



Developing media.  
Strengthening human rights.

2015

# EVERYONE HAS THE RIGHT

... to freedom of opinion 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.

Article 19 of the Universal  
Declaration of Human Rights



# Editorial

This year we're celebrating our 50th anniversary. 2015 is an exciting time for us, full of special events and guests. It's also a time to reflect on where we've been and where we're headed.

Not long ago, colleagues pointed out an old photo to me. It was from one of our very first workshops and showed a group of African sound engineers posing proudly in front of the Kaiser Wilhelm Memorial Church in Berlin. The photo made me feel proud as well – both of our long-standing ties with countries in Africa and elsewhere, and of the path we have traveled together over the past 50 years.

Our anniversary motto – “Developing media. Strengthening human rights.” – clearly sums up in just a few words what we at DW Akademie do and what our goals are. Our work in media development helps strengthen the universal human rights of free expression and free access to information.

We work closely with the German Federal Ministry for Economic Cooperation and Development as well as with the German Foreign Office, the European Union, and other funding agencies. Our dedication and commitment over the years has made us an essential partner in German policymaking. It is this responsibility that drives us forward.

A wide range of activities has defined our work over the past 50 years and this magazine highlights three of our current priorities: finding solutions in crisis zones, supporting innovation and offering high-quality training. This is because the conflict between Russia and Ukraine, the unstable political situation in many Arab Spring countries and the growing threat of international terrorism are examples of the sobering realities confronting international media development today.

In times of crisis, it becomes clear just how essential independent media are. For DW Akademie, finding ways of resolving deadlocks is a key part of media development. Even when our work in crisis-hit countries isn't easy, we don't look away. Instead, we remain steadfast, reliable partners. Our projects in Ukraine and Pakistan are examples of this. Since we began our work half a century ago, DW Akademie has continuously developed new methods and approaches. And while our projects vary, they all have one thing in common: innovative forms of communication. These include school media groups in the Palestinian Territories



© Barbara Frommann



that help students express their opinions, a Munich hip-hop band that puts a musical spin on learning German, and a digital media manifesto developed by digital trailblazers from 14 different countries. We believe that when innovative strategies get people talking, and expectations of target groups are met, that's when media development projects stand a good chance of long term success.

The next generation of journalists is key to this success and is why Deutsche Welle has been offering traineeships to aspiring journalists since 1964. We also continue to offer advanced professional training to working journalists. This way, we and our partners help lay the foundation for sustainable, free and independent media landscapes. The training courses we offer for skilled personnel and executives from the world of politics, business and civil society have been successful. Because it's only when decision-makers are able to clearly communicate information and their own positions to the public that a diverse and transparent media environment can develop.

I hope this has piqued your curiosity. Enjoy reading more about our current projects and looking at some of the photos taken over the last 50 years – five decades that we can be proud of.

**Christian Gramsch** Director DW Akademie

50  
YEARS

## MEDIA DEVELOPMENT



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**Dasha Tovpich**

Television journalist  
Chernivtsi TV  
Ukraine

**“Our work is especially important right now. In these uncertain times we should at least make sure that we’re offering Ukrainians independent information. This isn’t easy because people are becoming less and less willing to accept different points of view.” *More on page 11***



## Ahmad Al-Khatib

School student  
Project "Speak up!"  
Palestinian Territories

**“Many at my school are talking about our media group and want to get involved. That’s because we report about things that really matter to us as students. I’m convinced that our reporting can make a difference.”** *More on page 19*



**Kamikazi Mpysi**

Media design trainee  
KWETU Film Institute  
Rwanda

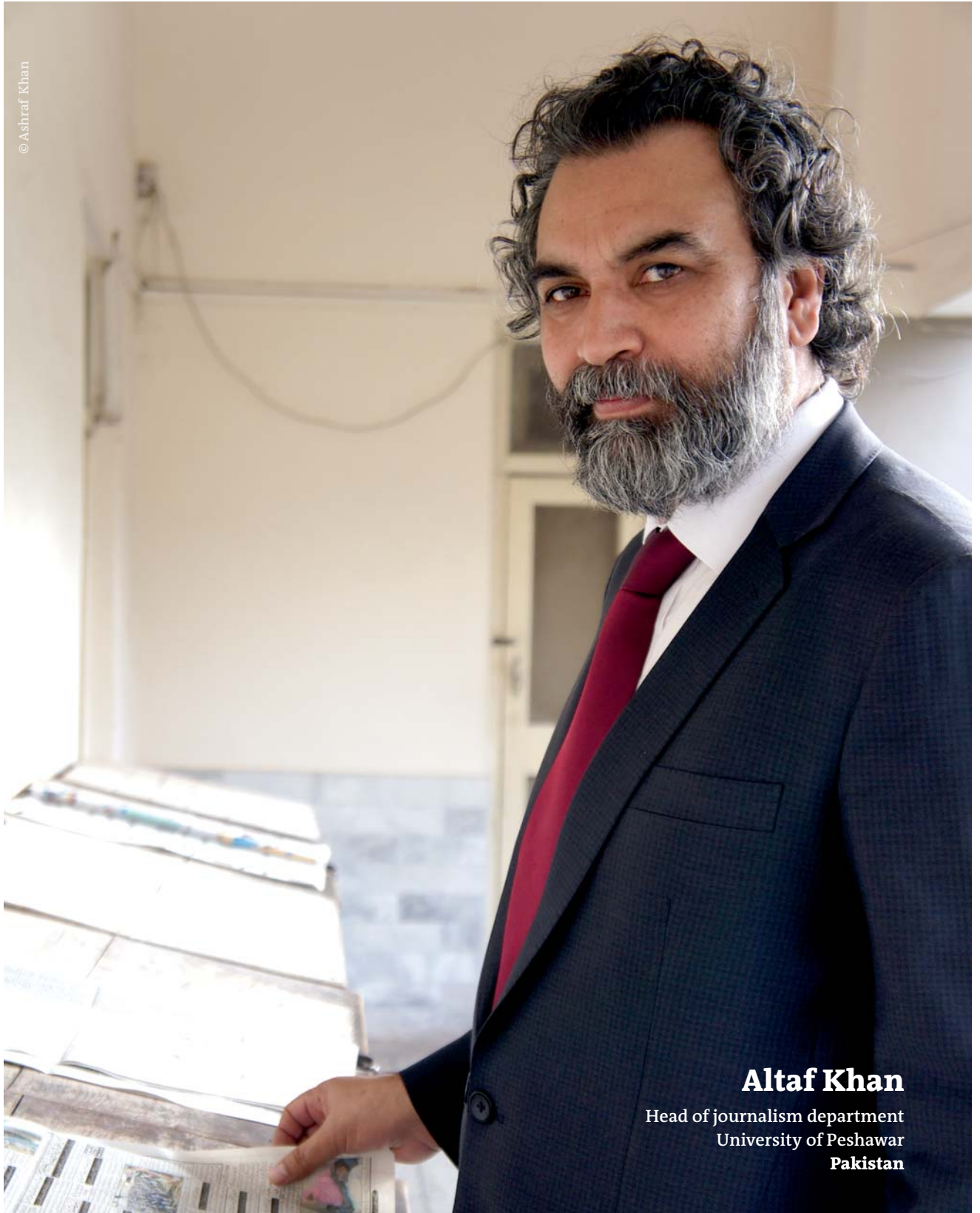
**“With the training program I’m learning how to work as part of a team and be creative with others. I feel much more open and more confident now. Best of all, I’m learning how to make films that I feel are important to me and my country.”** *More on page 35*



**Isabel Vega**  
Journalism trainee  
“Pro Periodismo”  
Bolivia

**“The media have a great responsibility, especially when it comes to covering human rights abuses. But for this we need journalists with the necessary knowledge and skills. That’s what I’m learning in this traineeship, and that’s how I can help improve reporting standards in Bolivia.”** *More on page 38*





**Altaf Khan**

Head of journalism department  
University of Peshawar  
Pakistan

**“The people in Pakistan’s tribal areas live in constant fear of attacks. For many journalists, reporting on violence and terrorism is not only dangerous, it’s also traumatic. That’s why the new trauma center is so incredibly important.”** *More on page 14*

# Resolving deadlocks

Truth is often the first casualty of war, but we're showing that it doesn't have to be that way. In 20 crisis and conflict zones we're working with our partners to fight for media freedom and the protection of journalists. And we offer solutions to other media development issues.

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## Ukraine

# Breaking down walls with the media

Ukraine is a country in crisis with the fronts hardening on all sides. DW Akademie is helping to build bridges here. One project brought together media professionals from different parts of the country to produce documentaries in an important step towards conflict-sensitive reporting.

“Stop! Border control!” A sign warns drivers heading to the Ukrainian city of Dnipropetrovsk to come to a halt. There was no checkpoint here before, but now armed guards are making sure that Russian separatists from the conflict-ridden eastern part of the country don’t enter the city. TV journalist Dasha Tovpich watches closely as the scene at the improvised checkpoint unfolds. She’s looking for material for a documentary she’s filming together with a colleague and two cameramen.

Walls are the focus of the documentary. It’s a visual response to the controversial wall that’s being built on the Ukrainian-Russian border, on the orders of Ukrainian Prime Minister Arseniy Yatsenyuk. Tovpich and her team want to know more about the various battle lines being drawn – not just those between the two neighboring countries, but the walls that are going up in people’s minds. The divisions are particularly relevant for the documentary makers, who come from both eastern and western Ukraine. At the checkpoint, Tovpich watches as two border guards search cars for weapons. The 25 year old works for a TV station in the city of Chernivtsi, some 800 kilometers west of Dnipropetrovsk. She’s familiar with the new checkpoints that have gone up in western Ukraine but finds the atmosphere here much more tense. A pile of sand bags has been set up to offer protection from potential gunfire. “These walls don’t just exist at the border crossings,” says Tovpich. “You’ll also find them in the minds of Ukrainians.” She adds that breaking them down is one of the biggest challenges the country faces.

The walls that may have existed in the minds of her own team have fallen away. The four media makers from different parts of the country came up with the film concept, conducted the research and overcame the challenges they faced on the way together. They worked through the night, often struggling to get permission for interviews and filming locations on time. Today, you’d never know the team had been under enormous pressure.

The two journalists calmly prepare for their interviews at the checkpoint while cameramen grab a wide array of footage – local people bringing food to border guards, Ukrainian flags fluttering in the wind, a make-shift fire with billowing smoke, and a litter of puppies practicing to become watchdogs.

“The intense information war between Russia and Ukraine is also affecting media workers and reinforcing old prejudices,” says Mathis Winkler, head of DW Akademie’s Asia and Europe division. DW Akademie began working in Ukraine in 1995 but since the current conflict began, calls have increased for a strong response to shrinking press freedom. In eastern Ukraine as well as Crimea, which was annexed by Russia in 2014, Ukrainian

TV stations have been illegally shut down and replaced by Russian state television. In the rest of the country, Russian stations are accused of spreading propaganda, while Ukraine’s newly created Information Ministry is seen as responding with counterpropaganda. Those suffering most from the media war are the Ukrainian people themselves because aggressive reporting styles withhold politically relevant information.

“If our projects can contribute to improving two-way communication as well as public perceptions and overall understanding, we’ll have achieved a great deal,” says Winkler.

Dasha Tovpich knows about struggling for the truth – and not just as a journalist. Although she works for a local TV station in western Ukraine, her family only watches Russian news. “Whenever topics like the Maidan protests come up, the conversation immediately stops,” she says. She rarely sees her family, but when they do meet, she doesn’t want to spend time fighting over politics. After the unrest began in the summer of 2014, her family emigrated to Russia. But Tovpich stayed in Ukraine. “Our work is especially important right now,” she says. “In these uncertain times, we should at least make sure that we offer Ukrainians independent information.” That’s why Tovpich didn’t hesitate when her boss at Chernivtsi TV asked if she was interested in taking

**“These walls don’t just exist at the border crossings. You’ll also find them in the minds of Ukrainians.”**

part in a co-production supported by DW Akademie. The project got underway in Kiev with a workshop on conflict-sensitive reporting and brought together twelve media makers. They looked at what was needed to produce balanced documentaries and how to deal with prejudices. They also discussed topics for their 20-minute films. In addition to Tovpich's "wall" team, another group focused on surgeons working at a military hospital and a third told the story of a family who fled the conflict in eastern Ukraine. The short-film trilogy, the product of the filmmakers' research and perceptions of their own country, will be broadcast across the country by local stations taking part in the project. It is being funded by Germany's Federal Foreign Office.

After a long day spent filming at the border, it's time for the "wall" team to head back to the hotel. Getting into the minivan, Tovpich turns up the heating. "My hands are always freezing," she says, holding her fingers close to the warm air streaming out of the vent. She's pleased that the day went so well, and attributes it to good training and teamwork. Tomorrow the team will approach their topic from a different perspective – they'll talk to artists who make walls "disappear" by covering them with graffiti. "It's a hopeful image," Tovpich says.

The twelve people taking part in the documentary project come from Lviv and Chernivtsi in the west, and Mariupol and Dnipropetrovsk in the east. When they first got together there was a sense of a divide – not one you could see, but one you could definitely feel, according to DW trainer Irene Langemann. "Whenever the pro-Russian and pro-Ukrainian groups began discussing political events like the fire tragedy in Odessa, there was a clash of opinions," remembers Lange-



## DW Akademie in Ukraine

Despite initial expectations following the 2014 Maidan protests, the situation surrounding freedom of expression and freedom of the press has not improved. As a result, DW Akademie has significantly increased its involvement since the outbreak of the conflict. To support free expression and balanced reporting, DW Akademie is advising a newly established public broadcaster, which is the result of a merger of former state broadcasters. As a way to supporting independent media, DW Akademie has helped set up an online platform that offers advanced training to journalists and media managers living in rural areas. DW Akademie also runs workshops on election reporting and digital safety. To help reduce media polarization, DW Akademie trains journalists from across the country in conflict-sensitive reporting. It also advises the Ukrainian government and NGOs on transparent communication with the general public.

*Above* Filming on location – TV journalist Dasha Tovpich (right) with her eastern Ukrainian colleague  
*Center* Checkpoint on the outskirts of Dnipropetrovsk

*Below* Tovpich with volunteer border guards  
*Right* Walls disappear behind street art  
© Emily Sherwin

mann, a documentary filmmaker herself. At moments like these, she says she and co-trainer Andrzej Klamt steered the focus back to journalism and documentary analysis. "That way, the disputes were no longer at the forefront. And by the time they started filming together, the differences were no longer an issue," she says. "The participants were all incredibly motivated and had a hard time saying goodbye at the end," she adds.

Back at the hotel, the journalists and cameramen squeeze into a small room with aging floral wallpaper, where a modest meal of black bread, sausages and fruit is laid out on a small plywood table. Right now, nobody is thinking about who's fighting whom in Ukraine. They just want to relax after a long day of filming. Dasha Tovpich fills plastic cups with herbal liqueur and makes a toast: "Here's to walls coming down!" She says there's perhaps one positive aspect of the current conflict: "At least we now understand that more than anything, we're all Ukrainians, no matter which part of the country we come from."

### Author Emily Sherwin

is an American trainee with Deutsche Welle. She studied in Nizhny Novgorod for a semester and blogged for the BBC Russian Service. During her traineeship, she worked with DW Akademie's Asia and Europe Division.



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## Information wars and media development

A few facts to begin with: Germany's Federal Foreign Office has classified 55 countries around the world as crisis areas. DW Akademie works in about 20 of them – countries where conditions for journalists have deteriorated dramatically. In Ukraine, Syria and the Palestinian Territories, reporters are risking their lives by doing their jobs. The nature of the conflicts raging across the globe has fundamentally changed. Many are no longer wars fought between sovereign states, but rather cross-border conflicts with different kinds of actors, such as terrorist groups, militias or organized crime cartels that use media in an entirely new way. Whether it's digital jihad waged by the Islamic State terrorist group or the proxy war being fought by Russia in Ukraine, the media are being used as a weapon: to advertise, scare, recruit and deliberately misinform.

Deutsche Welle is committed to supporting the values of democratic participation, freedom of expression and diversity of opinion. In crisis areas around the globe, DW Akademie is making an important

contribution to democratic development by promoting these values, often under difficult conditions. Our work is about supporting the rights and protection of journalists, and contributing to their professional development. But it's also about the human rights of those for whom journalists ultimately do their work. Media development is most needed when propaganda and censorship replace accurate information in wars and crisis zones. That's why we are working with our partners to find local solutions. In Ukraine we're helping transform the state-owned broadcaster into a public broadcaster. In Libya we're developing a virtual news agency in response to the breakdown of the country's information infrastructure.

Developing the media in areas hit by war and conflict means we have to listen closely to colleagues and partner organizations. What is most urgently needed? How can effective media structures be developed in a country or region emerging from conflict? When global conflicts and the actors involved change, it's essential for media

development to keep pace. It has to be reliable, fast and aware of its responsibility, and ensure that our colleagues undergo security training before heading off on their missions. Media development also involves keeping a close eye on global politics and recognizing the consequences for the media. And we have to be prepared to accept setbacks. In South Sudan, for example, our newly opened radio station in Bor was destroyed in a fresh outbreak of hostilities, and our colleagues had to be evacuated. But a few months later we were back on the ground, training media workers in conflict-sensitive reporting. Because in spite of the obstacles inherent to working in crisis zones, our clients, partners and target groups know they can count on us to be there for the long haul.

Ute Schaeffer, Head  
of Media Development  
DW Akademie



© DW

**“No story is worth dying for.”**



**Pakistan**

# **Wars in the head**

**They report on suicide attacks, drone strikes and torture, and give a voice to the victims. But who in turn listens to the correspondents? Together with the University of Peshawar, DW Akademie has established a unique trauma center for Pakistani journalists to do just that.**

He can't erase the memories of the first suicide attack he witnessed, the journalist says. It was some ten years ago when a young man blew himself up in front of a village school. The journalist ran towards the building as soon as he heard the explosion. "Blood and body parts were everywhere," he says. He pauses, looking down at his hands, and swallows. Even if he wanted to, he could never forget what he saw that day. "There was a brown satchel lying on the ground. And next to it, a severed hand," his hoarse voice is barely audible. "It was such as tiny hand."

The journalist is now 33 years old. His beat is the tribal areas of northwestern Pakistan, a rugged region that for many years was a safe haven for Al Qaida, Afghan and Pakistani Taliban, and drug lords. Reporting from the tribal areas means documenting an endless string of suicide attacks, drone strikes, kidnappings and torture. But reporters themselves can and do become targets.

Many have received death threats from extremists, for example. "The stress is enormous," says the correspondent, who asks to remain anonymous. He has spent the last 15 years reporting from the tribal areas for international print media. In that time, thirteen of his colleagues died, many of them murdered.

Given these dire circumstances, is independent reporting even possible in the tribal areas? He shrugs. If you want to survive you don't tell every story and sometimes you don't tell the whole story, he says. "No story is worth dying for." Many reporters in the tribal areas suffer from psychological problems. "Most of us have pills in our pockets," he says grimly. Others try to drown their trauma in alcohol – at least for a few hours. He has seen how this type of work can gnaw away at a person. Many of his friends and colleagues have become aggressive, others argue with their families or have trouble sleeping. He admits to having some

*Left Bombing in  
northwestern Pakistan  
© PPI Images*  
*Right Altaf Khan at the  
opening of the trauma center  
© Fasttrack Communications*



psychological issues, but it's not something he wants to talk about. Instead, he gestures to the cigarette he's holding in his hand, saying it's another way to numb oneself. When he comes home after a particularly grueling day, he keeps silent, he says. "I can't tell my wife and children what I've seen. It just wouldn't be fair to them."

Sitting in her small and rather austere treatment room, psychologist Marina Khan of the University of Peshawar's psychology department says many of the journalists don't even realize they're traumatized. "Some become aggressive or depressed but rarely see how it's connected to their work." That, though, is about to change. With the support of DW Akademie, the University of Peshawar opened the first trauma center for Pakistani journalists in November 2014. Khan says journalists require about 15 to 20 sessions to ease some of their symptoms and to learn techniques to better shield them from future traumas. Khan is one of two female therapists working at the center, which also acts as a link between the psychology and journalism departments.

Twenty journalists are currently undergoing therapy here, and others are on the waiting list. Although psychological problems are still taboo in Pakistani society, the center is considered a success. "The reporters have a great need to talk about their experiences and they are much more open than we'd expected," says Karin Schädler, DW Akademie's country coordinator for Pakistan. She developed the concept together with colleagues from Peshawar university and provided organizational support for the center. It is currently the only one of its kind.

Altaf Khan, head of the university's journalism department, believes the center is extremely important for Pakistan's media environment. He sets his teacup down on a table in the cluttered editorial office of the university's radio station. A young student is sitting beside him, hectically scribbling down a bulletin he's about to read on air. The department accepts some eighty students per year and Khan's grim estimate is that as many as seventy of them will suffer from trauma at some point in their careers. Journalists in the tribal areas are at great risk, he adds, and given the current conflict that's not likely to change any time soon. "But thanks to the trauma center they'll at least have a place they can turn to," he says.

The center also offers an important contribution to human rights work, says Mathis Winkler, head of DW Akademie's Asia and Europe division. Freedom of expression can only be ensured, he says, "if correspondents are psychologically strong enough to provide people with independent information." An additional counseling center is being planned in Baluchistan province, and is based on the Peshawar experience. This long-term project is funded by Germany's Federal Ministry for Economic Cooperation and Development (BMZ).

From the university's tree-lined campus it's only a few kilometers to the tribal areas. Sometimes at night, it's possible to make out the dull, menacing thud of explosions. Pakistan's army has been fighting the Taliban since the summer of 2014. Bombs also go off in Peshawar, and these days the police and government offices are hidden behind barbed wire and piles of sandbags. While it's largely the violence that traumatizes the journalists, according to psychologist Marina Khan, they're also under enormous pressure from editorial offices to get reports out as fast as they can. "It's very important that they have opportunities to step back from their work now and again," she stresses.

On the veranda outside of Khan's office, the journalist is smoking a cigarette with a few colleagues. He says he's considered getting counseling himself. "Maybe," he adds, grinning. And then he becomes serious again. The attacks, kidnappings and death threats haven't abated, he says, and there will always be a need for reporters covering the tribal areas. "Who else will report on the people living there?" he asks. "Who else will tell their stories?"

Author **Naomi Conrad**

is a Berlin-based political correspondent for Deutsche Welle's German and English programs. She travelled to Pakistan in 2014 on a research grant from the Heinz-Kühn-Stiftung and attended the opening of the trauma center.



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# Innovation scouts

While countries such as Myanmar and Tunisia are undergoing major transitions from authoritarian regimes to more democratic societies, other countries are experiencing more modest changes. Whether small or large, these changes usually have an impact on a country's media sector. Petra Berner and Mark Nelson discuss recent trends and new approaches to media development.



**Mark Nelson** is Senior Director at the National Endowment for Democracy where he heads the Center for International Media Assistance. As a development specialist and former journalist, he has written extensively on aid effectiveness, good governance, and the role of the media in development cooperation.



**Petra Berner** heads DW Akademie's Strategy and Consulting Services and is an expert in systemic organization development and human resource development. Over the last three years she has led DW Akademie's reorientation towards long-term projects, organizational capacity training and new evaluation frameworks.

*Which recent developments in the media sector do you find particularly noteworthy?*

**Mark Nelson:** There are numerous examples of countries that have faced the transition from a restrictive and highly regulated media environment to a more free and productive environment. Uruguay is a good example. Media-related laws and regulations were recently changed there, resulting in a diverse and dynamic media sector. Uruguay's reform process was a country-driven process, but the Open Society Foundations supported some of the preparatory work and knowledge-building. We saw similar changes in Central and Eastern Europe after the fall of the Berlin Wall.

**Petra Berner:** In Kyrgyzstan the former state broadcaster OTRK is being transformed into a public service broadcaster. Many different actors are involved, including an active civil society. Although there's still much to be done, progress is visible. OTRK today has an independent supervisory board and is working on improving its regional reporting. Zimbabwe is another good

example. The media market there is extremely limited but there's an initiative called #263 that uses Twitter for offering structured, public discussions on current issues. While this is not a media development project in the original sense, we can learn from approaches and ideas like these that stem from the development sector as a whole. You see, we tend to see media development as working with journalists and media institutions, but we also need to see media as one of the sectors that give democracies stability. As media development organizations, we can help sensitize the development community to the fact that media play a significant role in every development project.

*Legal frameworks often play a vital role in enhancing development. What are the challenges when it comes to improving legal frameworks for the media?*

**MN:** We need to look at legal reforms as a whole, as well as the individual needs of the media sector, to see how they interact. The two areas are highly interrelated. Improving the media sector and the legal environment in which it operates, creates transparency.



**PB:** I'm definitely in favor of integrating media development with broader development agendas, but when it comes to financing, media development is barely on the radar: only one half to one percent of the overall budget for global development aid goes to media development. The question thus becomes whether a real exchange between the media sector and other development sectors is even possible so that we can work together on important issues like legal frameworks.

**MN:** It's not easy, but it's where we need to head. When you talk to reform experts in the legal or public sectors, or to people working on issues of health, the environment or education, they'll tell you that media can have a transformative effect on the results. But in too many cases the media have a negative impact through one-sided reporting. Overall, experts still haven't worked out how to effectively integrate media as part of the reform process – partly because we as media development people aren't at the table when discussions on reforming other sectors are taking place.

#### *What role do the media play in terms of good governance?*

**PB:** I recently attended a workshop where we discussed financial governance, good governance, participation, constitutional legality, and decentralization. I strongly believe that media are a basic component of each. We need to see independent media and media development as integral to the concept of good governance. We particularly need to find allies in developing countries. Take the issue of digital change, for instance. There are a lot of start-ups that deal with interesting digital ideas, such as the "CGNet Swara" in India where they put local news on the Internet via mobile phones. Examples like these show that we should be taking even small initiatives seriously, looking for similar ones in the commercial world, trying to find the connection between them, and learning from their practical know-how.

#### *What impact is the digital change having on media and information literacy?*

**MN:** The 2015 Edelman Trust Barometer surveyed 27 countries and asked people which news organization they trusted most. The number one response was Google because those surveyed said they trusted it as a news producer. Google, of course, doesn't produce news itself but brings together multiple news producers so that people can access different points

of view. In this sense, I think information literacy is developing positively and that aggregators like Google or Facebook have a positive role. But to remain credible they still need traditional media as a source of quality news and information, and this includes trained journalists who can check facts and sources and uphold traditional journalistic ethics.

## **“Only one half to one percent of the overall budget for global development aid goes to media development.”**

**PB:** We can help people learn how to distinguish between citizen journalism and quality news, and how to work with different sources so that people can form their own opinions. There is an interesting example of media information and literacy in Burundi, one of the poorest countries in the world, and where Internet access is about one percent. DW Akademie is cooperating with a school that's trying to make media literacy a mandatory component of their curriculum. A further goal is to work at the ministerial level so that media literacy becomes mandatory for all school curricula.

#### *How is capacity building currently evolving?*

**PB:** Bolivia is an example of how capacity building structures can be supported. Our partners there are building a sustainable and self-financing structure to qualify professional journalists by equally integrating state and commercial media. This is remarkable, given the country's narrow and politically challenging media environment.

**MN:** I think there are two sides to capacity building when it comes to the media sector – journalistic quality and the country's media environment. The quality part of the equation deals with the skills and practices of the journalists themselves, as well as the equipment available to them. But we cannot look at this side of the equation without looking at other issues affecting the journalists' ability to perform — the standards of the media organization that

employs them as well as the country's overall media environment. If you do not consider both sides, you run the risk of training journalists who are not able to use their skills.

#### *Let's just imagine for a moment that you had \$100 million US dollars at your disposal for media development. How would you use it?*

**PB:** I would send scouts out to explore all of the strategic areas of development including legal frameworks, qualifications, professionalization of the media sector, financial sustainability and social integration. We would look for innovative approaches and initiatives in both the non-profit as well as the commercial sectors. I would then create different regional and local think tanks worldwide, at universities, institutions and private corporations, and plan and conduct a number of pilot projects based on their results.

**MN:** I would design a competition to change the perception of media development at the national level. The focus would be on 10 countries. Applicants would be multi-stakeholder groups and each would get \$10 million to come up with a proposal for ways to use the funds to improve the designated country's media system. The proposals would be developed by stakeholders from parliament, government and civil society, as well as the media sector. A group of international male and female experts would then evaluate the proposals and give the green light to the winning projects.

**PB:** Perhaps we should share the money. You would get \$50 million for the competition and follow a top-down strategy, and I would go out and find new ideas, initiatives and small scale enterprises. We'd then have two approaches and combine the results.

#### Interviewer **Jan Lublinski**

heads DW Akademie's Study and Evaluations team and is currently focusing on media literacy, the transformation of state broadcasters and the darker side of the media.



© Matthias Müller



# Trailblazing

50 years of media development, 50 years of media experience! With a half-century of training and consulting experience we continue to develop new strategies and approaches. We don't miss trends: we create them. To us, media development not only means boosting the skills of media workers, it also means boosting the skills of media consumers.

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# Having their say



Encouraging young Palestinians to ask critical questions, choose their own paths and voice opinions has rarely been a priority in the classroom. But new school media groups are now showing youths ways to express their views.

With a microphone in his hand, Ahmad Al-Khatib calls out instructions in a loud voice to the other ninth-graders in his class who are there for early morning exercises. “Right, left, forward, and back!” In the schoolyard in front of him, about 250 boys have lined up in rows under a cloudless sky. The sun promises a warm autumn day here in Hizma, a village just eight miles east of Jerusalem. It’s a quarter to eight and this early workout is part of morning radio – a ten-minute live show held at every Palestinian school just before classes start. The education ministry prescribes part of the program’s content, and students are allowed to organize the rest themselves. After the morning’s exercises are complete, Ahmad confidently guides his listeners through the rest of the program – a short Quran sura, followed by the national anthem, and then a patriotic piece written by a member of the school media group.

There’s always been morning radio, recalls 14 year old Ahmad. But in the past school children rarely wrote the content themselves. The school media group is new as well. “Together we come up with the topics and then write them up,” Ahmad says. Two teachers supervise the group, and Ahmad and his classmates are learning how to research and write journalistic reports.

For Ahmad, the most pressing topic right now is the schoolyard. “We really need to get rid of the asphalt and replace it with grass,” he says, explaining that students sometimes trip while

playing soccer and hurt themselves on the rough surface. He proudly adds that he and his friends wrote a piece on the issue for the morning radio show.

The new school media groups and editorial changes to the morning radio program are the initial results of a long-term project called “Speak up! Media Literacy for Palestinian Youth.” Together with Palestinian youth organization Pyalara, DW Akademie is helping students to better understand and classify media, as well as create it themselves.

“Young people here have few opportunities to speak out in public and represent their views in the social dialogue,” says Verena Wendisch, DW Akademie country coordinator for the Palestinian Territories. She adds that the party propaganda in the media in the region also makes it hard for young people to develop their own critical views. “DW Akademie has long supported basic and advanced journalism training in the Palestinian Territories, but that’s only one side of the coin,” she stresses. “The new project focuses on the other side as well – on young media consumers.” The aim is to strengthen the social participation of young Palestinians.

This is why DW Akademie and Pyalara are working closely with the Palestinian state and UNRWA schools (United Nations Relief and Works Agency for Palestine Refugees in the Near East), which are those schools run by the United Nations agency for Palestinian refugees. In workshops like the ones in Ahmad’s school,

**“For far too long our children have been raised to say yes to everything.”**



**“I’ve become much more confident since I started working on morning radio.”**

DW Akademie and Pyalara train students and teachers alike. Teachers learn the basics of journalism, so they can work with the media groups and encourage students to express their views through media. The teachers also receive instruction and learning materials on media literacy that will be used in Palestinian schools in the future. “We’re trying to get everyone involved,” says Tilman Rascher, head of DW Akademie’s Middle East and North Africa division. “But this is also new ground for us and means that our trainers and project managers are juggling several things at once. It’s an exciting challenge.”

Access to media can change young people’s lives. That’s something Alaa Ahmad learned in a 2014 summer camp organized by Pyalara and DW Akademie. Alaa comes from Qalandia, 15 kilometers north of Hizma. It’s a village that’s been strongly affected by the region’s past and present. Qalandia is both the name of an Israeli checkpoint and the name of a refugee camp here. People who live in the camp are descendants of Palestinians who were forced from their homes when the State of Israel was founded in 1948. Alaa attends a UNRWA school for girls in Qalandia.



14 year old Alaa proudly shows off the first wall newspaper that she and a group of students produced this school year. Alaa and the others on the new newspaper editorial team – ten girls between the ages of twelve and fourteen – meet in the school library during school breaks and free periods. Today she sets a large piece of orange cardboard down on one of the many tables. Glued onto it are several articles and photos that were produced by the young, budding journalists. The focus here is on bullying at school. Alaa explains that older students sometimes steal pocket money from the younger ones or make them carry their school bags. “We think it’s important to show the older girls how their bullying affects the victims. If they can put themselves in the place of the children they are mistreating, they might realize the harm they’re doing.” Alaa has lots of ideas for other issues that she’d like to see broadcast on morning radio or published in the wall newspaper: “We desperately need green spaces in Qalandia,” she explains. “I sometimes sit on the roof of our house and think about changes I’d like to make – where I could plant a garden, for example,” she says. Being involved with the wall news-

Page 19 Early morning

exercises at Ahmad's school

Left Alaa, school student from Qalandia

Below The schoolyard at the UNWRA

girls' school in Qalandia

Right Ahmad, school student

from Hizma

© Michael Lohse



## Why media literacy?

Media is everywhere. For most children in the world, television, radio or the Internet are a regular part of their day. But few have learned how to think critically about what they see and hear on media outlets. This is particularly true in crisis regions where media are often misused for political aims, and is why it's so important for children to learn how to develop their own views. DW Akademie's projects on media literacy support children

and youths in critically assessing coverage, and using school media, radio programs or their own Internet platforms as channels for speaking out. This comprehensive approach not only focuses on media makers but on media consumers as well. DW Akademie is conducting media literacy projects together with partners in Bolivia, Burundi, Cambodia, Namibia, the Palestinian Territories, the Republic of Moldova and Ukraine.

conviction. And Alaa, says she can't imagine her life anymore without the media. "I've become much more confident since I started working on the wall newspaper and morning radio," she says. "When everyone at school reads and listens to what I write – it really gives me courage."

paper has given Alaa and her school friends a way to express their everyday concerns.

Alaa's and Ahmad's schools are two of the eight schools taking part in this media literacy project. The schools are all located in what's called Area C – a socially and economically disadvantaged territory under almost complete Israeli civil administration and security control. Financed by Germany's Federal Ministry for Economic Cooperation and Development (BMZ), the project began in spring 2014 and is scheduled to end in 2016. "For far too long our

children have been raised to say yes to everything. They haven't been encouraged to ask questions," says Hania Bitar, head of the Pyalara youth organization. "This project is helping a new generation of children learn to think critically, do their own research and challenge things," she notes.

This new perspective has had a real impact on Ahmad's life. He enjoys the newly founded media group and says it's boosted his confidence. "I'm optimistic they'll fix the surface in the schoolyard by the end of the school year," he says with

### Author **Mona Naggar**

works as a freelance journalist in Beirut. She coordinates DW Akademie's "Speak up!" project and also works as a media trainer in Lebanon, Libya, South Sudan, Tunisia and Yemen.



© Michael Lohse



Learn German

# Start with the fun – the grammar can wait!

You know you've designed a great program when students are having fun learning German. With Munich's EINSCHOCH6 hip-hop band, DW Akademie developed a unique learning concept called "Bandtagebuch" ("Diary of a Band").

I'm sitting in the hall of Bashkir State University in Ufa – the capital of the Russian Republic of Bashkortostan – and can't quite believe what I'm seeing. Four young German language students are on the stage, dancing and singing at the top of their lungs: "Es ist Wochenende! Wir feiern, wir feiern!" ("It's the weekend and we're going to party!").

Of course, German songs are a natural part of the program at these German Heritage Days in Bashkortostan, just at the border between Europe and Asia. But what I'm hearing here isn't an international hit by a popular band like "Rammstein" or "Fantastische Vier". Instead it's a song by the hip-hop band EINSCHOCH6 ("one to the power of six").

"It's the best gift you can give a musician," says EINSCHOCH6 rapper Kurt as he watches the students sing. The band members and I are sitting with the audience and our eyes well up. Over the last three years we've put our hearts and souls into this project and now we've got the results: Young people are having fun as they explore the German language.

It all began with the idea to create an online format for learning German where music would play the central role. Cool tunes and easy lyrics written in a way that teachers could easily integrate them into their lessons. We came across the perfect band for the project purely by coincidence. We'd heard EINSCHOCH6 play at the Beethoven Festival in Bonn and were struck by their

Left EINSCHOCH6 concert in Ukraine  
Right Learning German with rapper Kurt  
©DW

mix of hip-hop and classical music. The three rappers in the nine-member group could really get the crowd going and were backed by an electric violin and cello. Their clever and witty lyrics were a far cry from gangster rap or any hyper-macho posturing. So we contacted the band and they said they definitely wanted to be part of the project.

We got started in 2012 by producing the online series “Das Bandtagebuch mit EINSCHOCH6” (“Diary of a Band with EINSCHOCH6”). We worked together on 13 hip-hop songs for learning German and put them on an album called “Lass uns reden” (“Let’s talk”). We’d chosen topics that would strike a chord with young people – love, fears about the future, summer vacations and the pressure to excel. The guys wrote the lyrics and I, as head of the educational side of things, gave them an editorial polish. The lyrics were a challenge because they had to be fairly easy to understand but at the same time sound authentic and – the rappers insisted – have the right flow.

We then produced 13 music videos and 40 episodes centering around the young band’s daily routine, focusing on topics that would interest youths about Germany. We rounded it off with worksheets and teaching tips for each of the 53 episodes, as well as karaoke versions of the songs. After all, the project’s motto is: Start with the fun – the grammar can wait.

## Learn German

These online, interactive, entertaining German courses became part of DW Akademie in 2014 and are available for free to anyone with an Internet connection. Courses are available for all language levels, with learning styles and teaching materials ranging from newscasts to the telenovela “Jojo sucht das Glück” to Facebook and Twitter communities. Today’s course selection reflects how the original radio version from 1957 – “Learn German with the Deutsche Welle” – has evolved a multimedia learning platform with content targeted towards contemporary audiences.

Find further details about DW’s Learn German courses here:  
[dw.com/learn-german](http://dw.com/learn-german)



**“It’s the best gift you can give a musician.”**

**Kurt, rapper with EINSCHOCH6**

“Bandtagebuch” went online in the summer of 2013 and we presented it for the first time at the International German Teachers’ Conference in Bolzano, Italy.

A few weeks later the Goethe-Institut in Kiev contacted us and asked whether EINSCHOCH6 could give concerts in a few Ukrainian cities and practice songs with language students. That’s how the song “Es gefällt mir” came about. The idea was simple: Sing with students about things they like and then have them write about those things – in German – using a pre-defined sentence structure. The band and I developed a workshop concept that included games and exercises so that we could also work with larger groups.

At the end of 2013 we got on a tour bus and headed for Ukraine. What we experienced there was more than we ever dared imagine. At the kick-off concert in the western city of Ivano-Frankivsk, students stormed the stage. They screamed so loudly that most of our recordings were distorted. Then they mobbed the band to get autographs, and all I could think of was what to do if one of the band members was crushed. Afterwards, with adrenaline racing, we asked ourselves what had just happened. Still, nobody got hurt and the next day 90 students signed up for the workshop instead of the original 30.

We’ve since toured with “Bandtagebuch” in a number of countries, and the requests keep coming in. We usually hop on the tour bus and travel to countries like the Czech Republic, Poland, Spain, Serbia and Kosovo. But we’ve also headed to the airport when a request comes in from

South Africa, Russia or the Ivory Coast. Wherever we go, we find concert halls filled with enthusiastic students and teachers.

Our workshops always focus on encouraging students to brave the German language. Because we sing with them, they lose some of their shyness when it comes to speaking German with us. The students really enjoy being able to express the things they like in the lyrics they write.

It’s interesting to see how much these youths have in common in terms of hobbies and recreation, whether they live in Bashkortostan or South Africa. But there are differences, too. In Ivory Coast, for example, the students often expressed their desire for a world of peace and tolerance. I was shocked but moved when one Ivorian girl thanked us, saying very few came to her country to work “with people like us.”

While selfies with school children and autograph sessions are now routine for the band, they’re still amazed when they hear audiences in Ukraine, Spain or Ethiopia singing along with songs written in German. The learning process goes both ways, and the band gets ideas for new songs while on tour. The wonderful German Club Choir in Abidjan is going to be part of a song, as will the enthusiastic students from Ufa. And EINSCHOCH6 has even dedicated an entire song to the fabulous German language teachers in Moscow. We’ve got tours planned for 2015 where we’ll also be filming new music videos in Israel, Indonesia and Turkey – hopefully with German language teachers and students. This way our real-life experiences will flow back into our original learning format, making it richer and more colorful than ever.

Author **Shirin Kasraeian**

was originally a German teacher, and joined DW’s Learn German department in 2006 as editor and program manager.

She now heads the “Bandtagebuch” project and tours with the band, giving educational input along the way.



© DW

# Financial strategies for the media

Media outlets have to be financially secure if they're to deliver independent and balanced reporting. That's because long-term financing is essential for ensuring peoples' right to freedom of expression

and access to information. But with rapid technological developments and digital change, traditional business models are becoming less effective. This means media outlets have to develop new strategies. These can be based on advertising, for example, or on fees, taxes, direct payments from the public, or a combination thereof. But while sustainable revenue strengthens pluralism, independence and professional standards, there are no "one-size-fits-all" solutions. That means media outlets need to develop financial approaches suited to the national and local context. DW Akademie advises numerous broadcasters and publishers on ways to achieve sustainable financing and diversify their revenue sources. Media makers around the world are grappling with how to maintain a firm financial footing as well as looking for creative approaches and new methods. Innovative thinkers from media outlets in various regions reveal a few of their own strategies.

## News via mobile phone

Since more than 80 percent of Afghans own a mobile phone, our focus is on text messaging and we offer news alerts and other services to our subscribers. It's a quick information source for them and a good revenue source for our news agency. We'd like to expand this successful business model with additional funding from development organizations and donors.

**Danish Karokhel**, Director and Editor-in-Chief, Pajhwok Afghan News, news agency, Afghanistan

## Shared values

It's important that our radio station works together with players who, like us, believe in the transformative power of the media. These include foundations and organizations committed to freedom of expression and civic participation. We also count on public and private institutions that support cultural activities. Another interesting source of revenue for our community station is merchandising. We recently tried it for the first time and were surprised by the positive response. That's why we'll continue developing this strategy.

**Belén Pardo**, Project Coordinator, Vokaribe, community radio station, Colombia

## Increasing presence and revenue

We have a three-pronged strategy: to boost awareness of our station, to increase commercial revenue and the number of cooperation projects, and to develop partnerships with funders and development organizations – without compromising our ethical standards.

**Martin Masai**, Managing Director, Mbaitu FM, radio station, Kenya

## Priorities

We focus on local issues and on topics of interest to women so that we can increase listenership and secure long-term financing for the station. We train our reporters to look at community concerns, and to take a woman's point of view into consideration. Our station cannot survive only on revenue coming from advertising and other commercial sources. That's why we're looking for support from international and development organizations, and planning joint productions with local, regional and international organizations.

**Maysoun Odeh Gangat**, Managing Director, Nisaa FM, radio station, Palestinian Territories

## Advertising revenue

Our radio station was established – and is still run – by volunteers. Our current focus is on generating advertising revenue by building and strengthening ties with local business people. Although their advertising covers some our expenses, it doesn't cover them all. That's why we're looking to foreign development organizations for additional financing.

**Salam Mlik**, Founder, Djerid FM, radio station, Tunisia

## Quality journalism online

We're part of the digital transformation. We offer online subscriptions and are constantly expanding our services, such as with mobile apps. We also look for advertisers, grants and donations. Our main priority is quality journalism and investigative reporting. Over the long term, this will attract loyal listeners, who are vital for our future financial health.

**Alina Radu**, Director, Ziarul de Gardă, print and online magazine, Republic of Moldova



## Innovation

# Filling the digital gap

In many parts of the world media markets are in transition and press freedom is lacking. While there are calls for creative solutions, many projects never get past the test phase. Dickens Olewe is a Kenyan journalist and drone expert who knows how to help innovative projects succeed.



After seeing how Kenyan journalists were covering Kenya's devastating floods five years ago, I was convinced that drones – also known as unmanned aerial vehicles (UAVs) – could be useful. Journalists could deploy them to get aerial views of what was happening on the ground instead of risking their lives by using rickety boats to report on the catastrophe.

I also thought UAVs could help journalists maintain a higher degree of editorial independence. When government agencies organized aerial tours for journalists reported on the flooded areas, the stories ended up being as much about the government's response to the disaster as about the floods themselves. This was the starting point for the project I'm currently leading: African skyCAM.

We've since developed several pilot projects showcasing how reporters can use UAVs in their work: for covering a political rally, for example, or developing a 3D interactive model of a huge dumpsite in Nairobi.

The project's success can largely be attributed to a small, dedicated team as well as access to funding. But it was also essential that we had the creative freedom to make the case for using UAVs in a journalistic context.

Based on my experience with this and other media innovation projects, including the citizen journalism app at the Kenyan newspaper "The Star", I've put together a list of some key issues that can help innovation work.



Page 25 Aerial shot of the Dandora dumpsite in Nairobi  
 © African skyCAM/Ben Kreimer  
 Left Using a drone for research  
 © JSK Fellowships/Stanford University  
 Right Aerial view of a school adjoining the dumpsite  
 © African skyCAM/Ben Kreimer

## 1 Think about your strategy

Although many newsrooms have adopted a “digital first” approach, it’s really more a slogan than a clearly thought-out strategy. Digital platform developments are mostly driven by replication, not by solid research and a sustainability plan. This lack of planning inevitably leads to one thing: failure.

While most newsrooms have digital platforms they continue to do things the old way. But trying to operate new platforms with old bureaucracy and entrenched newsroom culture won’t help meet ambitious targets. Newsrooms need to thoroughly audit of their physical resources, personnel and culture before introducing digital platforms. They need to get staff on board with training. And selling the vision is key.

## 2 Good tech staff have their price

Another crucial element often overlooked in digital media projects is tech staff. In Kenya, newsrooms have mostly hired external tech experts to develop tools to improve workflows, distribute content and improve user engagement. However, the working relationship between editors and developers is rarely smooth. With a skill set that’s still very much in demand and therefore expensive, most tech experts prefer short-term contracts rather than being tied to a newsroom. That’s why most projects are delayed or even fail. I’m a big advocate of hiring in-house developers. They’re worth the investment.

## 3 Find new ways to make money

The Red Cross in Kenya runs a chain of hotels to raise money for its humanitarian work. Why can’t media outlets do the same? At DW Akademie’s South2South media dialogue held in Cape Town, all 14 of us attending came from Global South countries where political environments are hostile to media freedom. It was enlightening to see how others are navigating this tricky terrain.

Guatemala’s Plaza Pública, for example, receives most of its funding from a university. As a result, it doesn’t have to rely on government advertising revenue and can report more independently. It’s a model that challenges media to look into non-traditional financing options.

Another project that impressed me was CGNet Swara – a type of community radio based on mobile phones. It enables people to use their mobiles for both recording and listening to reports, and this way it bypasses the government’s ban on private and community radio stations broadcasting news. This interactive voice response infrastructure is still largely untapped and could provide a viable financing option through advertising or user subscriptions.

## 4 Focus on capacity building

Media development projects should focus more on capacity building rather than on product-based funding. It’s become a trend for some funders to throw money at prototypes without really looking at their viability and the skill set required to develop and sustain them.

Mentorship and skill-building are therefore key. The commitment to fund projects should mark the start, and not the end, of engagement. Journalists (and their managers) who receive funding need to understand their markets and adopt digital solutions – not because they’re trendy but because they make editorial and business sense.

## 5 Keep an eye on regulatory issues

In the Global South, societies and governments are just beginning to look closely at the do’s and don’ts of the emerging digital media landscape. This may turn digital innovators into digital activists. My own project, African skyCAM, is now being threatened by new government regulations in Kenya that restrict the civil operation of drones. This kind of blanket ban kills innovation but also opens up an opportunity. I’m currently laying the foundation for an African drone journalism association that advocates the use of drones in newsgathering, and provides training.

### South2South Manifesto

Innovators of successful digital projects from 14 countries in the Global South met in Cape Town in December 2014 to take part in a four-day media dialogue. It was held by DW Akademie and the South African Institute for the Advancement of Journalism (IAJ). Participants at the event developed the “South2South Manifesto” – a document that lays out seven guiding principles for using innovative digital technology to promote freedom of expression and information. Participants’ expertise ranged from crowd-sourcing, investigative research methods and hyperlocal journalism, to data visualization and open data.

The South2South Manifesto is available here:  
[akademie.dw.com/S2Smanifesto](http://akademie.dw.com/S2Smanifesto)



### Author Dickens Olewe

is a Kenyan journalist who has headed a number of award-winning digital projects. Olewe is currently a John S. Knight Journalism Fellow at Stanford University in California. He took part in DW Akademie’s “South2South” media dialogue in 2014.



© Herman D. Caro

## 50 years of DW Akademie

*Half a century – that’s how long DW Akademie has been active in international media development. Now it is time to celebrate because we are proud of five decades of success. It was back in 1965 that Deutsche Welle launched the Deutsche Welle Training Center, which later became the DW Radio Training Center and DW Television Training Center, before becoming DW Akademie in 2004. Today, DW Akademie is Germany’s leading organization for international media development. As Deutsche Welle’s Director General, it has been a pleasure to read all the congratulations and enthusiastic expressions of support that have come in from our partners around the world. These include journalists, media executives, political partners and representatives of international organizations. This highlights just how extensive DW Akademie’s scope of activities has become over the past 50 years, and the great variety of long-term projects currently under-*

*way. A majority of these projects are financed by Germany’s Ministry for Economic Cooperation and Development (BMZ). In its role as a strategic partner of the ministry, DW Akademie is making an important contribution to German development cooperation. In all its activities, DW Akademie works in concert with Deutsche Welle programming. Both are committed to supporting the same values: the right to freedom of expression and access to information, and with the overall goal of strengthening these human rights around the world. In closing, I wish DW Akademie and its partners continued success.*

**Peter Limbourg,**  
Deutsche Welle  
Director General



# Thank you!

What began with training workshops for a handful of media workers is today a commitment to media freedom that spans the globe. We work together with policymakers, media outlets, journalists, academics, bloggers and media consumers to actively support media development. For the success we've had, we owe a debt of gratitude to our long-standing partners and others who have lent us their support over the past 50 years.

*"We rely on institutions like DW Akademie because it is only through joint and co-operative efforts that we can ensure that free media prevail in these challenging times."*

**Dunja Mijatovic,**  
OSCE Representative on  
Freedom of the Media  
Austria



*"For me, DW Akademie is not just another international organization, but one with the initiative to start something new. It is a co-founder of Myanmar's first journalism school, a very successful project. My wish for DW Akademie on its 50th birthday: "There's still lots for you to do ... so I hope you'll continue at least until you turn 100!"*



**U Thiha Saw,** Chairman of the Board of Directors,  
Myanmar Journalism Institute  
Myanmar



1965



1967

### An excursion

Technical know-how wasn't the only thing that radio journalists and technicians learned. They were also introduced to German media companies and formed new professional networks.

### The beginnings

DW Akademie got underway in 1965 as the DW Training Center. DW had installed a relay station in Kigali, Rwanda to broadcast radio programs in the region, and the DWTC was established in Colgone, Germany to train African radio technicians and journalists.

*“Thank you for your enthusiasm and positive frame of mind! Thanks to DW Akademie, we have been able to modernize our curricula, set new standards and establish a platform for cooperation in the Caucasus region.”*



**Prof. Mariam Gersamia,**  
Dean, Journalism Faculty  
Tbilisi State University  
Georgia

© Kakha Pkhakadze

© Bundesregierung/Kugler



**Dr. Gerd Müller,** Federal Minister for Economic  
Cooperation and Development  
Germany

*“Open and tolerant societies cannot flourish if opinions are suppressed and information is kept under wraps. DW Akademie trains journalists around the world who often work under difficult conditions. By doing so, it makes an important contribution to the democratic and sustainable development of our partner countries.”*

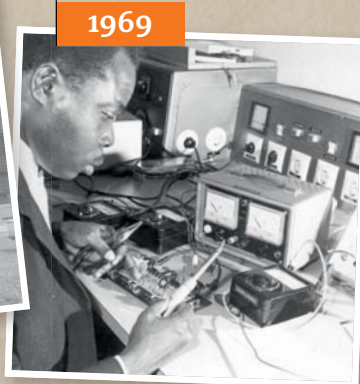
**From the ground up**

The first workshops included instruction on broadcast technology for sound technicians. They learned the trade from the ground up: the latest broadcast technology and Deutsche Welle’s departments and workflows.



**Visit to Berlin**

Posing for a final group photo. In addition to training, participants also got a real sense of political, cultural and economic life in their host country. This helped them maintain ties to Germany after returning home.



**Eye to eye**

Courses and workshops can only be successful if the relationship between trainers and partners is based on mutual respect. This has always been our approach.

*“For me, DW Akademie stands, above all, for championing free and independent media around the world – essential components for actively fighting hunger and poverty.”*

© Welthungerhilfe



**Bärbel Dieckmann,**  
President, Welthungerhilfe  
Germany

*“For us, media development is real and not merely a concept. It empowers society by informing citizens and is critical in helping them make the right choices. Media development fits within the overall global context of development.”*

**Eric Chinje,**  
CEO, African Media Initiative  
Kenya



© AMI

*“The people, their energy and their successes – to me these are the essence of DW Akademie. Their work complements Deutsche Welle’s worldwide commitment to freedom of expression and freedom of the press.”*

© DW



**Gerda Meuer,**  
Director of Programming  
Deutsche Welle  
Germany

*“Our radio network in the Amazon Basin aims to raise people’s awareness of environmental issues. DW Akademie has been a very good partner for many years.”*

© Odima Viana



**Padre Edilberto Sena,** environmental lobbyist  
and former head of the RNA radio network  
Brazil

**Learning the trade**

Successful interviews, gripping reports and lively features – good journalism requires practice. About 70 percent of the training sessions focused on practical exercises for strengthening and improving essential skills.

1975



1970s



1973



1987

**Programming advice**

Our portfolio gradually expanded. Technical training was complemented by aspects like journalistic principles and programming advice for radio stations. Editorial content and program planning became part of the curriculum.

**On air**

How do you read the news like a pro or confidently host a radio program? How can you hook listeners? Hands-on seminars provided journalists with the answers.

**Rural broadcasting**

Developing local and regional radio stations in Africa has long been our training focus. In “rural radio” courses, participants learned how to cover topics such as literacy, education and health.

*“DW Akademie is an important part of Germany’s international broadcaster, Deutsche Welle, which stands up for freedom of expression around the globe. In places where censorship prevails, DW is an essential source of comprehensive, balanced information. DW Akademie also supports media sectors in developing countries through training and professional development, thereby helping to strengthen the right of people to freely express their opinions.”*

**Vera Szackamer,**  
Steering Committee, Central  
Council of Jews in Germany; DW  
Broadcasting Board, Germany



© Jan Röhl

*“Media development is fundamental to foreign policy because free and independent media, together with high professional and ethical standards, are essential for a country’s democratic development and progress in civil society. DW Akademie is an important intermediary and paves the way for media freedom in many parts of the world.”*



**Frank-Walter Steinmeier,**  
Federal Foreign Minister  
Germany

© Thomas Köhler

**Major sporting events**

The 1988 Seoul Olympics, the 1996 All African Games, the 2011 Women’s World Cup and the 2014 World Cup in Brazil: DW Akademie continues a tradition of training sports journalists to report on international sporting events.



1980er

**Recognition**

Participants have always received a certificate after finishing a course. They also like to recognize the trainers and project managers for their efforts. Here a trainer was symbolically “crowned”.



1988



1992

**Focusing on women**

The UN treaty on eliminating discrimination against women, ratified by Germany in 1985, brought a new focus. DW Akademie continues the work started by its forerunner: offering training aimed specifically at women.

1991



**Radio storytelling**

In addition to classical radio journalism, radio drama production was among the training courses offered. The radio plays reflected and promoted participants’ cultural traditions.



1998

**New qualification**

New and specially designed “train the trainer” courses offer former outstanding participants a chance to learn how to effectively pass on their expertise to others. These courses turn experts into professional trainers.

*“DW Akademie’s MBA in Media Management encourages an academic exchange between Egypt and Germany. As an Egyptian professor, this was the first time that I was introduced to the German concept of mass media studies, and it was one of the most fruitful experiences of my life.”*

© Frank Norden



**Prof. Enas Abou Youssef,**  
German University in Cairo (GUC)  
Egypt

*“DW Akademie helped establish Yemen’s first community radio station – an important contribution towards political change.”*

**Khair Aldin Al-Nsour,**  
Co-founder & CEO, Jusoor Media Company  
Yemen



© Privat

*“What other traineeship offers you the chance to work in three capitals, produce reports for an international audience, and do so in several languages? I often think back to the trainers and remain forever grateful for what they taught me.”*

**Maik Meuser,**  
News anchor for DW and RTL  
Germany



© DW

*“DW Akademie invited a group of media practitioners from Sudan and South Sudan to brainstorm and narrow the differences between the two erstwhile enemies. DW Akademie’s unique model broke the ice between the two delegations. We were able to develop friendships and have remained on speaking terms.”*

© Sheila Mysorekar



**Moyiga Nduru,** Director of  
South Sudan Television (SSTV)  
South Sudan

### Huge task

With RTC assistance, the broadcaster Voice of Vietnam (VOV) began restoring and digitizing over 50,000 tape recordings, including speeches by Ho Chi Minh. RTC also helped archive audio material in Nepal, Sri Lanka and Yemen.

2003



### Media training

DW Akademie launched its first customized media training workshops for specialists and managers in politics, business and civil society to help prepare them for professional and self-confident interaction with the media.

2005

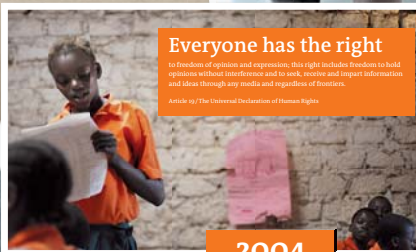


### Everyone has the right

to freedom of opinion 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.

Article 19/The Universal Declaration of Human Rights

2004



### Media development

The Radio Training Center in Cologne and the Television Training Center in Berlin were merged and re-named DW Akademie. It’s now Germany’s leading organization for international media development, and is based in Bonn and Berlin.

2008



### Teams of two

For four weeks, African and German journalists in Nigeria worked together on the issue of human trafficking. Films they made in teams of two resulted in unique experiences and contacts with a wide array of people.



*“You can’t achieve health, clean water and sanitation, fight against diseases or promote better agriculture and food security without this key information element.*

*Really fundamental questions about change revolve around free and independent media.”*

**Mary Myers,**  
Development Commu-  
nications Consultant  
United Kingdom



© Privat

*“I had the chance to study with colleagues from twelve other countries. That’s changed the way I look at the world. I can now better understand cultural, religious, and political differences.”*



© Van Trang

**Danh-Quy Nguyen,** IMS graduate,  
Vietnam Deputy Managing Editor,  
ELLE magazine  
Vietnam

**Restructuring**

Eight years after its civil war, Sierra Leone launched the public broadcaster Sierra Leone Broadcasting Corporation. The restructuring took more than three years and DW Akademie offered support by training journalists and managers.



2010

**Learning made fun**  
DW’s courses for learning German – offered in various formats since 1957 – are now part of DW Akademie. Games, music and interactive exercises make learning fun – as shown by the diary from the hip-hop band EINSHOCH6.



2014



2009

**Master’s program**

International Media Studies is a unique bilingual program in Bonn offering media-related research, training and practical work. Students come from around the world to take part. A similar program was launched in Istanbul in 2014.



2012

**New media professionals**


After the Arab Spring, DW Akademie began developing projects in Tunisia where a new generation of journalists, media spokespeople and public relations experts are being trained in how to deal with the media.



2015

**Award winner**

Launched in 1964 and part of DW Akademie since 2004, DW’s journalism trainees have produced innovative multimedia projects. In 2015, CNN awarded a journalism prize for the project “My Granny, the Regime and I.”

A young Black woman with her hair in braids is smiling and looking towards the camera. She is sitting at a desk in what appears to be a media or editing studio. In front of her are two large computer monitors. The monitor on the right displays a video editing interface with various tracks and a preview window. The monitor on the left shows a video preview. She has her hand on a keyboard. The lighting is bright, coming from a window behind her.

# The next generation

Workshops and journalism training – that’s how we started out in international media development 50 years ago. Where we once offered periodic workshops for a small number of journalists, today we’re helping develop strong, sustainable media landscapes. We offer dual journalism traineeships, a master’s degree program and long-term partnerships for media training.

Pages 35 – 47

# Media all-rounders

**Camera, sound and editing skills – media designers need all three if they want to work in TV production. In Rwanda, though, media design is a new profession, so DW Akademie together with the KWETU Film Institute launched a dual training program that’s setting new standards in East Africa.**

In a small TV studio in Kigali filled with cameras, cables and floodlights, an excited team is engaged in a flurry of activity. In the middle of it all, 25 year old Kamikazi Mpyisi looks happy. “Film is my passion and this is where I’m learning how it all works!” she beams.

Self-confident and eloquent, Mpyisi, or “Kami” as her friends call her, is among the first group of trainees taking part in a two-year dual training program in media design being offered at the KWETU Film Institute. The vocational program got underway in August 2014 and focuses on teaching practical, technical skills. After ten weeks of classes on camera operation, sound recording and editing, the 15 trainees go on to complete the first of three internships. The training and hands-on experience complement each other, enabling the young media makers to directly apply their newly acquired knowledge. Mpyisi is interning with a production company that makes a daily morning show for the state broadcaster, Rwanda TV.

This training program is currently one of a kind in East Africa and is at the heart of the “Rwanda Media Project”, initiated by German Oscar-winning film director Volker Schlöndorff. Launched jointly by DW Akademie, the European Film Center Babelsberg and the KWETU Film Institute, it aims to create a foundation for a sustainable film and television industry in Rwanda. The project is funded by Germany’s Federal Ministry for Economic Cooperation and Development (BMZ) and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ).

“The Rwanda Media Project is a great opportunity to strengthen and professionalize the media industry in East Africa,” says Eric Kabera, founder of the KWETU Film Institute. With his first feature, a movie about the Rwandan genocide called “100 Days”, this charismatic film pioneer and self-made man almost

single-handedly launched the Rwandan film industry in 2001. If that weren’t enough, he founded KWETU seven years ago as a creative media center for production, training and distribution, thereby fulfilling a lifelong dream.

KWETU is also a special place for Mpyisi. When she first heard about it, she was doing what her parents wanted her to do – studying international relations in Nairobi, Kenya. It was interesting, but not nearly as fascinating as this new area of study: media design, “German style”. She decided to quit her studies and returned to Rwanda to follow her dream.

Mpyisi’s colleague Robert Karara already has several films under his belt. His reserved manner conceal his intense focus and drive. When the European Film Center Babelsberg, a DW Akademie project partner, offered a three-week film production workshop at KWETU in May 2014, Karara signed up. There, he directed a short film about a young man whose arms were chopped off during the genocide, but who refuses to give up. Instead he goes back to school and makes a name for himself as a swimmer and singer. “This film even won the prize for best short film at an international competition in Australia,” says Karara with quiet pride.

The 1994 genocide in Rwanda took the lives of an estimated one million people and remains a defining event in the country’s history. This sense of “never again” has such an overwhelming resonance within society that issues like freedom of the press and opinion still play secondary roles. The passage of time has done little to alleviate fears of so-called hate media, which helped spark the atrocities and then tried to downplay them. But the country is now also experiencing greater political and social openness, Rwandans are recovering a sense of self-confidence, and the media landscape is becoming more independent. While the state still controls broad-

**“The media designer training has a long-term approach and starts where many other programs leave off. It means the much-used term ‘sustainability’ could become a reality.”**

Page 34 Kamikazi Mpyisi,  
 trainee © Márk Szilágyi  
 Center Training shoot  
 © Florian Kroker  
 Right Robert Karara,  
 trainee © Márk Szilágyi



cast media and the Internet, there is now more reporting on sensitive topics such as sexuality and birth control. More private TV stations and production companies are springing up and skilled professionals are now in demand. That's good news for those studying media design.

There's another reason why DW Akademie is working to boost professional standards in the media and related professions in Rwanda. "Fully developed media are key to ensuring freedom of information and freedom of the press. To achieve that, we need well-trained media professionals at all levels – both in front of and behind the camera," says Michael Tecklenburg, head of DW Akademie's Africa division. From 2008 to 2013, DW Akademie focused many of its resources on training journalists in the region in conflict-sensitive reporting. The launch of the Rwanda Media Project in 2013 carried this another step further. This project is not only raising professional standards; it is also creating sustainable and long-term structures in the media sector. "I want to make films, tell my stories and shape my own future," says Karara.

## Training incentive

The DW Akademie success story started in 1965 with the Deutsche Welle Training Center. Its beginnings are closely intertwined with the history of Rwanda and Deutsche Welle's engagement in the fledgling African nation. In the early 1960s, DW helped to develop Rwandan radio and installed a relay station in Kigali to broadcast radio programs across sub-Saharan Africa. This led to programs training African radio journalists and technicians, and was a catalyst for Deutsche Welle's training program for so-called "Third World journalists." Since then, experts from DW have shared their know-how in Africa, Asia, Latin America, the Middle East and Europe/Central Asia. Whereas in 1965 only a handful of sound technicians received training, today over 5,000 media workers benefit from DW Akademie's activities. The projects are now financed by Germany's Federal Ministry for Economic Cooperation and Development, the German Foreign Office and



From Cologne to Kigali – offering media training and program consulting since 1965

other funding agencies including the United Nations and the European Union.



“That’s why I’ve chosen the program which is the best Africa has to offer in this field.” His determination impresses DW Akademie Project Manager Pamela Schobess, who has long been familiar with the country’s media environment. “We’re working with highly motivated young people who are unbelievably passionate about working with pictures and sound, and who are willing to work hard to achieve their dreams,” she says.

Experienced media professionals from DW Akademie are there to lend a helping hand. German trainers who themselves work as video journalists, camera operators, or video editors, travel to Kigali for the seminars. One is seasoned TV reporter Niels Eixler, whose training responsibilities include the journalistic as well as the creative side of production. “The media designer program has a long-term approach and starts where many other programs leave off,” he says. “It means the much-used term ‘sustainability’ could become a reality.” The Rwandan media landscape is in flux and there are still many unknowns. “Still, the trainees have decided to accompany us on this path even though they’re

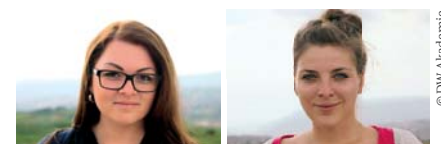
**“I want to make films, tell my stories and shape my own future.”**

aware it involves uncharted territory,” says Schobess. Kami Mpyisi agrees. She says her parents were initially against her quitting her studies so that she could take part in the media design program. “In Rwanda, this kind of training is new and it’s not seen as very prestigious,” she says, but adds that she was able to convince her parents by playing the German card. “The content and trainers come from Germany, and that’s held in high regard here,” she says. The production of the daily morning show is in full swing again. Mpyisi dives back into the frenzy of the television studio. She’s responsible for positioning the

camera, as well as doing some quick fact-checking online, preparing the graphics, doing a sound check and sending over the final program to the broadcaster. Stressful? You bet, Mpyisi says, but it’s also incredibly fulfilling.

Authors

**Lina Hörske and Anke Weinreich**



© DW Akademie

are both studying journalism and media management at the Magdeburg-Stendal University of Applied Sciences. They took part in a three-month internship at the KWTU Film Institute where they gathered experience in filming, editing and marketing, and also got to know the young and aspiring media designers.

Bolivia

# For Journalism

**“Pro Periodismo” is Latin America’s first dual journalism training program. Its innovative, hands-on, multimedia approach is attracting aspiring journalists who want to improve the quality of reporting in Bolivia.**



**“As responsible journalists we can play a role in convincing Bolivians to stand up for their human rights.”**

Isabel Vega receives a cheerful welcome as she enters the classroom on Monday morning wearing a colorful scarf wrapped around her head to tame her hair. She and the other fourteen trainees greet each other and exchange hugs. These are the first students taking part in a new multimedia journalism traineeship called “Pro Periodismo” that’s being conducted at the journalism association Fundación para el Periodismo (FPP) in La Paz. It’s the start of the fourth of nine practical seminar modules. This time the focus is on multimedia cultural reporting. The young journalists simulate a radio editorial team and everyone has a role to play – as reporters, hosts or editor-in-chief. They get down to

work, intensively discussing potential topics for the program. “It’s great working together because we all bring a different kind of work experience to the table,” says Vega. She herself has spent the last year working as a video editor for the Catholic news agency Fides. The traineeship offers one-week practical seminars at the FPP where Bolivian and German lecturers cover topics such as data journalism, election reporting or political reporting. In between the modules, students return to their workplace and apply what they’ve just learned. “This is a new approach in the region as a whole – no other Latin American country offers a professional training program with a practical component like this,” says



Left Isabel Vega is among the first “Pro Periodismo” trainees © Carlos Portugal  
Center A street scene in La Paz  
Right Interview training  
© Dehymar Antezana

Rodrigo Villarzu, head of DW Akademie’s Latin America division. The Bolivian government recognizes this, he adds, and is supporting the long-term project developed by the “Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)” and DW Akademie.

Vega is convinced that she and the other trainees can help improve reporting in Bolivia. “The media have a great responsibility, especially when it comes to covering human rights abuses,” says the energetic 24 year old. “But for this we need journalists with the necessary knowledge and skills.”

The program’s mission is in the name, “Pro Periodismo” (“For Journalism”). Bolivian journalism is in great need of improvement, according to Renán Estenssoro, chairperson of the journalism association FPP. He’s also one of the key figures behind this dual training program. “There have been huge deficits in the system for decades,” he says. “The media relay information, but don’t cite sources or distinguish between fact and opinion,” he says. “The only way to boost professional standards over the long term is to improve the training itself.”

To date, aspiring journalists were simply thrown in at the deep end with little practical training or none at all. They either taught themselves the ins and outs or looked to colleagues for guidance. Although universities do offer communications studies programs, the focus is mainly on theory. “Until now, Bolivia hasn’t had an institute that offers quality, systematic training at an international standard, and which emphasizes the role that journalists play in a democratic society,” says Elena Ern, DW Akademie’s country coordinator for Bolivia.

With “Pro Periodismo”, DW Akademie and GIZ have stepped up to fill this gap. “The one-year program is a Bolivian-style journalism traineeship,” she explains. It is based partly on the traineeships offered by German public broadcasters, including Deutsche Welle’s own traineeship program that dates back to 1964. But the curriculum also responds to the needs of Bolivia’s media landscape.

Both the state and private media in Bolivia have given the new training model a thumbs-up – an unusual state of affairs. Supporters and opponents of President Evo Morales’ government are usually at loggerheads, as are state-owned and private media. These outlets often accuse each other of partisan political coverage, but they’ve shown a willingness to compromise on this program for the next generation of reporters. Both sides are supporting the project with one trainee position each. “‘Pro Periodismo’ is sending out a signal this way,” Ern stresses, “and playing a role in narrowing the divide in the country’s media landscape.”

The trainees have just spent five days researching cultural topics – but they’ve stayed away from the familiar ones such as theater, museums and literature. “These so-called high culture topics are only interesting for a small elite,” Vega notes critically. Culture, she points out, also includes values and traditions, and if Bolivians aren’t aware of them, they can’t stand up for their rights. “As responsible journalists, we can play a role in convincing them to do this,” she says, pointing to an interview done this week with a female shaman. The young reporter was impressed by the fact that the shaman enjoyed the respect of men due to her position. “During the in-

terview, she spoke openly about violence against women,” Vega says. “This not only encourages other women do the same; it forces men to confront the issue as well.”

After a week of conducting interviews and street surveys and hosting an animated discussion, the trainees produced a lively cultural radio show and set up a sophisticated multimedia site to accompany it. Vega says she’s happy with the results. The fact that she and her colleagues are the first group of trainees isn’t a disadvantage, according to Vega. Quite the opposite in fact: She senses a pioneering spirit within the group. “We’re incredibly motivated as a team and we all want to contribute to a new type of journalism in Bolivia,” she says. “I hope that this kind of new, quality reporting is appreciated in our media and by the public as well.”

#### Author **Mirjam Gehrke**

was an editor and host with Deutsche Welle’s Spanish and German services for many years. She has been DW Akademie’s country coordinator for Ecuador since 2014 and is also a trainer for “Pro Periodismo”.



© Charlotte Hauswedell



## Journalism traineeship

# More than a career

**Up to 700 aspiring journalists apply every year but only 12 are accepted. Deutsche Welle (DW) has offered journalism traineeships for 50 years now and the program continues to evolve. But what is at the core of the concept? The current and former heads of the traineeship program offer some insights.**

*So, you two met in a container ...*

**Bernhard Graf von der Schulenburg:**

... that's right! Deutsche Welle was located in Cologne at the time and the traineeship was housed in a container next to the main building. You'd find rat droppings all over the place. This was back in 1999 and I'd switched from TV to the traineeship department. No wonder it seemed like the traineeship program was just a neglected afterthought of DW. That's where I met Ramón, by the way. He was among the last of the trainee groups under Barbara Wassermann-Spengler, my predecessor ...

**Ramón García-Ziems:** ... and I had a lot

of respect for her! And for those old typewriters, too. Back then we had to use them to write a report on the coal mines in the Ruhr area.



*From typewriters to smartphones – the traineeship has come a long way since then.*

**BGS:** In the 14 years I was there, the media world was changing at an incredible speed – from pens and notepads to mobile reporting. We had to make sure we weren't missing trends – and we set some of our own, as well. It was fascinating. We were constantly adjusting the curriculum and at times the trainees were ahead of a few of our editors.

**RGZ:** Do you know what we've reintroduced? Pens and notepads! We're sending trainees out with them to do reports and



*Links* Heads of DW traineeships: Bernhard Graf von der Schulenburg (1999 – 2013, right) and Ramón García-Ziems (since 2014, left)  
© Barbara Frommann



they're asking: "What are we supposed to do with these?!" I think people need to understand the world in an analog way before they start thinking digitally.

**BGS:** Maybe you should go down to the basement and look around for those old typewriters ...

*That's not the only change, though.*

**RGZ:** No, it isn't. We've just launched our newly designed bilingual traineeship – in German and English. It reflects the changes happening at DW and a more international focus. Helmut Osang headed the traineeship before me and reorganized the curriculum. I'm grateful for that and am continuing to develop the program in this direction. For me it's important that trainees get a very solid footing in communications skills and explore a variety of possibilities – like taking acting lessons, for example.

*Where do you get the energy to constantly come up with new ideas?*

**BGS:** The question should be: why not? I used to have to go to annual meetings for the heads of the traineeships at the public broadcaster ARD. But they often didn't understand our way of thinking. In the early 2000s, for example, they were surprised that we'd gone online. "Do you really need to?" they asked. And I said: "Yes, there's more to training than just radio and TV!" Now, of course, we all know how important online journalism has become ...

**RGZ:** I recently went to the meeting myself and realized that they've always seen Bernhard as an innovator. DW has to make sure it doesn't lose that advantage, and not just in terms of the traineeship.

*Is the DW traineeship having an effect internationally?*

**RGZ:** I spent three years in Colombia working as a journalism lecturer and tried to explain the concept behind our program. But I never really succeeded. Countries have

**Bernhard Graf von der Schulenburg (left)** started out as a television journalist for public and private broadcasters. He joined DW as a reporter in 1990 and later became managing editor of the TV magazine program "Drehscheibe Europa".

**Ramón García-Ziems (right)** worked for many years as a radio journalist and program host for DW and the regional public broadcaster WDR. He became head of DW's Cultural Department in 2007. From 2011-2013 he worked as a journalism lecturer as well as an advisor for community radio stations in Colombia.

different ways of approaching journalism and training, and even here in Germany you'll find different models.

**BGS:** Given DW Akademie's focus on media development, a few years ago we started to share our training concept with other media institutions that were interested.

**RGZ:** DW Akademie is now developing traineeships similar to ours in a number of countries. This type of "dual training" combines block seminars with internships at media outlets. A traineeship like this recently started in Bolivia.

*You're also bringing the world to Bonn.*

**BGS:** Yes, our international traineeship is really unique – it's like a global training department for journalists. International trainees like this are needed all over the world – not as mouthpieces of the opposition or as government puppets but as independent journalists who can differentiate between news and opinion.

**RGZ:** No other broadcaster has a program like this one. It's a challenge to agree on global journalism standards, partly because of people's different cultural backgrounds. For some, a short interview lasts 30 minutes; for us it only lasts three.

*Supporting but also demanding things from young journalists must be exhausting at times ...*

**RGZ:** ... but more than anything else, it's rewarding!

**BGS:** I agree. I've always been driven by curiosity, and with every group I've learned something new. The trainees' motivation is contagious, watching them work on their projects all night long. That's when you know that for them, journalism isn't just a career, it's a calling.

**RGZ:** There's hardly anywhere else at DW where so many new ideas sprout up. You just hope that they're actually carried out. And it's sad ...

**BGS:** ... when that doesn't happen.



*Please complete the following sentences: At the end of each traineeship, I advise the trainees ...*

**BGS:** ... to become specialists so they can survive in a multimedia world.

**RGZ:** ... not to listen to everyone who gives them advice.

*If I were a young journalist again, I'd ...*

**RGZ:** ... try to be less afraid.

**BGS:** ... never go anywhere without my smartphone.

Interviewer **Nadine Wojcik**

is a former DW trainee and now works as an editor with DW Akademie Communications. She also writes and reports for German public broadcasters.



© Friederike Rohmann

Master's program

# From Bonn to the Bosphorus

DW Akademie's unique International Media Studies Master's program in Bonn is now also being offered in Istanbul. The new two-year program was launched in the fall of 2014 in cooperation with Istanbul University.



The communications department at Istanbul University is just a few hundred meters from the Grand Bazaar and the Blue Mosque in Turkey's bustling capital. But with just one step into the department's foyer, all the commotion fades away. Students waiting for their seminars to begin are passing the time talking to friends or typing on their smartphones while two flat-screen TVs play in the background with the volume on low.

One of these students is Pinar Çelik, who's taking part in the university's new International Media Studies (IMS) program. The serious-looking 25 year old with long brown hair lights up when the topic turns to the IMS. "I look forward to the seminars every week because I'm learning so much from all the lecturers," she says with a smile.

The IMS was launched at Istanbul University in October 2014. It's a unique program on the Bosphorus that combines media management, media and development cooperation, communication studies and practical journalism skills. Seminars are held in English by German as well as Turkish lecturers. The program is a joint initiative of Istanbul University, the Bonn-Rhein-Sieg University of Applied Sciences and DW Akademie. It receives support from the German Academic Exchange Service (DAAD).

Today's lecture is part of a seminar block on media management. It's being conducted by Professor Christoph Schmidt, head of DW Akademie's Educational Programs, and he's just flown in from Bonn. "The project intensifies the cooperation between German and Turk-

ish universities and is also a superb addition to DW Akademie's other projects and activities," he says. He is pleased that the IMS is now being offered as a dual degree program. When students graduate from the program they'll receive a Master of Arts degree from Istanbul University as well one from the Bonn-Rhein-Sieg University of Applied Sciences.

Professor Schmidt's specialties are media economics and media management, and he's used to breaking new ground. In 2009 he launched the bilingual (German-English) International Media Studies Master's program in Bonn, also in partnership with the Bonn-Rhein-Sieg University of Applied Sciences and Bonn University. "It's a unique concept because it combines media skills with a theoretical foundation. When our students graduate, they're well

Left Pinar Çelik, IMS student  
 Below right Professor Christoph Schmidt,  
 founder of the IMS program  
 © Janine Deselaers  
 Right Istanbul University  
 © Picture Alliance



## IMS Curriculum

### 1<sup>st</sup> Semester

- Introduction to Master's program
- Media, Education and Communication
- Media, Politics and Society
- Journalism
- Media Economics

### 2<sup>nd</sup> Semester

- Media Practice I
- Media and Development
- Media and Communication Science
- Media Management
- Media Practice II

### 3<sup>rd</sup> Semester

- Media Practice III
- Strategic Management
- Project Work
- Empirical Methods

### 4<sup>th</sup> Semester

- Master's Thesis and Colloquium

prepared to work in fields requiring solid media expertise," according to Schmidt.

The successful IMS concept is attracting international attention. From 2011 to 2014, Schmidt and his team helped develop and support a Master's program in business administration and media management at the German University in Cairo. That program is now running independently. Other universities in Kenya, Colombia, Indonesia and Myanmar have also expressed interest in the IMS model.

Since the seminars and lectures at Istanbul University are held in English, students need a good command of the language. Other prerequisites are a bachelor's degree and previous media experience.

Those aren't obstacles for Pinar Çelik. She has a B.A. in English literature and experience as a print journalist. She was inspired by the Master's program right from the start and is still as enthusiastic as ever. "I really enjoy the discussions with the professors," she says, adding that the program is exactly what she was looking for. It offers her a chance to further develop her journalistic skills, while reinforcing her practical experience with a solid foundation. Çelik hasn't yet decided on the area she'd later like to work in, but is sure the dual degree will open doors in the future. She also appreciates the fact that her university is closely cooperating with German academic institutions.

Çelik was working for an international magazine in Switzerland when the Gezi Park protests against Turkey's government broke out in 2013. The demonstrations got

her thinking and she eventually decided to go back to her native country. "Apart from a few exceptions there's no independent or reliable media in Turkey, the government has a tight hold on things," the 25 year old states with conviction. In addition to her IMS studies, Çelik co-edits the online newspaper Aydinlik Daily News. She says it's one of the few truly critical media outlets in Turkey, but admits that her work there requires treading a fine line. "We are aware that our reporting can have negative repercussions for us, and it can also affect our families," she says. As a result, self-censorship is common, she adds.

Despite the oppressive media environment in Turkey Pinar Çelik says she's confident about the future. With her German degree in hand, she thinks she might head to Germany to get additional professional experience. She's also certain that programs like the IMS will, over the long term, have a positive impact on Turkey's media landscape.

### Author Janine Deselaers

is a research assistant with DW Akademie's Educational Programs. She is part of the IMS team that supports the German-Turkish Master's program from Bonn and in Istanbul.



© Christoph Schmidt

## Media training

# Overcoming stage fright and the jitters



**How do you keep an audience riveted during your talk?  
How do you convey complex information in a way everyone can understand?  
And what do you do when you suddenly draw a blank? United Nations volunteers  
learned how to overcome stage fright and appear confident at a  
DW Akademie workshop on media training.**

Moses Zangar knows what it's like to feel nervous when speaking in front of an audience. But now he's figured out how to work with the inevitable jitters. At a DW Akademie media training workshop held in Bonn, Zangar learned how good preparation and breathing exercises can help speakers overcome anxiety. "The most important thing is to feel confident," says the 43 year old from Liberia. "If you're nervous you can't get information across the way you were hoping to."

Zangar is one of more than 6,000 United Nations Volunteers (UNV) worldwide. The goal of the volunteer service is to support the achievement of development goals in more than 130 countries around the world. At the first "UNV Partnership Forum," a networking event held in Bonn in the fall of 2014, Zangar and seven other volunteers were each asked to give a "Blue Room Talk" where they would report on their experiences as volunteers in front of an audience of more than 100 international guests.

Few people feel at ease when speaking in public. That's why DW Akademie and the UN offered an intensive media training workshop to the eight participants from Cambodia, China, Egypt, Great Britain, India, Ireland, Liberia and Spain. "Each volunteer had an exciting story to tell," says DW Akademie project manager and trainer, Merjam Wakili. The speakers all had different

reasons for getting involved in areas such as education, health care or voter turnout. "The challenge was to get up on a big stage and confidently tell their stories in just five minutes," she adds.

Wakili only had one day in Bonn to prepare the eight speakers. She had, however, spoken with each of them several times before over Skype to work out their individual strengths and weaknesses. When they arrived in Bonn, Wakili coached them in front of cameras, giving them tips and helping them fine-tune their presentations.

The volunteers learned there is more to a good presentation than just natural talent. Personality plays a role, as do strong presentation skills. "But presenters often try to cram everything they know into just one statement," Wakili explains. "In doing this, they can't get a clear, core message across."

As a trained journalist, Moses Zangar is used to asking questions. But taking center stage himself was a new experience. "I never address the public or speak at public events," he admits, but says that the media training helped take the edge off the experience for him and the seven other UN volunteers.

Zangar opened his Blue Room Talk with a confident, powerful statement: "The volunteer service is the best thing that's ever happened to me." He continued by telling the audience about

Photos left

Left Networking event in Bonn for volunteers

Center Moses Zangar, United Nations Volunteer

Right Recording the "Blue Room Talks"

© Friederike Rohmann

how his UNV work had brought him to Sudan, recounting his story in a manner that was calm, but expressed his underlying passion. At the end of the talk, Zanger and the seven others got a standing ovation as well as requests for them to speak about their experiences at future events.

Many of the participants at DW Akademie's media training workshops have found that professional coaching has helped advance their careers. DW Akademie began working with a number of organizations in 2006, including United Nations organizations such as UNV, the UN Development Program and the UN Convention Framework on Climate Change. In addition to giving workshops focusing on interviews, statements or press releases, DW Akademie also offers coaching for top managers and executives.

For Jennifer Stapper, who heads the communications department at UNV, DW Akademie coaching for the Blue Room Talks was crucial to ensure that the speeches were a success. "For many of our staff, the training highlights the fact that they have a tendency to overuse UN jargon," she says.

Daniela Wiesler enjoys hearing feedback like this. She set up DW Akademie's Media Training program in 2005 and since then has developed and conducted numerous workshops. She thinks it's very important to work with the United Nations and other NGOs. "If we can help people in these sectors communicate more effectively, more people will know about their work," says Wiesler. "That's especially important in areas where the public needs to be more aware of what the staff are working on and why," she says. The successful cooperation between DW Akademie and the United Nations is set to continue. An official agreement will soon be drawn up for a new, long-term partnership program.

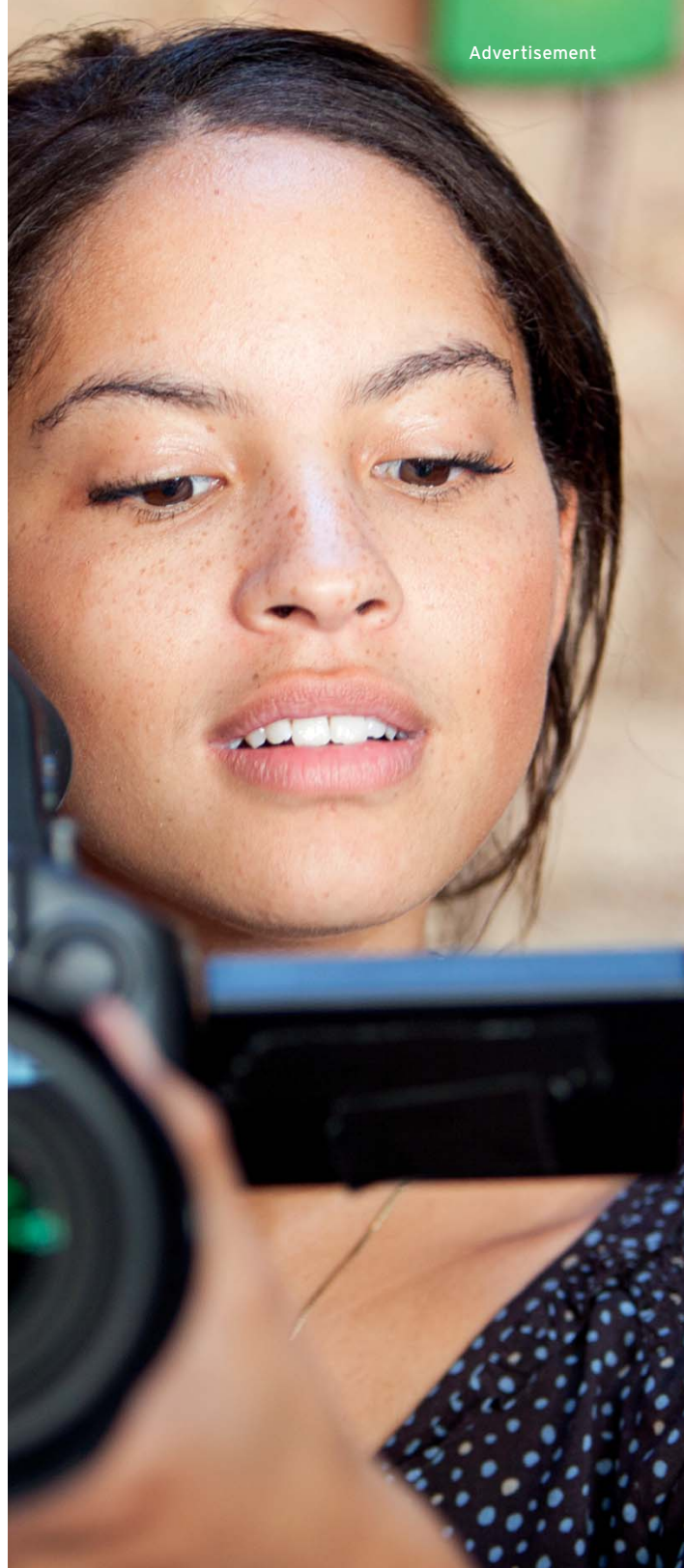
Moses Zangar from Liberia is now working with the UN Development Program in Zambia and says he'll continue to benefit from the coaching he received from DW Akademie. "I'm a communications officer now and can't wait to apply everything I have learned," he says.

Author **Jeanette Seiffert**

is a DW Akademie trainer and project manager and coordinates media training workshops for organizations including the United Nations. She also works as a radio and online journalist for public broadcasters.



© DW Akademie



## Media training That essential first impression

If you represent a company or institution, you are in the spotlight. Whether giving interviews or presentations, or hosting events, it's essential to know how to deal professionally with the media. Learn more with DW Akademie's custom media training.

### Contact

T +49. 228. 429-3505  
mediatraining.akademie@dw.com  
dw.com/mediatraining



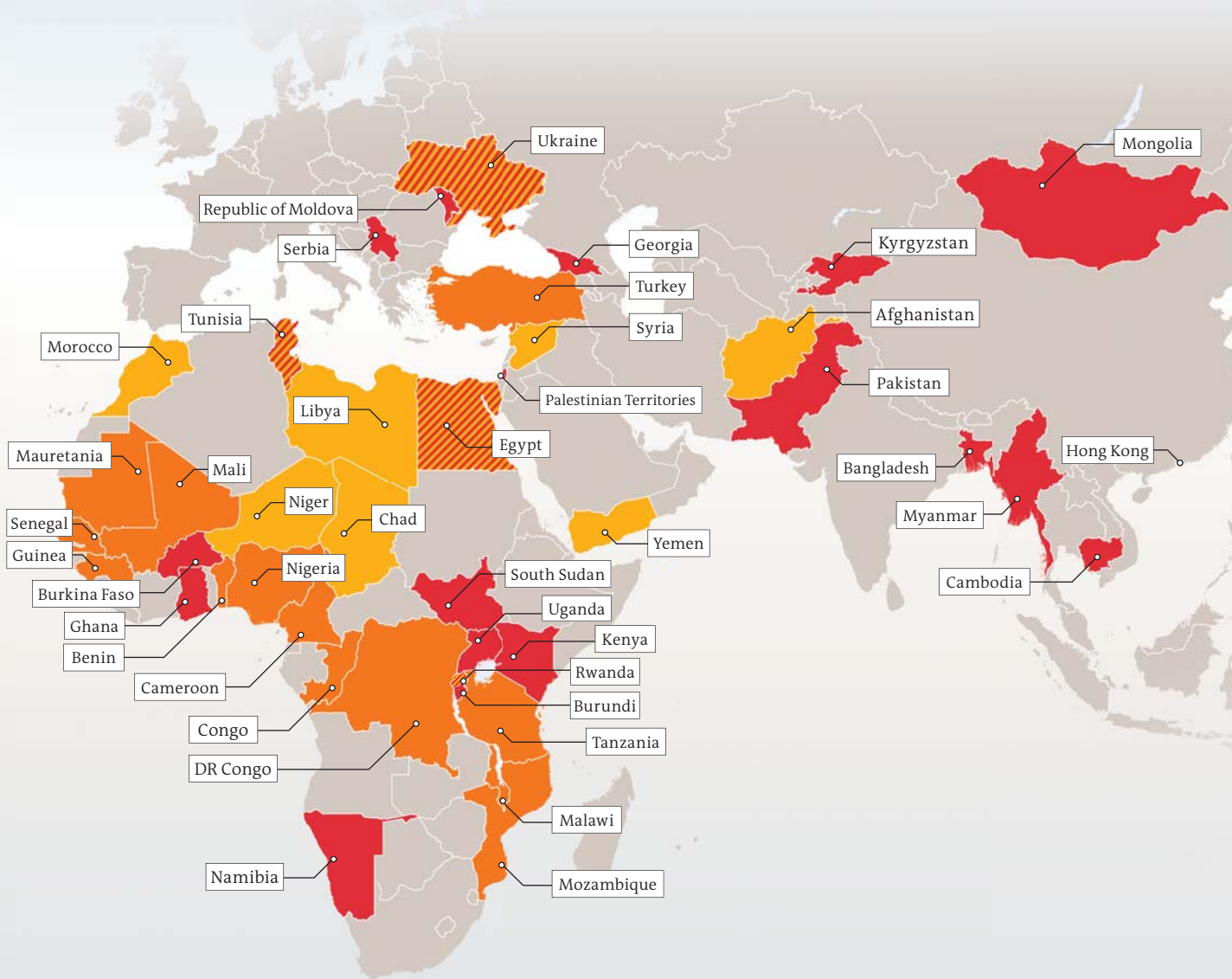
# Global networks, global projects

DW Akademie is active in almost 50 countries. With support from our media experts, consultants and trainers our long-term projects focus on developing free and independent media landscapes.



To achieve its mission, DW Akademie is connected to more than 300 partners throughout the world. They include media companies, radio and TV stations, community media, government ministries, international organizations, press councils, journalist associations, educational institutions and journalism faculties. Our projects are not just for media makers

but for media consumers as well, and together we work toward strengthening the human right to freedom of expression and access to information. Our activities are funded by Germany's Federal Ministry for Economic Cooperation and Development (BMZ), the Federal Foreign Office (AA), the European Union (EU) and other partners.



As of May 2015



# Our work in numbers

## Media development

At **3,623 meters** above sea level, the neighborhood of Sopocachi in La Paz, Bolivia is DW Akademie's highest training location. Working at this altitude is a real challenge for DW Akademie colleagues, but it also shows just how dedicated they are in carrying out our projects and programs. Worldwide, some **200 experts** are involved in training and supporting our project partners in tackling a variety of challenging issues such as securing long-term financing for local radio stations, training up-and-coming journalists and establishing public service media. Other challenges include informing members of minority groups about their rights and ensuring that large media companies and small community media groups are able to successfully navigate with digital transformation. To help find solutions to these and other issues, DW Akademie has a large and growing pool of journalism trainers and media consultants whose expertise is constantly being broadened and honed.

## Degree program

To date, **76 graduates** have successfully completed the International Media Studies Master's program, a joint project with the University of Bonn and the Bonn-Rhein-Sieg University of Applied Sciences. The two-year program got underway in 2009 and accepts up to 30 students every year. It is designed for up-and-coming journalists, communications professionals and media managers from developing countries and emerging economies. So far graduates have come from **36 nations**. The demand for this unique mix of journalism, communications studies, and media management and development points to its success. In November 2014, DW Akademie and its partners launched the International Media Studies Master's Program in cooperation with the University of Istanbul.

200 Experts

3,623 Meters

700 Applicants

12 Spots

295 Pages

5 Rankings

8,000 Audios and videos

500,000 Facebook fans

4,800 Practice interviews

10 Years

36 Nations

76 Graduates



## Traineeship

**700 up-and-coming journalists** applied for the new, bilingual Deutsche Welle traineeship that got underway in May 2015. Of those, only **12** were selected for the much-coveted program. The new trainees are fluent in both German and English and receive intensive cross-media training in international TV, online and radio reporting. The 18-month traineeship includes internships in DW's own language departments, DW Akademie, DW's foreign bureaus, and as part of a new partnership, four weeks of hands-on experience at the political and cultural desks of the public radio station Deutschlandradio.

## Learn German

With a total of **8,000 audio recordings and videos** available on our website, anyone with an itch to learn German can access enough innovative material to cover 60 whole days. German enthusiasts can click on everything from slow-read newscasts and the telenovela "Jojo sucht das Glück", to Facebook and Twitter communities, and live workshops with the German hip-hop band EINSHOCH6. The lessons are free of charge and extremely popular: **500,000 Facebook fans** follow the daily grammar and vocabulary exercises, and every month more than six million people access the online language courses.

## Research

The **5** best-known media freedom **rankings** are critically examined in the publication "Media Freedom Indices: What They Tell Us – And What They Don't." This study is part of the Edition DW Akademie series and analyzes the methodologies used to compile different media freedom rankings. It also looks at issues including the organizations behind the listings, their specific goals and the way they compile their data. DW Akademie also regularly publishes discussion and briefing papers on media development and research. The second publication in this series offers an extensive study comprising **295 pages**. The analysis "In the Service of the Public" examines the transformation of former state broadcasters into public service broadcasters. The study provides an overview of developments in 12 countries ranging from Afghanistan to Serbia.

## Media training

In the **10 years** since DW Akademie's media training workshops got underway in 2005, participants have taken part in **4,800 practice interviews**. These workshops use interviews, statements and event moderation exercises that put participants in front of cameras and give them the practice and feedback they need to become real professionals. The training attracts skilled personnel and executives from the world of politics, business and civil society who need to successfully interact with the media and public. In many countries where DW Akademie is active, media training plays an important complementary role to media development. That's because diverse and transparent media landscapes can only develop if those responsible in institutions and associations are able to clearly communicate information, viewpoints and approaches.

Edition DW Akademie series



**Media Freedom Indices.**  
What They Tell Us –  
And What They Don't  
#01/2014



**In the Service of the Public.**  
Functions and Transformation of  
Media in Developing Countries  
#02/2014

Briefing Paper



**Content Analysis: Measuring the  
Success of Journalism Capacity Building**  
2014

Edition International Media Studies series

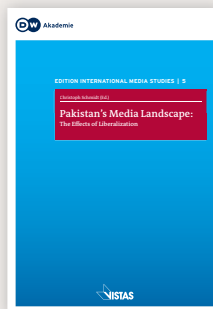
**Volume 1**  
**Handbuch:**  
**International Media Studies**  
*(Handbook in German only)*

**Volume 2**  
**Russland:**  
**Medien zwischen Staatslenkung  
und Kommerzialisierung**  
*(German and English contributions)*

**Volume 3**  
**Türkei:**  
**Medienordnung auf dem Weg  
nach Europa?**  
*(German and English contributions)*



**Volume 4**  
**The Arab World: The Role  
of Media in the Arab World's  
Transformation Process**



**Volume 5**  
**Pakistan's Media Landscape:  
The Effects of Liberalization**



**Volume 6**  
**Kenya's Media Landscape:  
A Success Story with Serious  
Structural Challenges**

For downloads and additional publications: [dw.com/dwakademie/publications](http://dw.com/dwakademie/publications)



**#mediadev**  
DW Akademie online platform on media development,  
digital transformation and freedom of expression  
[dw.com/mediadev](http://dw.com/mediadev)



**Media Freedom Navigator**  
Analysis and strategy of media freedom rankings  
[akademie.dw.com/navigator](http://akademie.dw.com/navigator)

## FUNDERS AND STRATEGIC PARTNERS

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**KFW**



## IMPRINT

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**PUBLISHER**  
Deutsche Welle  
DW Akademie  
53110 Bonn  
Germany

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Deutsche Welle  
Programming / Design

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**PRINTED**  
June 2015

*The cover shows a woman at a market in Bamako, Mali.  
© Florian Kroker*

**EVERYONE  
HAS THE  
RIGHT**

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