importantly, the participants were able to experiment with different implementations in MAX, PD, Keyworx etc.

The development of technology is driven not only by market and economical interests but also by the content and social feedback provided by people who are using the tools in their daily activities. The scalability of the network can accommodate diverse and heterogeneous groups of people with different socio-cultural purposes to work together and exchange information.

The crucial point is the fact that we are searching for new ways of expression that were not possible before without new technology. Not only the production of multiple forms of media is in question here, but rather the way we emotionally deal with them in new contexts of use. Seeking new ways of managing diverse media in multiple streams data management, identification, description, handling, usage, property, protection, communication protocols, codecs, low- and broadband, wireless systems are affecting expressivity.

Internet technology is breaking open the traditional localisation of the social groups and the disciplines/ genres they represent: commercial frameworks, museums or galleries, cultural centres, schools and universities, clubs, theatres and concert halls. And they all seem to fight for the same activities: art, culture, education, ...

Streaming of the radio programme which was produced on the spot in the NoD gallery rooms (and also broadcasted on FM via a portable radio studio and transmitter) became an integrated part of the workshop.

## **B. The People Speak Team Projects**

<http://www.talkaoke.com>

<http://www.traffic-island.co.uk>

<http://dlp.thepe.net>

<http://www.burundi.sk/>

- Saul Albert, Michael Weinkove (Talkaoke, Traffic-island disks, Distributed Library Project, UK)
- Michal Cudrnak (Shared Library Project, Burundi, Slovakia)
- Maria Riskova (Burundi datalab, Slovakia)

The Distributed Library Project Meeting brought together micro-libraries, independent archives and personal and semi-public collections, and was trying to find out how, why and if these disparate library nodes can become a network.

We consider librarianship in the widest possible sense, including personal, idiosyncratic archiving practices and the every-day activities of filing, collecting and cataloguing.

„Archives are not built so that we can remember, but rather to allow us to forget“ - Istvan Rev.

The promise of universal access to all human knowledge is a triple edged sword. Between the militaristic fantasy of 'Total Information Awareness', the uncharted legal territories of the intellectual 'commons' and the realpolitik of the world-as-content-management-system sits a librarian. The hackers kicked down the walls of the old public libraries, threw open the most esoteric and precious collections and started building new structures, but now they've spent their anger these infrastructures look fragile, disconnected, a pile of dry leaves, already doused in petrol by the recording industry, ready to burn as soon as international governance throws a match.

Librarians have been here before, and as we are all required to take responsibility for our information resources - material, intellectual, and genetic, this tradition of information professionals can teach us a lot. A large, disorganised group is coming together to discuss libraries. Initially, how to share physical resources: books, films, media, zines, flyers and other collections. Underlying this is a concern with

managing exchange, while preserving the independence and unique taxonomies of the individual collections. So far there have been conversations, some informal exchanges, exploration of possible uses of software, existing distribution networks and tentative plans for future developments. But this is really the start.

So far we are aware of the following groups:

- The Distributed Library Project (<http://dlpdev.thepe.net>), global.
- Burundi datalab (<http://datalab.burundi.sk>), Bratislava, Slovakia.
- The East London Specialist Archive (<http://elsa.org.uk>), London, UK.
- The 1in12 Centre Library (<http://1in12.go-legend.net/library.htm>), Bradford, UK.
- Beograd PGA organisers (<http://www.pgaconference.org/>), Beograd, YU
- The London Action Resource Centre (<http://www.londonarc.org>), London, UK.
- The University of Openess Library (<http://uo.thepe.net/UoLibrary>), London, UK.
- The Antisystemic Library (<http://www.antisystemic.org>), London, UK.
- Freedom Press (<http://vega.soi.city.ac.uk/louise/freehome.html>), London, UK.
- The Sumac Centre (<http://www.veggies.org.uk/sumac/>), Nottingham, UK.
- The LUX (<http://lux.org.uk>), London, UK

The library discussion was followed by a Talkaoke session, a mobile, streamed talk show, where there are as many agendas as people around the table of chat.

Talkaoke is a mobile, streamed chat show where there are no fixed themes, but as many agendas as there are people around the table. The 'doughnut of chat', (the Talkaoke table with integral PA, encoding, streaming and video archiving system and battery operated mobility) lands, ufo-like, the host sits in the middle on a swivelly chair, and the guests around the table decide the topic and tone of the conversation. Online, people can watch the stream and phone, sms or irc in their responses.

More information and video archives of talkaoke are available on the website at [www.talkaoke.com](http://www.talkaoke.com).

## **SURVIVAL KIT FOR INDEPENDENT MEDIA**

### **C. Self-management/determination of Free Media Initiatives**

<http://www.radio-z.net>

<http://www.radiomars.si>

Facilitators:

Wally Geyermann (Radio Z, Germany), Mojca Plansak (Radio Marš, Slovenia)

Presentations:

- Lana Zdravkovic (Radio Marš, Slovenia)
- Agnese Trocchi (Candida TV, Teletstreet, Italy) – see Panel II: Media Diversity

The workshop was not so much about finding solutions, but more about the sharing of experiences. It became clear that the problems are pretty similar for radios, cultural centres or internet projects.

The main problems identified and discussed in the workshop were:

- Funding and financing  
The basic struggle changed from the issue of freedom of speech to the issue of financing.
- Communication:  
external: finding support and interested people  
internal: being aware of changes of basic principles; integration of new people; developing structures to keep decisions transparent via internal democracy; danger of falling into a state of competition with similar free media (perhaps as a result of the neoliberal media market)
- Troubles with authorities and media regulation  
approaches towards the EU to strengthen the role of the free media in Europe might help in struggles with local and national media authorities (e.g. in receiving broadcasting licenses)
- Lack of capacities of time/money/people to increase networks, lobby or realise innovative ideas
- Self-definition – how do we want to work compared to every day reality?
- Nowadays one has to promote non-commercial projects as companies do to stress how important and useful free media are.
- It becomes more and more difficult to explain what independent/free media are due to the different media backgrounds people grew up with.

Although the problems are similar, it seems difficult to find ways of more intense or long term co-operation, because everyone is kept busy with their own projects. Community media organisations depend very much on individual people and their state of commitment.

***Mojca Plansak, Maribor***  
***Radio Marš***

<http://www.radiomars.si>

The basic two elements of Radio Marš are the student campus and a community radio programme. Both two elements are also the reason why the mostly commercially oriented Maribor needs the offer of diversity, freedom and an innovative media approach.

As a student and a community radio Marš tries to create a programme whose purpose is to reach widely into the space in which it functions and which it depends on. Because of its programme contents it offers the university city of Maribor and its wide surroundings an open medium which assures plurality of opinions, space for free media activity of the young and important urban (media, educational, cultural) institutions.

We create a versatile musical image of the radio with diverse styles of music that mix in fast tempo. Stylistic plurality is becoming our trade mark: surpassing radio taboos, infusing freshness, presenting quality artists that rarely get media exposure, mostly anti-hit and anti-single direction are imperatives that the music editorship strictly follows.

Marš holds the same attitude when it comes to other areas not only music. Marš is socially critical and informative, its primal tasks are to be up to date and represent media plurality. The programme itself is

meant to follow interests of students but also of a wider public that is interested in the space in which people live and work. With this approach we mean programme content that dictates the trends instead of following or even copying them.

After a long struggle of gaining and regaining a broadcasting license since 1984 Radio Marš has just started broadcasting again on 95.9 MHz at the beginning of 2004.

#### **D. Multilingual Media Projects**

<http://www.babelingo.net>

<http://www.multicultural.net/manifesto/petition.htm>

Facilitator:

Helmut Peissl (Federation of Community Radios Austria, babelingo, A)

Whatever kind of media we are working with, we are always reflecting and transporting some ideas or discourses. One of these aspects is the question of languages we are using while dealing with content. Are we soon all going to work and cooperate in English or are we able to support a cultural diversity by advocating minority communities within our multilingual societies?

Media should reflect the social and cultural composition and diversity of our societies; mainstream media are far from that. By representing only the „national language“ media are reproducing a discourse of exclusion/inclusion instead of opening themselves for the multilingual reality.

Only multilingual community media can establish bottom up models of access for migrant minority language communities, for local minority language communities, but also for all of us facing the end of the hegemony of national language conception.

In many countries Free Radios are currently playing a major role opening their programme for different communities. Free Radios have become an experimental field and a training ground for multilingual media creation.

The development of Free Radios in Austria can act as a good example how multilingual programming took over – even if this was not intended from the beginning by the protagonists of the radios. Since 2001 we try to find common strategies and methods within the working group “babelingo” for the question how to handle an open kind of multilingual and intercultural programming. This kind of programming aims to include a maximum of communities and intends to build up confidence between minorities but also between minority and majority society. Consciously or unconsciously we find ourselves in the field of language policy.

The campaign of the „European Manifesto“ brought the question of multilingual media with a bottom up concept directly to a European level for the first time.

As in many fields new ideas and concepts are coming up beside the mainstream. Community media have the chance to play an innovative and important role even for the future functioning of mainstream media.

The workshop mainly consisted of the exchange of activities and ideas of the participants concerning multilingual/multicultural media work. Among the presented projects were:

- Migrants' and ethnic minority programmes in Access Radio in the UK
- Turkish programmes and programmes in many different languages during the weekends at Radio FRO, Linz/Austria; there are also plans for multilingual production of the daily news magazine FROzine and to develop a multilingual navigation system for the Cultural Broadcasting Archive (CBA)
- Chinese, English and French programmes at Tilos Radio, Budapest/Hungary
- ONDA, the radio magazine of Nachrichtenpool Lateinamerika, a news agency in Germany collecting and translating news from Latin America from an alternative perspective – see Workshop J: Correspondent Systems
- The Albanian, Arabic and English programmes and Arabic-American DJs of Radio Tandem in Bolzano/Italy – see Panel IV
- Indvandrer TV, a migrants' TV station in Arhus/Denmark – see Panel IV
- Crossradio, a Balkan radio network working with 6 convergent languages – see Panel III

Among the questions raised were the topics of:

- translation work as cultural transmission and therefore involving the question of confidence
- dealing with languages as part of the fight against nationalism
- the importance of professional training for migrant journalists
- inclusion policy towards mainstream
- the inclusion of migrants not only in programmes, but also in the staff of media organisations
- spaces of multilinguality as confidence building measures
- creation of new language codes
- different status of different languages

Additional inputs:

**Anna, Germany**  
**indymedia**

indymedia is known for covering events that matter for people in many places such as big conferences or summits or wars amongst others. This coverage can often only be realised because many people participate in reporting. The reports get transmitted almost in real time to many indymedia websites in many languages.

The global website [www.indymedia.org](http://www.indymedia.org) website recently had a multilingual relaunch and can now be viewed in several languages. Open publishing software combined with a focus on multilinguality has helped translators to contribute --> <http://www.indymedia.org/en/2004/01/110317.shtml>  
<http://translations.indymedia.org/>

**Eva Thun, Hungary**  
**Civil Radio**

Discussing “Multiculturalism”

Globalisation has been regarded as a major dramatic achievement in technology, telecommunication, social organisation and cultural creation – it is assumed to foster tolerance and harmony among individuals and to initiate the development of a new sense of world community. Globalisation has set out to create its novel kind of media environment. In fact it has become so pervasive that some media critics

argue that we are facing a „new form of global culture in which globally produced images, sounds and spectacles help produce the fabric of everyday life, providing the materials out of which people forge their very identities.” As a consequence, the phenomenon of globalisation will lead to homogenisation and convergence, thus causing local cultures to disappear. This radical view of the obliteration of local cultures, has come to be known in media studies as the „media/cultural imperialism thesis.” However, the critical content of this view has been immediately counter-criticised by advocates of the multiculturalism discourse by claiming that people on the receiving end of globalised media culture do have a choice of what to accept. They choose bits and pieces which they mix with their own forms and expressions: this is the recipe of multiculturalism. Multiculturalism is now being mainstreamed as a smooth positive vision. In the context and from the standpoint of alternative / community / independent / third sector media even the multiculturalism view is to be problematised. This approach tends to overlook such fundamental aspects as access to media as a form of self realisation, self expression, namely the aspects of agency as well as the need for both individual and collective empowerment, which is central in enabling people to set their own agendas as well as to exercise their human rights.

However, it seems of vital importance to create spaces for the renegotiation of multicultural discourses through new models of cross-cultural collaboration as well as for the introduction of new vocabulary or terminology, such as interculturalism, etc. The insistence on private relationships with proactive engagement far away from official discourses may define the position and mission of alternative / community / independent / third sector media within the ongoing processes taking place in the European scene of media pluralism.

## **E. European Lobbying Structures – Initiative for a European Alliance of Free Media**

Facilitators:

Francesco Diasio (Amis.net, Italy), Helmut Peissl (Federation of Community Radios, Austria)

We are taking into account the preparatory discussions in Paris (November 2003) and Brussels (April 2004) and we acknowledge the priorities that have been developed at these meetings.

After the discussion held in the workshop „European Lobbying Structure“ we stressed the importance of setting up a Europe wide organisation of the 3<sup>rd</sup> *audiovisual* Sector, focusing on the following topics:

- Recognition of the Sector on a European level as a part of public domain services
- The importance of a homogenous legal status across Europe
- A spectrum policy open to community frequencies
- The necessity of a charta regulating the sector on a European level
- The creation of a Community Media Fund

We therefore propose

the creation of a steering group dealing with the priorities expressed by the assembly and in particular

- the founding of an European organisation as an interface between Community Media and European institutions.
- a research on national legislation regulating this sector

A follow-up meeting of the steering group will be held during the annual conference of the German Federation of Community Radios (Bundesverband Freier Radios Deutschland) in November 2004 in Halle – <http://www.freie-radios.de/kongress2004/>.

One of the results of the discussion in Prague was the submission of a joint Proposal on Community Media to The Council of Europe's Steering Committee on the Mass Media within the public consultation process on future Council of Europe activities in the media field. The full proposal can be found at: <http://fmedia.ecn.cz/article.php?id=119>

## **F. Feminist Media Approach**

Facilitators:

Eva Thun (Civic Radio, HU), Fiona Steinert (Federation of Community Radios, A)

Presentations:

- Stepanka Matúšková (feminismus.cz, Prague)
- Anna Balint (Hungary)
- Anna (indymedia women's group)

The feminist media approach highlights the combination of freedom of expression together with social responsibility. This attitude towards the use of media calls for distinctly recognisable cultural forms of representations.

The feminist approach sets out to claim that feminist communities have their legitimate versions of the world around them which is to be communicated in such cultural representations that are in harmony with the contents of uncompromised self expression and empowerment. Therefore this feminist space can validate new, fresh, alternative and passionate forms of communication. The feminist space in independent media can be a source of authority to make things happen, bring people together, and ask questions of decision-makers but also other participants of the media community.

The workshop showed very clearly that there is a need for space to exchange experiences and for (re-)establishing this space within community media. The main conclusion of the workshop was to network existing feminist initiatives (and networks) instead of establishing new ones – with a focus on communication forms that women feel comfortable with.

***Štěpánka Matúšková, Prague***  
***Gender Studies, o.p.s***

<http://www.feminismus.cz>

I would like to introduce the organisation Gender Studies, o.p.s. from Prague. Gender Studies, o.p.s. is a non-governmental, non-profit organisation dedicated to gathering and disseminating information about gender issues and women's rights in the Czech Republic. GS's goals are to promote the understanding and tolerance of lifestyles that do not follow traditional patterns, to create a forum for discussion of social status and behaviour of men and women in society, and to circulate information abroad concerning gender

issues in the Czech Republic. Gender Studies operates a documentation centre and library, an online feminist bookshop and the web portal feminism.cz. Additionally GS is member of several national and transnational women's networks (e.g. the KARAT Coalition – [www.karat.org](http://www.karat.org) or the Network of East West Women – [www.neww.org](http://www.neww.org)) and co-ordinator of projects such as “Women's Memories”.

***Anna, Germany***

***indymedia women's group***

Being part of the international IMC women's working group I have watched participation of women from the beginning of indymedia. Research about participation of women in indymedia found that in indymedia the percentage of women is lower than in other activists' communities as well as lower than in commercial tech environments. Yet indymedia proclaims to be the voice of those who are not on the bright side of life. The dynamics of a project with very fluid structures, a very technical image and the high speed of news production are very exclusive. Not just for women but for minorities as well.

The IMC women's group succeeded recently in making diversity of IMC groups a requirement for any group that wants to start an Independent Media Centre. Sounds easy but this was a major effort – not because there was a lot of opposition, but instead the “bureaucracy” of a big network that has to rely on digital communication makes it difficult to come to decisions. The fluidity of structures is in my experience a much more important reason for exclusion than forms of direct sexism.

***Anna Balint, Hungary***

***Proposal for “Small Sister Award”***

There is the need of an Eastern European award to develop the sensibility and awareness of the audience of the aggressive, sexist or simply oppressive language and iconography of the contemporary media, especially in the case of advertisements. But the (international) jury should consider also human rights issues while deciding about the annual award such as data collection about the situation of women, measures that disadvantage women's careers and the mediatization, health control, especially pregnancy control and technology/science issues. The Small Sister award resonates (hopefully) somehow to the Big Brother award that is given to the most oppressive surveillance measures that people are exposed to in Europe. I developed the concept of the Small Sister award together with Claudia Rath, a Swiss musician.

## **G. EU-Funding**

Facilitator:

David Roethler (Radiofabrik, A)

The aim of the workshop was to show the most important funding resources for media, educational and cultural activities on EU-level.

Besides the presentation of the EU-action and structural funding programmes an emphasis was placed on concept development, the establishment of transnational partnerships and formal requirements of the application procedures.

The participants received a short but comprehensive insight in the EU-funding scenery. More detailed information about the basics of EU financing can be found at: [http://www.interart.at/eu\\_funding.ppt](http://www.interart.at/eu_funding.ppt)

## **CONTENT EXCHANGE - FREE FLOW OF INFORMATION**

### **H. Open Archives/Programme Sharing/Co-Production**

Facilitator: Thomas Kupfer (Interaudio, GER)

Presentations:

- Elina Racholova (Bluelink, BG)
- Joanne Richardson / Agnese Trocchi (V2V, New Global Visions, IT)
- Sergey Teterin (Machinista, Festival, RU)
- Ingo Leindecker (Cultural Broadcasting Archive – cba.fro.at, A)
- Michael Liebler (freie.radios.net, Zip FM, GER)

The combination of contents and technical possibilities focused on inter-regional collaboration is an issue which is usually not discussed in daily business of community media, although it would enable a much broader distribution of contents. One of the workshop's aims was therefore to foster the co-operation between technicians and content producers.

The narrowness of local resources and distribution, the trans-regional relevance of content, the dislocality and width of accesses and interests, the potentials of cross border co-operation and co-production, the possibility of media production and distribution beyond the limits of goods, money and "intellectual property" – these are all factors, which support programme-related co-operation: on an interregional, transnational und decentral level.

The workshop gathered and presented existing models in the areas of open archives, programme exchange and systems of co-production.

***Elina Racholova, Bulgaria***

***Regional Environmental Content Sharing in the South Eastern European Region***

<http://www.see-environment.info>

Through the platform [www.see-environment.info](http://www.see-environment.info) currently 6 environmental NGO networks from SEE share information from their websites or specially prepared publications on a regional level. The process of content sharing is as follows: Each partner has his/her own slot (database for environmental articles) and feeds in selected items in English related to environment, sustainable development and the third sector. Through special export and import slots each partner network is able to choose and export to the content sharing pool and import selected materials from the pool to their own website. All the materials are available on-line on the regional platform.

The content exchange automatically pulls information from various websites using the APC ActionApps – see Workshop I: Technical Solutions.

The regional platform [www.see-environment.info](http://www.see-environment.info) is created specifically for the SEE region, but this type of content sharing tool could also be used e.g. for developing content exchange between neighbouring countries with a common language. It also could be a very useful online campaigning tool.

**Joanne Richardson / Agnese Trocchi**  
**New Global Vision, V2V**

<http://www.ngvision.org/>

<http://www.v2v.cc/>

Joanne: Street Television (see Panel II: Media Diversity) would be nothing without the Internet as an exchange tool to share contents. Could you tell us about your working experience?

Agnese: New Global Vision (NGV) was established in 2001 and is meanwhile an important tool of Teletstreet. It has been established as a mean to distribute the videos which were produced during the G8 summit in Genua. There was a lot of material, but no way to screen it because the official media were not giving access to their channels. So it was decided to create a tool to distribute and archive all the material that did not have a space otherwise. It is based on anonymous publishing to upload video material together with the metadata.

Joanne: Is there anyone who checks the material before?

Agnese: The validity of the files is checked by the system, but there is a team of editors who look at the content before it goes to the public archive.

Joanne: How many editors are there?

Agnese: There are about 30 people. The structure is work in progress. At the moment it is a very complicated process to publish, because the database needs to be updated. We are currently developing the software to make the updating easier. As soon as the software is there more people (also those with less specific technical knowledge) can join in.

I am also involved in the Video-to-Video (V2V) project. There we had a lot of discussions, because you can't do open publishing as on Indymedia. You have to know someone from the project to get access. So V2V is more based on the idea of creating a community of producers, while NGV is more open, it is based on the idea that the community will create itself after uploading.

Joanne: What I found interesting about V2V is that you can also upload raw material and footage which other producers can then use. Is this how it works?

Agnese: Yes, V2V is also meant to be a tool for collective editing. So there is the need for syndication. I also wanted to add this remark on filesharing: V2V and NGV both relay on peer-to-peer networks, because of the bandwidth problem if there are a lot of users. This way the users become an additional resource of the network.

Joanne: I made this proposal before that we should start thinking about not only sharing material, but new ways of collaboration and also new contents instead of mainly collecting footage from demonstrations. So maybe you could tell us about this project on labour and the countries joining the EU?

Agnese: With Candida TV we do an enquiry in the Eastern European region on working conditions in factories where components for electronic devices are produced for the rest of Europe. It is about local working conditions and the movement of goods.

**Sergey Teterin, Perm, Russia**

**Machinista**

<http://www.teterin.ru>

<http://www.machinista.org>

I present the „Machinista – arts & technology festival“ project which was launched last year in the most Eastern city of Europe – Perm (Russia) and which has moved to Glasgow (Scotland) this year.

The purpose of the Machinista project is to create a stably operating online platform to exchange information about media-art works as well as art pieces themselves. Machinista is an annual unmediated and free open submission online exhibition of artistic and technological innovations relating to the ideas of „artificial intelligence in the arts“ and „new human-machine interactions“. The existing [www.machinista.org](http://www.machinista.org) website automatically processes uploaded works which may be divided in three categories:

1. „Art from the Machine: gleams of the inhuman“

Works created completely or mostly by a machine or an artificial intelligence system.

2. „Artists Against Machinist Standards“

Breaking, destroying, hacking, unexpected (non-utilitarian?) usage of customary programmes as an art experiment.

3. „Full-Screen Robovision“

Moving image works (experimental/scientific imaging, audiovisual code, short films, animation and VJ mixes) illustrating „the world as seen by machines“.

Besides, Machinista is a kind of offline migrating media art festival. This is an important sequel to the concept of free media-art exchange. Every year new locations witness Machinista results summing up: in 2003 those were the cities of Perm and Moscow in Russia; in 2004 the festival is hosted by Glasgow. Organizers and selected authors assemble to carry out open public celebrations and theoretical discussions as well as entertaining events – club parties, VJ performances etc.

**Ingo Leindecker, Austria**

**Cultural Broadcasting Archive**

<http://cba.fro.at>

CBA is

\* an audioarchive, which is developed for the special needs of free radio stations.

\* a platform for networking projects of different radio stations.

Different editorships can take part in a common project and exchange text and soundfiles over the internet. Content from different sources can be published together. Everybody can download and use the audiofiles except for commercial use.

CBA is a database application which enables community radios to exchange programmes fast and in a cost-saving way. Programmes, Interviews and raw material can be uploaded and categorised under different criteria. This way users of the site are offered a radio archive which can quite easily be navigated through and be used as “radio on demand”.

Each member of a community radio station, but also individuals working in the journalistic field can participate. To upload material on the server a user account is required, however, files can be downloaded without login. Therefore the archive can be seen as a source of information focusing on alternatives to the mainstream media.

## I. Technical Solutions

Facilitator: Akos Maroy (Tilos, HU)

Presentations:

- Silvano Galliani (MUSE 09 [muse.dyne.org](http://muse.dyne.org), Italy)
- Pierre de Jaeger (Radio Swap, Belgium)
- Karel Novotný (Action Applications - ActionApps, Econnect, CZ)
- Douglas Arellanes (Media Development Loan Fund, Campware/Campsite, CZ)
- Diana McCarty, Tillmann Singer ([reboot.fm](http://reboot.fm), Germany)

How to make it easy for non-technicians to deal with content and technology?

The workshop focused on a number of presentations by technology activists, media artists and software programmers, who develop new technologies for public use. The presentations showed a range of solutions for streaming, archiving and exchanging of audio from more generic to more specific projects.

**Silvano Galliani, Italy**  
**[dyne.org](http://muse.dyne.org)**

<http://muse.dyne.org>

This application is being developed in the hope to provide the Free Software community a user friendly tool for network audio streaming, making life easier for independent free speech radios wanting to stream via http on icecast servers.

MuSE is a software for the mixing, encoding, and network streaming of sound: It can transmit an audio signal by mixing together sound taken from files or also network, recursively remixing more MuSE streams.

MuSE can simultaneously mix up to 6 encoded audio bitstreams (from files or network, ogg, mp3, wav and other common sound formats), plus an input signal from a microphone.

MuSE offers an intuitive interface to be operated in realtime, while it can also run slick from the Unix commandline.

Supported servers:

You can use MuSE to stream both MP3 or Ogg/Vorbis sound format to a broadcast server, which means that for doing an online radio you still need to set up yours, or find one that let you stream.

Such servers can be seen like antennas which amplify your signal and redistribute it to listeners. There are free software implementations of such technology. The ones supported by MuSE are:

- Icecast2 - <http://icecast.org> - can stream OGG & MP3
- Litestream - <http://litestream.org> - can stream MP3

- Darwin - <http://developer.apple.com/darwin/projects/streaming>
- Shoutcast - <http://shoutcast.com> - non free, runs on win32

Supported players:

MuSE streams via http, it doesn't use multicast technology, nor RTP/RTSP, to have the widest possible range of compatible players. You can listen to audio produced by MuSE from almost every personal computer and operating system, using one or more of the following:

- xmms - <http://www.xmms.org> - for GNU/Linux, \*BSD, Sun, etc.
- mpg123 - <http://www.mpg123.de> - for various UNIX systems
- itunes - <http://www.apple.com/itunes> - on MacOSX
- zinf - <http://www.zinf.org> - on GNU/Linux and Win32
- winamp - <http://www.winamp.com> - on all Win platforms

If you are interested, you are very welcome to build new MuSE interfaces, there are still a lot of unexplored possibilities and this engine can be a reliable backend for radio automation interfaces and more. Get in touch with the developers! Join the mailinglist on <http://lists.dyne.org/muse> or peek into irc.freenode.net channel #dyne

***Pierre de Jaeger, Belgium***

***Radio Swap***

<http://radioswap.ulb.ac.be/>

The Radioswap.net project is developed by six independent non-commercial community radio stations from Belgium in partnership with several university researchers. Three partner radio stations are French speaking (Radio Panik, Run and Radio Campus), three are Dutch speaking (Radio Centraal, Urgent and FM bssl).

From the beginning Radio Swap focused on multilingualism: The radio stations deciding to join us in the future should intensify that dimension. Even if, for the first few months, the interface was only available in English, the programmes that are exchanged can be in any language (including non-Indo-European ones)!

This project tries to be an answer to a series of questions that were raised during the last years. Most of the producers in our radio stations are volunteers: the amount of time they can dedicate to the radio can be quite limited. Even if those volunteers are numerous in a radio station, it's not always possible for them to develop the contents they dream about.

For example to make documentaries, fictions or reportages that are more detailed and present more than one point of view, you have to record different contributors and interview people, sort out noise, edit sounds and mix it. To produce such programmes on a day-to-day basis is difficult as a volunteer.

Radioswap.net proposes to give the radio producers an opportunity to spread their programmes beyond their own radio. Programmes considered to be particularly appropriate for exchange (are all programmes suited to be exchanged?) can be offered to other radio stations and producers.

The point of all of this is to develop a common tool whose management would be shared and which the radio stations and their producers could use according to their needs.

The producers are the ones who decide to offer their programmes for exchange; the radio station will not do it for them. Moreover, there is no obligation to offer a certain quantity of programmes, nor to broadcast contributions from the other partners.

Another objective of the project is to use the system to realise co-productions between radio stations, or with external partners. The system should allow producers to work together via long distances on the same contents, each one using her/his own way of working, with his/her own culture.

We also would like to implement functionalities to exchange and produce committed and alternative news of good quality by allowing to swiftly put short sound sequences, texts and links online. Those who are interested in this “news” part of the project should contact: [pierre@radioswap.net](mailto:pierre@radioswap.net)

The website is based on the technology developed by the StreamOnTheFly (SOTF) project and is a first attempt at answering those different needs. The present site is “technically” experimental: Its use should be an opportunity to test the soundness and relevance of the technical solutions.

It is also experimental at the functional level: Some parts of the users’ and radios’ profile management, permission granting, indexation etc. proposed by the SOTF project are different from what was the result of our own inquiries. The website as it is now, is only a partial answer to our partners expectations and is sure to raise additional wishes.

Technical functionalities:

- several levels in the database: radio stations, producers, registration of series
- search functions: full text, advanced search (too complex at the moment)
- playlist function: pre-selection of programmes for later download (not being used within Swap)
- only registered download due to copyright discussion: questionnaire to be added to identify programmes for public download

Radioswap.net is trying to convince the involved radio stations to create slots within their programmes dedicated to exchange and material from the Swap network.

**Karel Novotný, Czech Republic**

**Action Applications – ActionApps, Econnect**

<http://www.actionapps.org/>

In 1999, the international association APC released the first version of a new database content management system (CMS) that was intended to help civil society organizations (CSO) to use internet effectively and sustainably. Over the following years, the CMS ActionApps developed into a multi purposive tool, which provides CSO's with the possibility to build and easily maintain state-of-the-art internet pages, share content between remote sites, automatically create and send out newsletters and many other functions, that are usually only available through the use of costly commercial applications. The application has been developed with the emphasis on the specific needs of CSO's:

The use of ActionApps requires minimum or none web-designing skills from content editors and it allows for flexibility of the way it is being used. Shared projects are in many cases developed by editors who are dispersed around the world, many sites benefit from contributions from external editors, who contribute via simple public on-line forms or they are granted limited permissions to the administration of sites, etc.

ActionApps is being developed under an open source GPL licence.

Large part of the development of ActionApps is carried out by Econnect, the Czech APC member that provides ICT related services to Czech civil society organizations.

Over the last 5 years, several large CSO internet projects have been built on ActionApps. Among them are portals of APC and many of its members: content sharing projects on the Balkans environmental situation (<http://www.see-environment.info/> – see Workshop H: Open Archives), a Canadian portal on children healthcare (<http://www.healthyenvironmentforkids.ca>) and others. Several of the mentioned internet initiatives provide news services that offer an alternative to the usual scope of coverage of mainstream media ([www.ecn.cz](http://www.ecn.cz), [www.changenet.sk](http://www.changenet.sk), [www.bluelink.net](http://www.bluelink.net)).

The Association for Progressive Communications (APC) is an international network of civil society organisations dedicated to empowering and supporting groups and individuals working for peace, human rights, development and protection of the environment, through the strategic use of information and communication technologies (ICTs), including the Internet.

***Douglas Arellanes, Prague***

***Media Development Loan Fund, Campware/Campsite***

<http://www.campware.org>

Campsite is focused on publishing organisations with a system of editors, journalists, publishers etc. The idea behind Campsite is that an article has three stages of production: it can be new, submitted or published. The articles can be stored on the system, the editor can then work on it and finally it becomes published. Campsite tries to use a language which journalists understand such as publication, editions, issues, section, articles etc.

What we have managed with Campsite is to allow for any PHP programmes to be integrated into any Campsite template. So if you want a discussion forum on your website, you can integrate existing PHP software into your site. You can then see content either stand alone or connected to an individual article. Another possibility would be to gather feedback from listeners on streaming audio files. The idea is that Campsite can be extended towards multimedia.

We are currently working on a new software specifically for radio stations which is called LiveSupport. It is aimed at bigger systems which would allow for workflow, bigger archives etc. The process of developing is transparent and open, so anyone who would like to is very welcome to get involved.

**Diana McCarty, Tillmann Singer, Germany**  
**reboot.fm, bootlab**

<http://www.reboot.fm>

reboot.fm is looking at a format defined as free cultural radio – somewhere between free radio and community radio in North America. Concerning technical solution reboot.fm is more going into the field of radio. The temporary radio broadcasts so far were initiated by bootlab in Berlin with a group of producers and a very rich social network which was put in action. Linked to the broadcasts we also came up with a number of software solutions. For reboot.fm we developed an open source, module based toolset. Basically we don't have one system, but a system which is tied together by different components. There are three key components:

- Playout system: based on ogg vorbis as a license free encoding format
  - \* used for transfer of audio signal from studio to transmitter
  - \* cutting broadcasted programme into one hour pieces for archiving
  - \* automatic download of pre-produced programmes according to a schedule
  - \* automatic emergency broadcast in case of studio crash
- Archive: based on Open Meta Archive, useable for re-broadcasting
- Scheduler: is also the public website, web-based tool for managing the radio schedule
  - \* assign time slots to different editorial groups
  - \* integrated into the website
  - \* including sub-communities for each programme, producers can edit their metadata, moderate their own forums

Our specific need was to organise the contributors. We had to find solutions for people to get access, also many people involved who didn't have heavy computer experience. So we did some workshops and developed tools which would be easily understandable. Producers became co-developers throughout the process of de-bugging.

The software is available at [www.reboot.fm/software](http://www.reboot.fm/software) as open source. Our intention is to make it generic and useable for other radio stations as well.

## **J. Correspondent Systems**

<http://www.non-profit-reporters.tk>

Facilitators:

Veronika Leiner (Radio FRO, A), Stefan Tenner (Interaudio, Germany)

Presentations:

- Andreas Behn (Onda Info, Berlin)
- Jeremy Druker (Transitions On-line, Czech Republic)
- Zoltan Radnai (trancentralnews.org, Hungary)
- Barbara Huber (indymedia, Austria)
- Helmut Peissl (European Civic Forum – Europe from down below, Austria)
- Francesco Diasio (amisnet, Italy)

Background information, regular news or even basic information about and from our neighbouring countries, everyday life, social and cultural politics are hard to come by. Alternative Media in so called “Western” Europe provide programmes by migrants in their mother tongue, realise projects with a focus on Central/Eastern Europe or establish cross-border media exchange. However, an alternative transnational news network between editorial groups, correspondents and alternative media which provides exchange of regular, critical and alternative information between countries in Eastern, Central and Western Europe is still missing.

The discussion aimed at the concrete establishment of a non-commercial correspondent system in Central and Eastern Europe. Several presentations of existing and planned projects based on correspondents’ inputs highlighted working methods and problems to be anticipated.

**Andreas Behn, Berlin**

**News Pool Latin America (NPLA), Onda Info**

<http://www.npla.de>

NPLA consists of three parts:

- Poonal-agency (Print)

Weekly bulletin (online, email newsletter) compiling information from Latin America. The sources of information are different alternative and independent news agencies in Latin America. This information is translated for everybody: NPLA defines itself as alternative, but information is also available for mainstream media.

Basic rule: People from the countries themselves inform about their countries.

- NPLA articles service (Print) (abandoned)

Commercial and exclusive articles from the NPLA correspondent-network (17 correspondents), including translation. Articles are on offer for commercial media (25 newspapers in Germany, Austria, Switzerland, Luxembourg). Abandoned in 2002 due to inefficiency (print and postal costs).

- ONDA (Audio)

“ONDA libre”: reports for non commercial free radios; 2-weekly 30 minutes news magazine “Onda Info”  
“ONDA commercial”: selling of radio reports for public radios in Germany and Austria

Sources: network of radios and radio agencies in Latin America and material from correspondents

Work: Translation of interviews, production of programmes in German

Target: Background and authentic information, alternative/off-mainstream news

Challenges of creating a correspondent system:

- Decision to go either for exchange network (sharing of already produced programmes) or correspondent system (commissioned programmes for special purposes)
- A correspondent network has to be centralized.
- Correspondent is only producer, radio is only user – that’s another concept compared to that of an exchange network!
- Be aware of high organisational input and costs of good correspondents

### Correspondent “profile”

- He/she should live in the country / region she / he reports about to produce “authentic” information (which means that in a large region many correspondents are necessary)
- The correspondent has to know who is the user of his/her information, which journalistic criteria / standards apply to the country the information goes to
- Importance of current information
- Commissioners and correspondents have to cooperate closely, correspondents have to be prepared for their job work, co-operation needs time! (1-2 years)
- Editors: preparing of the contact, creating confidence and good relationship with the correspondent
- Confidence in translation needed – translation is also “cultural transmission”
- Payment must be clarified: (how) shall the correspondent's work be paid? different situation in different countries; Zip FM works without payment
- Difficult situation: Using information in an alternative way and to sell the information to newspapers/radio to raise money – It is not always the same information which is needed for these two purposes

### **Jeremy Druker, Czech Republic**

#### **Transitions On-line (TOL)**

<http://www.tol.cz>

TOL is a commercial correspondent network based in Prague to cover all countries in Central and Eastern Europe

- 15 regular correspondents and some people working occasionally
- All the content is sent to Prague, all articles in English
- Topics often focused
- 20 – 25 articles a week, observation of the region – top ten stories on Mondays, background articles during the week
- aiming at a well informed audience
- correspondents are usually younger people
- correspondent network is also a training network
- correspondents are locals, know local languages, customs etc. and local authorities
- job mobility – people come and go
- Challenge/training for writing/producing content for an international/diverse audience
- Payment: Small, constant amount each month didn't work, now payment for each piece of work/per story
- Issues of censorship, sensitive issues
- Authorities are e.g. monitoring internet sites – carefulness needed

**Zoltan Radnai, Hungary**  
**trancentralnews.org**

<http://www.transcentralnews.org>

- non-commercial model
- Target: News blog in English from the Central European region
- To reach audience of this region (Central Europe, new EU countries)
- Non cost voluntary system – based on self-ambitions, contribution and partners
- Combination of exchange system and correspondent system
- Blogs (e.g. gawker.com is a commercial model, <http://technocol.hu> – bilingual community blog)
- Articles written by bloggers
- From lifestyle reports to hard facts subjects
- Creating a network of bloggers
- Financing: applying for EU-sources

**Barbara Huber, Austria**  
**Indymedia**

<http://at.indymedia.org>

- Local indymedia networks developed out of one global indymedia (<http://indymedia.org>)
- Network: mailing lists, several groups concentrating on several subjects / discussions
- News wire of different countries in different languages
- Unpaid system
- Everybody can post articles right away
- Example: Regular information from one activist in Spain
- Topic indymedia – IMC Radio Network
- Information published is from different people, non-correspondents

**Helmut Peissl, Austria**  
**European Civic Forum – Europe From Down Below**

<http://www.forumcivique.org/index.php?lang=DE&site=EVU>

- Informal network of people from East and West
- Based on cooperative movement of Longo Mai
- 1990ies – AIM Independent journalist network in former Yugoslavia, younger people
- Now: focus on migrant workers – research of consequences of agricultural industry in Europe with focus on migration
- Linked to monthly print magazine Archipel, reports by people involved in different initiatives, discussions, focus on social/political debates

- Several countries covered – translation into German
- transformation from print to free radio-magazine got large response
- Partners: Interaudio, Radio Z, but searching also for others
- distribution through <http://cba.fro.at> and [www.freie-radios.net](http://www.freie-radios.net)

### **Francesco Diasio, Italy**

#### **Amisnet**

<http://www.amisnet.org>

amis.net started a news-exchange between different European countries in 2000. The basic starting point was everyday produced content distributed through a network of radio stations in Italy, Belgium, Slovenia and France. One of the main problems is establishing a language and communication platform: Very good experiences have been made with the model of every station producing a daily report in English.

We stopped because it was a self managed project without any funds. However, these experiences can be a starting point. A communication platform and technical interface suitable for every single organisation also in lesser developed countries needs to be set up.

On the one hand the discussion showed an explicit need for more information and co-operation between existing initiatives. On the other hand the question was raised repeatedly if there is really a lack of additional information. It was also stated that in the field of news production there is a certain overflow of material which is simply not distributed in a structured way. So information doesn't reach the people who are looking for it.

Another big issue is certainly the question of languages and translations and how it can be handled in the complex language landscape of Europe.

This first meeting seemed to be only a beginning of a long term process. More meetings, discussions by e-mail and gathering of a big collection of ideas, information and contacts of people interested in the project, of media activists and correspondents in Central and Eastern Europe will be necessary to bring this project forward. All information and the documentation until now can be found at: [www.non-profit-reporters.tk](http://www.non-profit-reporters.tk). If you are interested in joining the mailinglist of further discussion, please write to: [free-radio@gmx.net](mailto:free-radio@gmx.net)

### **K. Future of the FM@dia Forum**

<http://fmedia.ecn.cz/>

Facilitator: Alexander Baratsits (Radio FRO, A)

Development of the FM@dia Manifesto which will represent the basic approach for the FM@dia Forum of the future.

Prague declaration 2004

A call for community media policy in Europe

The FM@dia Forum in Prague gathered several dozens of representatives of various community and cultural media initiatives from all over Europe. These reflected the current situation in CEE and discussed diverse strategies and conditions for sustainable civic cooperation & free unrestricted communication and information exchange. The FM@dia Forum and its future programme aim to motivate and encourage new initiatives, mutual communication and collaboration between different regions, minorities, languages and cultures.

The following Forum Manifesto addresses the governmental, inter-governmental and corporate bodies on different levels.

#### Community Media

Different circumstances result in a multitude of approaches to the term of "Community Media".

Nevertheless, there are shared interests and common principles: freedom of speech & media plurality, public access, open source, plurality, not-for-profit, self-determination, transparency and media literacy.

Community media fulfill an alternative role to the profit-oriented corporate, as well as public media. They empower people, foster and develop local knowledge rather than replace it with standard solutions.

Community media are an integrated part of practices of community life and provide the means for cultural expression, community discussion and civic debate that are often ignored by corporate media.

#### The right to communicate

*„Everyone has the right to freedom of opinions and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.“* (Universal Declaration of Human Rights: Art. 19, European Convention: Art. 10, Charter of Fundamental Rights of the European Union (Article 11(2))).

The right to communicate requires citizens and communities to have affordable access to the means of communication, that is access to both the means of content production and those of reception and distribution. With the ongoing process of convergence and commercialisation of global media there is an increasing need for the implementation of measures which will guarantee this right.

Radio and television stations, internet information networks and newspapers as well as cultural projects critical towards governments and corporations in many European countries are being threatened, silenced, denied licences and/or frequencies. Funding is denied or cut for political reasons. Expression of opinions, critical towards local political structures, is censored.

#### The European Parliament

in its resolution on media concentration P5\_TA(2002)0554

*(...) 5. Calls on the Commission to complete the examination within this parliamentary term of the political, economic and legal implications of a European-level regulatory framework, or other regulatory options, such as a directive, to safeguard freedom of expression and pluralism in the media and to preserve and encourage cultural diversity and to ensure fair competition in the advertising market.*

The participants of FM@dia take a critical stance on nationalist and localist views, based on a constrained understanding of the 'principle of subsidiarity'. Thus preventing European cultural & media policy from taking active measures to secure the principals of the European Convention on Human Rights. We urge that the concept of subsidiarity should not be used as an excuse for neglecting critical discussion and not taking concrete steps towards responsibilities and opportunities of the EU. We are stressing the demands that the European Parliament exercises its responsibility to guarantee freedom of expression and pluralism in the media and encourages cultural diversity. Community media are playing a key role in creating a strong, socially responsible civil society.

#### Demands

The FM@dia Forum 04 calls for the establishment of a community media and cultural policy within the European Commission and national governments with the following objectives:

- People must have access to sufficient financial resources whilst respecting and preserving their independence from governments and commercial media corporations.
- Revenues raised from the sale of spectrum and cable and telecommunications licenses should be reinvested in social communications objectives, including support for community media development.
- Policy initiatives that support and promote community media at regional, national, and transnational levels – such as tax incentives, production funds, and legislation supporting the creation of co-operatives and other not-for-profit organizational forms – should be devised and implemented.
- Communication policy development and international investment in information and communication technologies must consistently include support for community-based media such as must carry regulations.

#### We demand

- to recognize legally community and not-for-profit media as the 3<sup>rd</sup> sector in the media landscape
- to support the development of free, independent, community media
- to finance the production of audio and visual materials
- to support free, independent, community media where it is under threat or in countries where it is weak or non-existent

The participants of the FM@dia Forum 04 are committed to foster connection and solidarity between different community media across Europe and beyond.

Prague/Freistadt, June 2004

Communication between the participants of the FM@dia Forum in Prague has been continued via the mailinglist [fm-connected-l@ecm.cz](mailto:fm-connected-l@ecm.cz). The organisation of a follow-up conference in 2005 will be subject of discussion during the annual conference of the German Federation of Community Radios (Bundesverband Freier Radios Deutschland) in November 2004 in Halle/Germany.

## Performances during the FM@dia Forum

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### **“Network”**

Intervention: Ralf Wendt and Sven Thiermann with the live performance "NETWORK"

### **“Voicescape”**

Performance at the Backwood Association Harrachsthal

Concept, Voice: Ridina Ahmedová

Photography: Jakub Simůnek, Iveta Kratochvílová, Adéla Svobodová

Editing: Sárka Sklenářová

Costume Designer: Lenka Kohoutová

<http://www.backwood.at>

## Photos & Articles & Interviews

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### **Photos**

<http://mooste.ee/mogs/jg/FMedia/FMedia.html>

<http://studio.burundi.sk/fmedia/>

[http://www.reboot.fm/photos/album?album\\_id=58827](http://www.reboot.fm/photos/album?album_id=58827)

### **Articles**

amongst others:

<http://www.kupf.at/index.php?sid=759&catid=144>

<http://de.indymedia.org//2004/06/85432.shtml>

<http://www.kupf.at/modules.php?op=modload&name=News&file=article&sid=742>

<http://design.radio.cz/de/artikel/55138>

Ost-West Gegeninformationen. Dossier. 16. Jg., Nr. 3/2004 – to be published in December 2004

### **Audio Interviews**

Interviews with organisers and participants of the FM@dia Forum in German and English can be downloaded here:

[http://cba.fro.at/freistadt/article.php?ordner\\_id=225&id=41](http://cba.fro.at/freistadt/article.php?ordner_id=225&id=41)

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