

the PEACE JOURNALIST

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Absorbing wisdom from Nobel Peace Prize winner

Maria Ressa

the PEACE JOURNALIST

Cover Photo by East-West Center

The Peace Journalist is a semi-annual publication of the Center for Global Peace Journalism at Park University in Parkville, Missouri. The Peace Journalist is dedicated to disseminating news and information for teachers, students, and practitioners of PJ.

Submissions are welcome from all. We are seeking shorter submissions (300-500 words) detailing peace journalism projects, classes, proposals, etc. We also welcome longer submissions (800-1200 words) about peace or conflict sensitive journalism projects or programs, as well as academic works from the field. We do NOT seek general submissions about peace projects, but are instead focused only on articles with a strong media angle.

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What is Peace Journalism?

Peace Journalism is when editors and reporters make choices that improve the prospects for peace. These choices, including how to frame stories and carefully choosing which words are used, create an atmosphere conducive to peace and supportive of peace initiatives and peacemakers, without compromising the basic principles of good journalism. (Adapted from Lynch/McGoldrick, *Peace Journalism*). Peace Journalism gives peacemakers a voice while making peace initiatives and non-violent solutions more visible and viable.

A number of valuable peace journalism resources, including back issues of *The Peace Journalist* can be found at www.park.edu/peacecenter.

Center for Global Peace Journalism

The Center for Global Peace Journalism works with journalists, academics, and students worldwide to improve reporting about conflicts, societal unrest, reconciliation, solutions, and peace. Through its courses, workshops, lectures, this magazine, blog, and other resources, the Center encourages media to reject sensational and inflammatory reporting, and produce counter-narratives that offer a more nuanced view of those who are marginalized—ethnic/racial/religious minorities, women, youth, LGBTQ individuals, and migrants.

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I've been privileged to work on dozens of peace journalism projects in 28 countries face-to-face, and another 15 or so via Zoom. Of all these projects, none has been as gratifying to me as my work on a cross border reporting project that brought together Pakistani and Indian journalists. We

recently met in Nepal for a workshop. (See pg. 7).

Editor's Notebook

It was inspiring to see these supposed enemies working together as professional journalists while developing friendships in the process. The Indians and Pakistanis are teaming up to report

stories of mutual interest on the environment, agriculture, health, and business. They'll be publishing these jointly reported stories this fall in media across South Asia and, we hope, worldwide.

Cross border, boundary-busting collaborations are the very essence of peace journalism. PJ, after all, seeks to reduce tensions through eliminating inflammatory and demonizing language, and rejecting "us vs. them" narratives. I have been inspired to continue developing projects with a cross boundary reporting theme. There is no better way to plant the seeds of peace than through this type of people-to-people contact and collaboration. **-Steven Youngblood**

Contributors

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At the East West Center International Media Conference in June, panelists from India and Pakistan discuss their cross border reporting project. (Photo by East-West Center)



EWC conference spotlights media trust

Participants reflect on panels, partnerships, Hawaii

The 2022 East-West Center (EWC) International Media Conference ‘Connecting in a Zero Trust World’ was held in Honolulu, Hawaii June 26-30. It featured 40 speakers from throughout the Asia-Pacific region, including six journalists from India and Pakistan who have been participating in a cross border reporting project (see pg. 7) sponsored by the East West Center. Participants from 35 Asia-Pacific countries attended. Below are reflections about the conference from two participants.

Reflections:
Lubna Jerar Naqvi, Pakistan

Meeting people from other countries helps you to understand their cultures – not only the differences but also the similarities with your culture and country.

The 2022 East-West Center International Media Conference ‘Connecting in a Zero Trust World’ was a congregation of journalists, scholars, activists, authors, digital experts, and policy-makers who interacted with each other for almost a week.

Several panel discussions were organized that covered some extremely

interesting topics. My colleague Pratyush Rajan (from India) and I (from Pakistan) were also speakers on different panels including the East-West Center media program “Reporting on Cross-Border Issues of Mutual Concern” for Indian and Pakistani journalists.

Other panelists included Safina Nabi, Independent Multimedia Journalist from Srinagar, Jammu, & Kashmir, India; Khuldune Shahid, Pakistan Correspondent, The Diplomat from Lahore, Pakistan; Disha Shetty, Staff Reporter, The Fuller Project from Pune, India. The panel was moderated by Steven Youngblood, Founding Director, Center for Global Peace Journalism, Park University (Parkville, Missouri, USA).

The panel spoke about the similarities between Pakistan and India - neighboring countries and ‘traditional rivals’ in Asia. Journalists from both countries spoke about the Reporting on Cross-Border Issues of Mutual Concern fellowship and the collaborations they did with colleagues from across the border.

They also spoke about the website they helped create for this fellowship. Cross-border stories by fellows from Pakistan and India are uploaded on

this website (journalistsforchange.org). They also created a WhatsApp group which has kept them connected for the past two years.

The panelists agreed that the cross border reporting fellowship helped them to grow as journalists and understand concerns from colleagues from across the border.

The best part of this fellowship was that it allowed journalists a peek into their neighboring country and learning how to write balanced pieces on mutual topics in a region where emotions run high.

Apart from the Cross-border panel, these fellows were also on other panels including ‘Global Challenges Facing Women Journalists’; ‘Combating Misinformation’; ‘Does America Still Matter for Asia?; Views on US Influence from Senior Regional Journalists’; ‘Journalism in a State of Emergency’ and ‘Best Practices in Climate Reporting’.

The main event was amazing. But events held on the sidelines of the conference allowed people to meet

Continued on next page

EWC from Pg 4

informally. People with diverse backgrounds were present, including the humble and brave Maria Ressa, Nobel Peace Prize laureate 2021 and CEO of Rappler and a journalist from the Pacific Islands, who was also a priestess. Who would have thought?

The media conference was spread over almost a week, and was a constant flow of information, communication, and bonding.

One thing that kept hitting me throughout the conference was that although we were all from different backgrounds, there were a lot of similarities as well.

I thoroughly enjoyed interacting with people, especially journalists who are good listeners, but they are even better storytellers. It was mesmerizing to hear their stories of how the media in their country or region face pressure and fend off attacks.

Some of the stories hit home about what journalists do to push back against forces trying to silence them. It was a cultural déjà vu. Journalists from Asia, the Pacific Islands, the Americas, Australia, Africa, and Europe all seemed to live similar lives. It was clear we are in a world where free space is fast shrinking but there are people pushing back.

As if there weren’t enough issues, the digital and social media platforms have only added another layer for journalists to worry about. On one hand, the cyber world has connected people, it has amplified the frequency and impact of the content shared online. Journalists know the cyber world is another frontier to struggle to preserve one’s right to speech and free media.

And more and more journalists are encountering problems like cyber harassment, cyberbullying, doxing,

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Star-struck professor meets Nobel Prize winner

You never know when you’ll run into a Nobel Peace Prize winner.

I met Maria Ressa, the 2021 recipient from Rappler media in the Philippines, during a reception at the East West Center International Media Conference in Honolulu in late June. We chatted for a few minutes about journalism, and life.

We talked first about her fellow peace prize recipient Dmitry Muratov, a journalist under siege in Russia. Ressa said she’s in touch with Muratov. His family has left Russia, but he remains, despite the threats. I could tell she’s worried about her colleague. I asked if the peace prize protects her and Muratov, or if it makes them a target. She replied that its impact is a little of both. She said it makes her a bigger target (as evidenced by the 7 charges currently filed against her in the Philippines), but that the prize gives her a higher profile and a more visible platform.

Ressa’s intellect, insightfulness, and humility that was evident during our chat was on display the next day at her keynote address to the conference.

The keynote’s headline was Ressa’s announcement that Rappler had just received a shut down order from the government. She said Rappler will appeal, noting that the order demonstrates that “the rule of law has been bent to the point that it’s breaking” in the Philippines.

Ressa went on to detail the avalanche of online hate directed at her because of Rappler’s critical reporting of the Duterte regime and because of her elevated profile. At its peak, 90 hate messages per hour were directed at Ressa, including threats of bodily harm. She defiantly said, “You don’t want the threat to rule (your) world...Embrace your fear!”

She noted that her online experience is not atypical since 73% of female journalists experience online hate.

So, what can be done to combat what Ressa calls the “toxic sludge” of online hate and misinformation?

She recommends a “whole society” approach to address social media toxicity. This approach involves education, establishing legal frameworks, fact checking, and facilitating collaboration on the topic among media, academic, civil society, religious institutions, and businesses.



Ressa concluded her keynote with the question, “What will you sacrifice for the truth?” It’s a vital question for everyone, but especially for journalists.

I’m old and possibly jaded (or, possibly old and definitely jaded). Even so, Ressa quickly won me over. I hope our paths cross again.

--Steven Youngblood



At a pre-conference reception in Hawaii with a Korean colleague (left) and Nobel Peace Prize winner Maria Ressa.

sexual harassment, and fake content. This has increased their responsibility to produce authentic and verified content.

In such a situation it was interesting that the conference participants got a chance to interact with Nathaniel Gleicher, Head of Security Policy for Meta. This was a very interesting session especially since Facebook is a popular social media platform among journalists, media personnel, and content creators. But with the benefits comes the downside – increased attacks.

Overall, the conference was a learning experience for me and helped me broaden my experience and added to my skills as a journalist.

Reflections:
Pratyush Ranjan, India

The International Media Conference 2022 in Honolulu, Hawai'i was a great get-together of journalists from across the world. What a beautiful place! During my stay here from June 25 to July 1, I felt very close to nature, which is in its purest form here. All thanks to the East-West Center for inviting me as a panelist to the International Media Conference (IMC).

I got a lifetime opportunity to attend the IMC 2022 and meet journalists from the US, Asia, and Pacific, to listen to their expert views on the critical issues in the region and common challenges and trends in media. All the sessions had a series of exceptional keynote speakers and panelists with in-depth subject knowledge. The best part of the conference was that it also offered workshops and the opportunities to network with international journalists and media professionals.

At the IMC 2022, I was part of the EWC program "Reporting on Cross-Border Issues of Mutual Concern." It's an ongoing project started by the East-West Center to cover topics like economy/trade, water and environ-



Indian journalist Disha Shetty discusses her experience collaborating with Pakistani colleagues during a panel at the EWC International Media Conference in Honolulu. (Photo by East-West Center)

ment, agriculture, and health.

I attended the conference as the panelist/speaker with my fellow journalists from India and Pakistan in the first session titled "Connecting through Cross-Border Collaboration." The session was moderated by peace journalism project mentor Steven Youngblood. It was a fantastic experience as all the panelists opened their hearts and discussed such an important topic with a great sense of urgency and of responsibility towards society. The lively audience also participated in the panel discussion with many questions, and all the panelists answered all the questions with their in-depth expertise and experience.

To me, as a participant in the project since 2019, it has been beneficial to change my mindset while speaking with journalists from Pakistan on different issues related to the common man. As I said during the session, we need to focus on the topics related to the life and economy of a common family and empower them with the information they need to live good, safe, and healthy lives with great opportunities to learn and grow personally and professionally. The journalism fraternity should follow the principles

of peace journalism and focus on finding peaceful solutions to the fundamental problems of the people living in the border areas. Focusing on real issues and helping the needy with the correct information can only help them be empowered citizens.

Another session I attended as the panelist speaker was on the important topic Combating Misinformation with journalists from the USA, Fiji, Pakistan, Taiwan, and Indonesia. Philippa McDonald (Former Senior News Reporter, Australian Broadcasting Corporation) was the session moderator. The panelists took many questions from the audience on how to identify and debunk misinformation. I talked about my exclusive talk show in which more than 25 top medical experts from India took part, shared verified information, and answered all the questions on social media platforms on Covid-19.

Participating in the IMC 2022 became special because of one more reason when I met Maria Ressa (Nobel Peace Prize winner 2021). Overall, it was an excellent opportunity to meet many friends in-person for the first time, and grow a professional network with brilliant journalism minds worldwide.

The East West Center (EWC) sponsored project "Reporting on Cross-Border Issues of Mutual Concern" brought together over 60 Pakistani and Indian journalists for a workshop in Kathmandu, Nepal in September.

The selected journalists from both countries were divided in four thematic groups : environment, agriculture and water management, health, and business/economy. The workshop started on 5th September with great enthusiasm among participants. The first day at Hotel Himalaya in Kathmandu was bustling with energy. At the opening session, Susan Kreifels, EWC Media Program Manager, welcomed the participants to the workshop. She discussed the importance of the program which aims to highlight commonalities and issues concerning both nations.

One participant, Sukrut Karandikar from Pune, Maharashtra, India, said, "I was eager to take part in the workshop in Nepal only because Pakistani journalists were going to meet there. Pakistanis are no different from us in terms of color, food, lifestyle, culture, language (and even religion until a few centuries ago)."

Workshop leaders introduced themselves and the groups they were leading, including Sara Shipley Hiles, Associate Professor, Missouri School of Journalism (environment); Erin Jordan, Investigative Journalist, The Gazette, Iowa (agriculture and water management); Steve Rice, Professor Emeritus, Missouri School of Journalism, (multimedia), Randy Smith, Donald W. Reynolds Endowed Chair in Business Journalism, Missouri School of Journalism, (economy and trade); Laura Ungar, Global Health Reporter, The Associated Press (health); and Steven Youngblood, Founding Director, Center for Global Peace Journalism, Park University, Missouri (peace journalism).



(L)-Cross border reporters visit a school impacted by climate-change fueled urban flooding. (R)-Nepali journalist Kunda Dixit discusses the impact of war on everyday citizens and his book, "A People War." (Photo by Steve Rice)

Cross border project meets in Kathmandu

Indian, Pakistani journalists convene for workshop, planning

The first plenary session on the "Importance and Challenges of Cross-Border Media Collaboration in South Asia" was presented by Nepal's Himal Media cofounder, Kanak Mani Dixit. Dixit highlighted the importance of peace in South Asia as both India and Pakistan continue to face tremendous problems because of poverty and economic issues.

"India and Pakistan are part of two great civilizations, Indus and Ganga Jumna, have a shared history and can have a shared future, and the journalists, who are the gatekeepers have the responsibility to make this happen," opined Dixit. He said the Taj Mahal and Mohenjo Daro should be the common heritage of both Indian and Pakistanis as it has never been a Hindu or a Muslim heritage.

He said that media can play a positive role in bringing the two states closer. He said the region can only achieve economic growth and social justice if ultra-nationalism and state power diverts its resources for human development by both nations.

Trainer Steve Rice then held a class on multimedia, and taught participating journalists regarding basic principles of multimedia stories, camera techniques, and how to edit shots.

The next day, trainer Steven Youngblood lead a discussion about how peace journalism principles can be applied to the four reporting subject areas. Ashwini Shrivastava, working with *Press Trust of India* as Assistant Editor, said, "The program has been a very wonderful event. Steven's workshop on peace journalism was a learning experience. It guided me how peace journalism can be used in day

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to day reporting. The peace journalism principles are so timely and necessary for journalists across the globe. I intend to encourage my fellow journalists back home to use peace journalism principles in their daily work.”

The workshop also featured a presentation by Nepalese journalism legend Kunda Dixit, brother of Kanak Dixit. He discussed his peace journalism project, which consisted of three books and a documentary film chronicling the Nepalese civil war (1996-2006). The project was centered around a photo book, “A People War,” that featured most prominently the impact of the war on everyday citizens—a hallmark of peace journalism. Dixit said the book was necessary since “the media has an important role, especially when the State tries to bury the conflict.”

Sri Lankan journalist Dilrukshi Handunnetti also made a fascinating presentation at the workshop on disinformation. Her discussion featured a peace journalism-oriented presentation on story framing, and the tendency to tell stories in the region only through the frame, or lens, of the India-Pakistan conflict.

The aim of the workshop was well-achieved, as the cross-border workshop brought together journalists from various backgrounds, groomed their reporting skills, taught about solutions and peace journalism. The thematic workshop groups analyzed problems/issues and resolved to report with an aim to seek resolution and improve the situation for citizens of both India and Pakistan.

Pakistani journalist Attiq Ahmad Sadozai said, “It was an amazing experience to attend the cross-border event. Through this week-long series of workshops, I learned many things about working in collaboration, cross-border story ideas, peace journalism, agriculture and water management, and many other things, but the best part of this event was to meet journalist fellows from India and Indian-administered Kashmir. I hope this event will bring closer both countries and will help the peace process on the sub-continent.”

Safina Nabi, an independent multimedia journalist, observed, “It was an overwhelming and surreal feeling to be part of a diverse group from India and Pakistan. The one biggest realization is that we had more similarities than differences especially in facing challenges, be it the climate emergency, gender equity, or the economic crisis. I was also amazed by how people from both the countries hope we should resolve the political problems for the greater cause of common people.”

Priyadarshini Sen, an independent journalist from India, said, “The program presented an amazing opportunity



Indian and Pakistani journalists interview local climate change expert Madhukar Upadhyya at an elementary school near the Kathmandu airport during the cross border workshop.

to share ideas and deep-dive on issues that matter in our world today. Cross-border collaborations help break prejudices, allow deeper understanding of people and cultures, and also bring people closer in a divided world.”

The workshop also turned out to be a platform for the reporters to collaborate on reporting projects, which are instrumental for both countries. By interacting and reporting such stories on multiple platforms, they can pave the way for peace-building efforts to have an impact.

Indian journalist Athar Parvaiz noted, “The workshop provided a very good platform for teaming up with journalists on either side of the border to work on issues facing both countries. I have no doubt in my mind that the workshop has laid a foundation for effective and meaningful cross-border journalistic collaboration.”

The trainers were also impressed with the workshop.

Randy Smith said, “The most important legacy of the gathering is the lifelong relationships formed by journalists from Pakistan and India. Those relationships will translate into fact based reporting on issues important to the future of both countries. Good journalism can and should play a positive and constructive role as everyone wrestles with the complexities of climate, health, trade and food.”

Sara Shipley Hiles, who led the environment group, stated, “Environmental issues don’t stop at borders. Air, water, pollution, and animals move freely. Journalists need to know how to cover issues as big as the world, and the best way to do that is by collaborating. I really enjoyed working with my team of Indian and Pakistani journalists. I’m impressed with their talent and dedication and can’t wait to see what stories they create together.”

-Faiz Paracha

Study: What does ‘peace’ mean on Twitter?

“At least, the word peace is not forbidden yet,” said a British correspondent covering the war in Ukraine at the beginning of March 2022, to end their coverage of the new conflict at the heart of Europe. Who could possibly claim to be against peace? Even politicians who advocate occupation and fight wars of aggression nevertheless use the word “peace.”

Once again, the word “peace” has a variety of undefined meanings. Advancing peace journalism entails unpacking the role of journalism in shaping such ambiguous meanings across multiple platforms.

Elsewhere I have claimed that conceptions of peace based on diplomacy and covered by traditional media may provide a favourable environment for the rejection of constructive peace. This tends to happen when diplomacy-led ideas of peace are not followed by improvements in the prospects of those experiencing violence.

In the Israeli-Palestinian case, the diplomatic peace discourses of the early 1990s paved the way for the rise of long-term exclusionary views. This was due to a variety of factors, but by avoiding clarity regarding the ultimate meaning of peace and emphasizing Israeli expectations, some mainstream news media also played a significant role. The mechanisms of this journalistic role are explained in my previous research, in particular the book about the role of mainstream journalism in the Israeli/Palestinian Oslo peace process (Tiripelli 2016), and my newest publication about the representation of the Oslo peace agreement in *The New York Times* (Tiripelli 2022).

In a new research project that I am developing in collaboration with Dr. Simon Goodman at De Montfort University, I am examining the underlying meanings of “peace” on Twitter.

The aim of this new study is to start measuring the evolution of the peace discourse in the 30 years following the Israeli-Palestinian peace agreement, and consider how the role of journalism in shaping peace discourses may have changed in the digital context.

The social media era has brought society into a fully developed postmodern dimension, marked by the crumbling of traditional ideological structures and the rise of new ideas that, unlike 30 years ago, anyone could express without mediation. While this greater circulation of free viewpoints could be seen as a precursor to better chances for conflict transformation, digital postmodernity has manifested itself as an ongoing effort to affirm what is true and what is false. Too often online social life is a collective exercise in which individuals defend their views against each other, while at the macro level these views still converge into two opposite discourses. The optimistic analyses of the digital society from the early 2000s predicted the beginning of an era of unstructured diversity, citizen journalism, and a convergent multiplicity of voices (Bruns, Jenkins, or Shirky), but this has shown to be an era of polarisation, based on anti-social ideologies.

This twisted manifestation of the age of multiple perspectives further nurtures exclusionary views, limiting opportunities for the transformation of intractable conflicts but also for peaceful progress and fairer communities. New narratives have merged the aspirations for freedom and justice of one community with the oppression of another, making it more difficult for alternative views to become visible and legitimised. For example, the view that criticism of Israeli measures against the Palestinians is a threat to the Jewish people has gained more legitimacy.

Our current research project analy-

ses interactions between journalists, activists, and members of the public discussing peace in Israel/Palestine on Twitter, from a dataset collected in 2019. We focus our attention on the way each of these actors frame the meaning of peace, and the lack thereof, and on who they consider to be responsible for this lack of peace.

Our initial findings have confirmed that the two main approaches to the meaning of peace, namely the two-state and the one-state solutions, are still debated. However, most of the meanings of peace we examined were either generic ideas of peace, or even rejections of peace. In other words, a considerable part of Twitter users involved in the debate consider peace to be impossible, and sometimes also unwelcome. This provides new evidence for the claim that, over the past 30 years, it has been much more difficult to understand peace as a just outcome that could safeguard the rights of both Israelis and Palestinians.

Finally, our analysis shows that the journalistic field has changed significantly. It is now acceptable for some media watchdog organisations and journalists to have a strong political bias against inclusive ideas of peace, and to support exclusionary views about Israelis or Palestinians. Hence it appears that alternative journalism, which was born to counter dominant narratives of the powerful, can be a new means to maintain unjust relations in the fluid digital space.

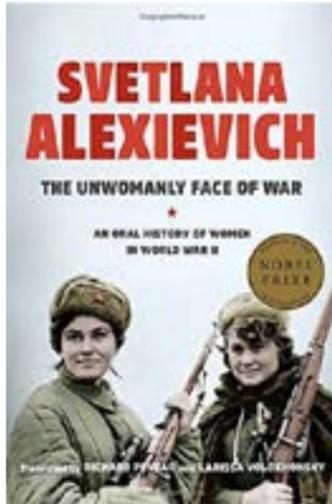
All this is not completely new. Peace has always been exploited politically, and some journalism – especially war journalism – has always supported the status quo. What is new, and worrying, is the elusive nature of the meaning of peace in public debate, and the dangerous lack of deontological anchoring of new journalism forms.

-Giuliana Tiripelli

Ukraine war coverage marginalizes women

Men are also victims of hypermasculine stereotypes

“The Unwomanly Face of War” is the title of the book by Belarusian Svetlana Alexievich, published in 1985, a product of thousands of hours of interviews with women who served in the Soviet Army during World War II. Svetlana Alexievich spoke to women who worked in every possible role in the war including snipers, nurses, pilots, tank drivers, foot soldiers, surgeons and partisans.



She said, “Everything we know about war we know with a man’s voice,” and, “I wanted to write a history of that war. A women’s history.”

While it may come as no surprise that women’s stories and perspectives from this time were neglected, one would have thought that by 2022 we would have reached a certain level of gender equality where we would document events in a more inclusive way. That does not seem to be the case, at least not in international media’s coverage of conflicts. In February, Russia invaded Ukraine, and international media have taken on the unfortunate role in promoting hyper masculine war narratives, gender stereotypes and manifestations of racism.

The current war in Ukraine has three key leaders, each of whom uses a different approach to the current situation. But what do Zelensky, Putin, and Biden all have in common? They are men – political leaders who represent very different versions of masculinity.

Women, on the other hand, are not represented among the top political leaders and constitute only 23 percent of the total experts, protagonists or sources quoted in global digital news about the war in Ukraine, according to an analysis of the GDELT news monitoring database. This does not diverge much from the Global Media



Monitoring Project (GMMP) data, which has shown that news paints a picture of a world in which women are virtually invisible. Women are dramatically under-represented in the news, with only 24 percent of them serving as news subjects and sources.

Monitoring Project (GMMP) data, which has shown that news paints a picture of a world in which women are virtually invisible. Women are dramatically under-represented in the news, with only 24 percent of them serving as news subjects and sources.

When women are portrayed, they are often portrayed only as victims or bystanders and rarely speak for themselves. The image of a bloody pregnant woman from Ukraine and her unborn child is only one of many examples of viral news stories dictating an overall narrative of women’s victimization. While these stories are critical and deserve to be heard as they ultimately are documentation of human rights abuses, it is important to consider how they are being told, the involvement of the subject and the angle. The stories about women fleeing with their families are not necessarily only stories about victims, but also about women being active agents of their families, their communities and their nations, bringing them from fragility to stability. And women are not only seeking refuge. As a matter of fact, women form around 15 percent of total military personnel in Ukraine, many of whom are serving on the frontlines. Not to mention the courageous women reporters who choose to stay in Ukraine to provide vital information from the hotspots. Their stories are rarely heard.

Men are also victims of the war and hypermasculine stereotypes they are supposed to live up to. The majority of the military force are men, and if you are a man in the age range of 18–60, you are not able to leave Ukraine, according to the law during wartime. The point of this text is not that women are more affected than men. The point is that women are affected differently because of gendered dynamics and other grounds of discrimination.

The latest reports of rape highlight women and girls in conflicts being particularly vulnerable to sexual and gender-based violence. The United Nations has now demanded an independent investigation into rape and sexual violence in Ukraine, after allegations Russian troops committed such crimes during the continuing invasion of the neighbouring country. The discrimination is also intersectional in its nature with reports of discrimination against people from the LGBTQIA+ community, such as transgen-

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Ukraine

from Pg 10

der women being stopped at the borders, not being able to leave Ukraine. Other amplified gendered dynamics stem from the loss of access to healthcare, education, food, water and sanitation.

“The international media have...promoted hyper-masculine war narratives and gender stereotypes.”

While the data, brief testimonials and UN reports are published, the stories from the individuals behind the statistics are seldom heard.

Journalists must actively reach out to individuals and carefully craft these stories.

Women of colour have been giving testimonies of racism and hostility from the Ukrainian military when trying to flee, and at the border people have been divided into two groups: those who were white and those who were not. The international news coverage is also often, simply stated, racist. One example is the quote in international media, from CBS News senior foreign correspondent Charlie D’Agata, that Ukraine “isn’t a place, with all due respect, like Iraq or Afghanistan, that has seen conflict raging for decades. This is a relatively civilised, relatively European – I have to choose those words carefully, too – city, one where you wouldn’t expect that, or hope that it’s going to happen.”

A former deputy prosecutor general of Ukraine said in a BBC interview, “It’s very emotional for me because I see European people with blue eyes and blond hair...being killed every day,” the BBC host simply replied, “I understand and respect the emotion,” instead of questioning the comment. International media allow this narrative to spread, and few or no efforts are being made to create counternarratives.

The issue of lack of inclusive coverage is not only principally wrong and against international standards but also lays the foundation for other unintended, negative consequences. In the short term, independent media coverage helps inform policy-makers decisions on military and humanitarian aid to Ukraine. When reporting is framed by a male perspective, it can magnify the bias that already exists within government and multilateral institutions that are dominated by male leadership.

Svetlana Alexievich’s observation that everything we know about war we know with “a man’s voice” unfortunately still holds true – and from a longer-term perspective, the participation of women in public debate during and post-conflict is proven to be crucial for peace negotiations and to contributes to long-lasting peace. Platforms must be

created to amplify the voices of women and the region’s most deeply affected communities: members of civil society, especially women and other vulnerable populations. This is one of many aspects which will be critical in the long-term for any prospects of peace for Ukraine.

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Recommendations: More responsible gender-based Ukraine war coverage

- Engage in gender media monitoring to keep track of who is represented in your content and in what capacity.
- Be careful not to replicate stereotyping in which you simply view women as passive victims and sufferers. We also need to report stories that reflect women’s courage, leadership, resilience and healing and their roles as agents of change and peace building.
- When covering gender-based violence, utilise best practices, ethical standards and resources that support a survivor-centred approach.
- Focus on underreported, misreported and unreported forms and targets of violence, including with marginalised communities.
- Make use of databases of women experts on various topics — or create your own.
- Revise your editorial guidelines to make sure that a gender perspective and inclusivity are included.
- Consider introducing an equality editor. This is a self-regulatory mechanism created specifically to tackle gender inequality in media content. The New York Times (USA) and El País (Spain) are examples of pioneers of this tool.
- Conduct a gender audit of your internal work to make sure that you have a diverse workforce and identify the gender gaps in your organisation — a diverse workforce is more likely to produce pluralistic content.

--Emma Boberg

Forum spotlights PJ, risks in Mexico

Being a journalist in Mexico is a risky business. An International Forum held in June brought together dozens of journalists to discuss the situation of journalism in the country.

On June 20 and 21, 2022, the International Forum “Journalism and Peacebuilding in Mexico” was held at the Bella Época Cultural Center in Mexico City. More than 150 people attended this event organized by various Mexican and Catalan organizations, including the ICIP (International Catalan Institute for Peace) and the Barcelona City Council. The forum’s goal was to debate and analyze the vulnerability of Mexican journalism and the challenges that the profession faces to establish itself as an actor in peacebuilding and transformation.

As is evident by reading any newspaper or watching any news shows in Mexico, the country is experiencing a severe security crisis related to the presence of organized crime and the inability of the authorities to deal with its expansion, whether due to institutional weakness or omission. Because of this, there is an increase in violence and human rights violations: the high numbers of cases of torture, forced disappearances, homicides, or forced displacement are proof of this.



(Above, lower right) Panel discussions on Journalism and Peacebuilding in Mexico City.

As highlighted throughout the event, journalism is no stranger to this scenario of violence and widespread insecurity. Mexico is, in fact, one of the most dangerous countries for the defence of human rights and the practice of journalism, more hazardous than some countries with armed conflicts in their territories. Pedro Cárdenas, a member of the Article 19 organization, said, “The main difference between being a journalist in a war or being a journalist in Mexico is that here you don’t know where the shot will come from,” he pointed out.

In recent years, an alarming increase in the number and seriousness of attacks against journalists’ lives and physical integrity has been reported in Mexico. For example, from January

to August of 2022, 13 journalists were murdered in the country. Added to this are other attempts to silence their voices, such as threats, criminalization, arbitrary arrests or harassment campaigns, especially on social media networks.

There is also concern about the impunity that usually characterizes attacks against journalists. According to official data, more than 90% of the murders of journalists go unpunished. The country has a Special Prosecutor’s Office for the Attention of Crimes Committed against Freedom of Expression, but many journalists complain about how it works.

Also, public discrediting by government representatives encourages social discredit and makes journalists more vulnerable to attacks and harassment.

“For Mexican journalists, coverage in the territory is especially complicated because different actors are involved. It is not as simple as saying ‘it is organized crime, one cartel against another or the state against a cartel’. There are business people who favour forced displacement in areas that are rich in natural resources. It is a huge challenge for those covering corruption cases,” said another of the participants, journalist Patricia Mayorga.

At the Forum, many journalists highlighted forced displacement as one of the worst consequences of the pressure and violence experienced by many in the country. This victimization has multiple impacts in the personal but also professional sphere. More structural elements also hinder journal-



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Mexico *from Pg 12*

istic work and make it challenging to protect these professionals against attacks. Participants also pointed out the job insecurity of an increasingly large number of professionals. This precariousness became even more palpable during and after the Covid19 pandemic.

Legislation is needed to regulate the working and salary conditions of journalists to guarantee greater protection. It is urgent to dignify our profession with fair working conditions, according to many journalists taking part in the debates.

On the other hand, when public opinion does not sympathize with journalism or even has contempt or animosity (often fueled by the authorities) against the media, the vulnerability to attacks is aggravated. For this reason, “It is essential that journalism remains connected with society, especially the most popular sectors, and continues to build loyal audiences, beyond the most convinced readers,” said Oscar Martínez, a journalist from *El Faro*, a digital newspaper from Guatemala.



Analyzing actors, problems, and processes at the international forum in Mexico.

The forum also served as a space to reflect on the existing mechanisms to support journalists, including the Comprehensive Protection Mechanism for Human Rights Defenders and Journalists in Mexico City and the Barcelona Program to protect Mexican Journalists, from which their respective representatives made a detailed presentation.

During the two day forum, many participants noted that despite federal and state legal mechanisms, they feel unprotected and that their real needs are not adequately addressed. “Practicing journalism is a daily struggle to survive against threats, against organized crime and also against officials who exert pressure,” said journalist Natividad Ambrocio.

The contributions of journalism to peacebuilding

Despite all the difficulties, dangers, and shortcomings in public protection policies and mechanisms, there are many journalists who continue to do their work, aware of the transformative power it can have on society.

Mexican journalist Marcela Turati highlighted the value of journalism that tells “stories of life in times of death; narrates how victims organize and resist, and that inspires others in forms of resistance.” She said, “Journalism, in short, builds a bridge between indignation and hope.” A journalist from Colombia, Cindy Morales, spoke about her experience and the work of Colombia +20 of *El Espectador* about the contribution that journalism can make in the processes of memory and recognition.

Professor Xavier Giró, a specialist in peace journalism, insisted on the advisability of not staying with those stories that seek to punish those responsible for serious human rights violations but also looking at the other side of justice, the truth, reparations, and non-repetition.

One of the fundamental tools in constructing peace is the creation of alliances and platforms that propose transformations from a collective point of view. Establishing strong networks was one of the recurrent demands throughout the forum. “The lack of a union organization is one of the factors that make it difficult to reduce the situation of vulnerability in which many journalists find themselves in Mexico,” added journalist Daniela Pastrana.

The forum was highly valued by all the journalists who participated. The forum’s formal and informal spaces generated connections between professionals, especially journalists at risk, and human rights and psychosocial support organizations. It was clear to everyone attending that it is necessary to continue establishing alliances to face the complex reality that Mexico is living in.

--Chema Sarri

20 years of theatre reportage for peace

Project extracts hidden narratives of oppression

Each year in Volterra, Italy, independent artists and journalists from across the globe come together as the International Community of Teatro di Nascosto. Their aim? To develop ways to mediate the lived experiences of those who live in areas of conflict as peace orientated, non-affiliated sharers of information.

Theatre Reportage and the work of Teatro di Nascosto: Hidden Theatre is not theatre activism. It is something more; something else. Overtly political in its practice the International Group, made up of actors, journalists, filmmakers, humanitarian workers, and musicians (among others) are led by Artistic Director Annet Henneman. Under her direction, for over twenty years, they've worked together to extract narratives of oppression that are not heard or are hidden from a lack of representation of indeed censorship. They are advocates for those without a voice. When they are not together, they are often on the front line, as journalists reporting what is happening from the perspective of an ordinary citizen, as play workers attempting to preserve the humanity of traumatised children, and as actors pursuing a means to properly represent their friends and families. In their work, they come together for peace through Henneman's Theatre Reportage, and have done since 1997.

During intensive workshops, led by Henneman, the International Community develops vital skills in non-language-based communication, empathy, self-awareness, and resilience. They eat together, sleep in the same room, and are only allowed one shower in three days to understand what it is to live without water; without the luxuries we often take for granted. This work builds a sense of trust, and all without universally speaking the same language. The

actors and journalists come from Iran, Iraq, Kurdistan, Palestine, Germany, Belgium, Uruguay, Italy, Holland and the UK. However, the language they do share is effective. They have a language of listening, a subtle language of emotional connectivity in their united beliefs and shared goals.

They all individually hope to give agency to the silenced and condemned voices of innocent civilians, men, women and children. These are the people who choose to stay in their ravished and unstable lands, to stay and make change and rescue their cultural heritage. They are the people who hope that a good life will be possible. The people they wish to represent are what the West may describe as "would-be refugees," but they are simply, in the greatest of ways just



Top: Members of the International Group from Teatro di Nascosto: Jood Kilani, Alex Etchart, Moritz König and Dana Abbas. (Photo by Carrie Westwater) Bottom: Artistic Director Annet Henneman. (Photo by Julia Bauer)

people. They are, I would say, the hidden truth-sayers who wish to execute their human right to live in their home territories; to provide for their children; to experience and retain their own culture. Yet, they do so in abject fear and constant danger.

What I have witnessed working with Teatro di Nascosto in this way is a tried and tested working model of anti-capitalist, true intercultural living. A big claim, I know, but one that is worthy of Annet Henneman's practice, developed over two decades. Social justice is at the heart of this work and its use of the arts poignantly traverses time and geographical space. It dramatically comes back to the oldest forms of theatre as an inclusive model for teaching; as moral education; and as a tool for representation and cultural sharing. It harnesses an ability to increase empathy between actor and audience and between one individual and another. It is storytelling in testimony, which strips back the artifice of theatricality, exposing the true identity and experience of the subject through a shared communion.

But this doesn't just happen. Through seemingly simple steps and concrete guidance from Henneman, the group learns to navigate alternative (or should I say forgotten) methods of communication. They develop a sense of joint purpose through an increased awareness of each other's experiences, through trust and open expression. Henneman is undoubtedly influenced by her contemporaries, many of whom she has performed and trained with, such as Dario Fo, Jerzy Grotowski, Judith Molina, and Eugenio Barba. However, the distinct journalistic flavour of Henneman's work comes from her extensive ethnographic research and skilled ability to compose theatrical works and monologues which dissolve the space between

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Theatre from Pg 14

actor and audience, re-sensitising all involved with the realities of war. The theatre reportage environment asks both actor and audience to walk in the shoes of someone else. We cannot walk the same steps as another, but we can feel how it may feel to do so. Through a process of improvisation, physical and vocal awakening, guided re-connection (to those around us) through active silence, rapid disorientation techniques (to recalibrate the senses), and relocation into new dramatic spheres, Henneman asks the actor to reposition themselves into the shoes of the victim of war.

The skill here is that Henneman never appropriates the experience but represents it through human instinct within the parameters of researched realities. All this is given with explicit permission by the very people who cannot represent themselves.

Through monologues and site interventions Henneman deconstructs theatre, coming away from mere portrayals of events and instead exhibits that one must not hide in the safety of un-reality, but immerse oneself in the meta narratives of real clothing (not costumes), real stories (not creative writing), real lighting states (no spotlight, no set, no stage) and to always project authentic music with the courage of love and laughter.

Over two decades of interventions through art, Teatro di Nascosto realizes their aims by performing at conferences, seminars, theatres, and staging actions such as "The Dream Lottery" at the parliamentary buildings in Brussels (2016) and "Dreams from Beyond" at Pisa Train Station and Volterra Square (among many other sites) in 2017. More recently performances of "The Catwalk" have been seen in shopping centres in Basra (2018) and Baghdad, Iraq. During the Covid-19 global pandemic, a series of important live zoom conversations have been streamed from Palestine



Image of the performance of "Hear Their Voices" by Annet Henneman (2012). (Photo by Julia Bauer)

after the ceasefire, reporting on the continued devastation there.

"Dreams from Beyond" is a meditation on the thoughts and dreams of asylum seekers who died at sea, attempting to find refuge in Italy. The staging in Volterra was situated directly before the company met with the mayor to discuss the welcome of refugees to the city. Each action is followed by talks to move societies towards a space of peace.

Much of Henneman's work is live and situated in spaces of political resonance. However, in the age of digitalisation, Teatro di Nascosto has developed multiple platforms to enable those living under oppression to be heard. One of these projects during the pandemic has found a space on YouTube, as zoom conference calls from areas of conflict, such as Palestine. It was here that Palestinians could explain the levels of oppression they experience unencumbered by the political economy of state sponsored media. They discuss the isolation of having just one hour of electricity a day and the effect this has on the ability to communicate outside of their immediate vicinity. Palestinians also explain that with only one hour a day of power the water pumps stop working. They also tell the stories of friends shot at close range and the horror of continued fear alongside the

global misunderstanding of the ceasefire celebrations. The people were not dancing and singing as a victory chant, but in relief they were still alive.

This web-based communication allows people to speak for themselves. Why is it needed? Because it is necessary to share uncontaminated, un-censored, non-biased information and broadcast this directly from areas of conflict, communicated by the very people who experience their daily lives in war.

Teatro di Nascosto is furiously independent from any funded affiliations. They stand independently from any associations that may adversely control their message, and they are diligent in their efforts to remain so. Their goal is to make seen and heard the critical reality of war suffered by innocent families, workers, and communities struggling to maintain some remnant of normal human co-existence. Given this goal, members of Teatro di Nascosto work voluntarily. This is because each member knows that the rhetoric the Western audience receives does not connect to the very real human experience they have witnessed, since this experience is usually rendered invisible.

Teatro di Nascosto makes this visible.

--Carrie Westwater

Kenyan media rally against election violence

Media organizations train 3,000+ reporters

Kenyans went to the polls on August 9, 2022, to elect the 5th president and other representatives of the republic for the next five years.

The outcome of the hotly-contested presidential election, which was announced on August 15th, saw outgoing Deputy President, William Samoei Ruto declared the winner, beating former Prime Minister Raila Odinga. The result has been disputed and is now before the Supreme Court for hearing. Also, this election saw a record number of women candidates elected. But unlike in the 2007-08 general election disputes that resulted in deadly violence, the country has remained largely peaceful, thanks in part, to a conflict sensitive media.

Local media was largely blamed for fanning the flames of the 2007-08 - post election violence, during which 800-1000 died (estimates vary) and 250,000 were displaced.

A number of journalists and media houses were censured for their role in the violence. Journalists like Joshua Sang, a former presenter with a local vernacular radio station, were brought before the International Criminal Court to answer charges for crimes against humanity.

This time round, Kenyan media made a collective and conscious decision to guard against violence in their coverage of this years general election.

“We under the Kenya Media Working Group, the Association of Media Women of Kenya, (AMWIK), Media Council of Kenya (MCK) and the Kenya Editor’s Guild (KEG), converged two years ago and resolved that the media needed to play a critical role to prevent violence, promote fairness, transparency and accountability toward a credible 2022 election,” said Judie

Kaberia, Executive Director, AMWIK.

“This decision was informed by the experiences of 2007-08 where the media was blamed for fanning violence by providing a platform for hate speech and incitement to violence. We the media decided electoral violence was never going to happen again,” she added.

The media, through the media council, came up with election reporting guidelines to inform the conduct of journalists and media houses before, during, and after the elections. These efforts included a spirited training exercise where journalists learned about conflict sensitive journalism, personal safety, security, and gender sensitive reporting.

Over 3,000 multi-media journalists working across the country received training in the run up to the 2022 general election, with the help of the Media Council, donors, partners, media owners, and experienced journalists.

Critical areas emphasized in the trainings included peace building and conflict sensitive reporting, gender sensitive reporting and comprehensive election coverage practices, as



Mercy Protas from Sifa TV in Nakuru. The training was on gender-sensitive reporting at Hotel Waterbuck in Nakuru.

well as personal safety.

Rahab Gakuru, is a Nairobi based freelance journalist who benefitted from training, said the training was very helpful to her because she now knows that no story is worth dying for and is putting her safety first. She has also gained a new respect for the critical role Journalists play in keeping the public better informed even during conflict prone and volatile situations like the just ended general elections. Gakuru observed, “Our elections are very sensitive. One story can spark violence and so, remaining objective and giving a fair and balanced account of real issues behind the conflict is crucial and by so doing, journalists helped diffuse tension and forestall violence.”

Following the personal safety training, Gakuru was able to do a personal risk assessment and decided not cover the election for fear of attack.

Broadcast media journalists also received training how to identify and deal with hate speech during live broadcasts, live TV shows, and phone-ins. Journalists also learned about ethical journalism practices and professional conduct, off and online,

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Kenya from Pg 16



Participants from various media houses who were trained on effective election reporting before the August 9 elections.

where scathing attacks against female journalists especially have been witnessed.

Aggressive personal safety and security training for journalists has been necessitated by rising incidents of physical, verbal, and online attacks on journalists.

During the election period, several journalists were attacked and at least one lost equipment. A candidate in the Homabay County gubernatorial race, Evans Kidero, was also caught on camera verbally attacking a female journalist.

Responding to escalating attacks against journalists, the Media Council (MCK) Executive Director David Omwoyo said, “We cannot arrest anyone as journalists but condemn these acts in the strongest terms possible. We are also training journalists on personal safety and have set up emergency call lines for journalists in distress.”

He said several cases are already in court, adding that the MCK has also written to the director of public prosecutions and the judiciary asking them to expedite cases affecting journalists.

To shore up waning public trust in the media, the council has embarked on an aggressive exercise to document

and accredit practicing journalists countrywide to weed out people masquerading as journalists who the council says are giving the media a bad name and causing public trust in the media to plummet.

Election preparedness training was especially challenging because unlike in the past where journalists covering elections were experienced, about 70 percent of journalists covering the 2022 election had never covered an election before and therefore had no historical background.

To bridge these information gaps, experienced journalists were invited to share their experiences covering the 2017, 2013, and 2007-08 elections. This helped shed light on the mistakes made then, and which led to the flare up of the deadly post election violence in 2007 so these mistakes could be avoided.

“As a direct result of the conflict sensitization training for journalists, we have seen the media exercise restraint and focus on the bigger picture, that is the election outcomes,” said Omwoyo, the MCK executive director.

Compared to 2007 and 2017 elections where media tended to focus on and broadcast sporadic violence happening in different parts of the country,

media focus this time round stayed with the election outcomes and this helped maintain peace and tranquility countrywide.

The media has also been careful to only relay tallies and information from the Independent Electoral and Boundaries Commission (IEBC) when reporting to avoid the confusion that plagued previous elections where unverified tallies were aired, prompting candidates to protest and incite their supporters to violence.

That is despite the fact that a joint media exercise to broadcast live tallies of votes in this 2022 election failed, due to a number of factors, among them slow stream of tallies from the Independent Electoral and Boundaries Commission (EBC).

Asked if a conflict sensitive media reported on happenings before, during, and after the elections was tantamount to self-censorship, Omwoyo said the Kenyan media has always had the interest of the country at heart. He said in the interest of peace and perceived threats to peace and tranquility could have been denied publicity.

--Wanja Gathu



Pakistanis, Indians collaborate on films

Introduction

In 2021, Indian prime minister Narendra Modi had tweeted what some would call an ominous intention. The leader of the Hindutva-espousing Bharatiya Janata Party (BJP) had said that BJP would observe August 14 as Vibhajan Vibhishika Diwas, translated as Partition Horrors Remembrance Day. This year, they made it happen. While there may be nothing wrong with such a remembrance, choosing neighbour-country Pakistan's Independence Day to do so is certainly problematic. Naturally, Pakistan is not amused, and this jingoistic move might further stress an already tenuous relationship between the two nations. Blood and tears were, after all, shed on both sides of the border.

So Far, So Close

But as some bridges were being burnt, some others were being built. In 2021, Seeds of Peace, a US-based non-profit, with the sponsorship support of the US Consulate Karachi, launched Kitnay Duur Kitnay Paas (So Far, So Close) – an India-Pakistan film collaboration project. The inspiration for the project was to bring to light the rich legacy of shared history, culture, and traditions between the two historical adversaries that makes them starkly similar to each other despite their conflict. Qasim Aslam, project lead, commented, "My hope has always been that people are able to see that, at the end of the day, we are all humans. Whichever part of the world one comes from, we all think and worry about the same things – whether it's about putting food on the table, where life is going, mid-life crises, etc. There is just so much in common among humans from every part of the world. When people connect, that is a celebration of humanity, and it should happen as often as possible, and Kitnay Duur Kitnay Paas is but one such manifestation."

Aslam's remark may be seen as a reference to many such initiatives that have been taking shape in the subcontinent over the last few years. Armed with digital tools and great

intentions, young people from both sides of the border have initiated programs and missions to foster solidarity among Indians and Pakistanis despite contrary political propaganda and fulminating diplomatic tensions. Examples like Project Dastaan and The Pind Collective are just a couple of the numerous projects where art is being used art to bridge a gap that is made to look insurmountable.

Creativity despite the odds

Kitnay Duur Kitnay Paas was officially kicked off in October 2020, but the call for applications was made in January 2021. Within just four weeks, the program had received an overwhelming 295 applications, of which 125 were from Pakistan, and 170 from India. By March, 42 filmmakers were selected to collaboratively make cross-border films, under the mentorship of three experts: national award-winning veteran filmmaker Sankalp Meshram from India; Academy Award-winning documentary filmmaker Haya Fatima Iqbal from Pakistan; and filmmaker and cinematographer Marcus Goldbas from the US.

Even as this young cohort of filmmakers, all aged between 21 to 35, were set to start the program, the second wave of the pandemic hit the Indian subcontinent, shutting down all logistical doors. As with most things in the world in 2021, the program moved online and the participants went through the motions of workshops and script writing via Zoom and other platforms. From October 2021 onwards, as things began to open up again, the film crews got to the shooting and production stage. It would serve to remind readers here that given the current political hostilities, getting visas to travel between India and Pakistan is nearly impossible. The filmmakers, after receiving mentoring, collaborated digitally and conceived, shot, and edited eight films remotely from their respective locations in India and Pakistan. In June 2022, the eight short films that had

Continued on next page

Films from Pg 18

been produced in the program were launched at simultaneous events in India and Pakistan. In July, the participants finally got together in Dubai – a politically neutral location – for a workshop and closed-door screening.

The films include "Small Time Cinema," a documentary about two groups of Youtube filmmakers—one in Hazara Town in Quetta, Pakistan and the other in Sipajhar in Assam, India. Other films included, "Eik Tha Kabootar" (There was once a pigeon), based on a real-life incident that questions the absurdity of the act of protecting the integrity of

imaginary (border) lines over human dignity; "Beltoon" (a Pashto word meaning 'separation'), a documentary exploring the lives of communities that had migrated to India during the time of partition; "Viral," the story of an unlikely friendship between social media stars from India and Pakistan; "Nani" (maternal grandmother), a tender tale that highlights the impossible hurdles people from one side of the border face to visit the homes they were forced to abandon during the partition; and "Assi Nabbe Puray Sou" (Eighty, Ninety, Hundred), a comedy of errors at the centre of which is an honest friendship between protagonists from either side of the border. Rounding out the films was "When Jay met Ammar," a dramatic film about unearthing a buried treasure with a little help from the 'enemy'; and "I Shall Not Hear Love," an artsy film on intergenerational trauma, love and healing. Of these, "Viral" and "Small Time Cinema" have been selected for the International Documentary and Short Film Festival of Kerala (IDSFFK) 2022. All the films were picked up by the Indian OTT platform Zee5.

30-year-old Shreyas Dashrathe is visibly elated. The co-director, writer and editor of "Viral" said, "I'm very happy about our film's selection at IDSFFK. Filmmakers and enthusiasts from all over the country will be there and I can't wait to for everyone to see the film. I hope it will start a positive conversation."

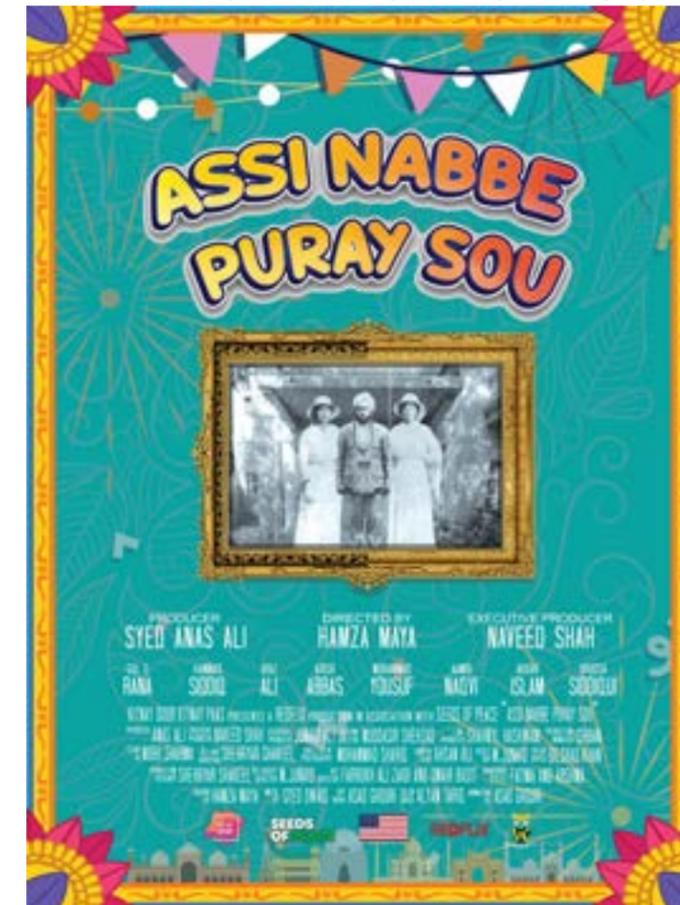
To see and be seen

These eight films take different approaches – from the comic to dramatic treatments, from documentary to fictional forms – but underscoring them all is the fact that Indians and Pakistanis are more alike than different. They show images of the self, reflected easily in the other, melting away all imagined borders and boundaries. After all, centuries worth of shared history and culture can hardly be erased by a colonial travesty. Just as the filmmaking teams from India and Pakistan bonded over the trials and triumphs of the creative process, the viewers of the films will find plenty of things to tug at their heartstrings.

Goldbas, who has a long-standing relationship with Seeds of Peace, said, "This program is exactly the kind of thing we need to bring the two countries together. There is no better way, in my opinion, to talk about these relationships than to have people who actually live in these communities do it, and to create something with it. Such a project can also expand in other regions of the world, because the medium of film is so powerful..."

All 8 films are available to watch for free on the Kitnay Duur Kitnay Paas website and Seeds of Peace's Youtube channel.

-Urmi Chanda





Greek Summer Academy builds skills

In 2022, THISAM examines 'New trends in media and journalism'

Each summer, The Thessaloniki International Media Summer Academy (THISAM) brings together an impressive group of people passionate about journalism, communication, technology, and their ability to influence positive change.

Attendees include early career journalists, students, media entrepreneurs, scholars, leaders of NGO's, and media industry leaders. The intensive multi-disciplinary training course aimed to provide in-depth knowledge and profound skills training on important topics and developments in media and communication. Participants gain a better understanding of the latest academic research as well as the recent policy, market, and professional trends in the focused area, and developed a network of colleagues to share their experiences, ideas, and viewpoints.

THISAM is an initiative that started six years ago and it is growing every year. pg 20

6th Thessaloniki International Media Summer Academy this year took place between 15-22 of July 2022, and the theme was "New Trends in Media and Journalism." Questions asked included: How can the crisis of the pandemic be turned into an opportunity to strengthen journalism and communication? What is the viability of news outlets in a de-centralized social media news environment? How can trust in journalism and journalists be strengthened? Will new communication methods such as artificial intelligence, augmented reality, and virtual reality simply facilitate the flow of misinformation and disinformation? What are the opportunities presented by the concept of a metaverse? How can we assure that ethical issues of equity and sustainability are being addressed? What tangible steps can we take during our time at THISAM to make progress in these areas?

Today, accurate information is an increasingly critical resource for our

understanding of the world. Building on the success of the previous Summer Schools, we welcomed another group of participants from all over the world (USA, Turkey, Germany, Italy, Greece, Iraq, Azerbaijan, Bulgaria, North Macedonia, Egypt, Ukraine, etc). In solidarity and support for our colleagues and students from Ukraine, THISAM provided scholarships for four students and one professor from Ukraine.

The intensive multi-disciplinary training course aims to provide in-depth knowledge and profound skills training on important topics and developments in media and communication.

THISAM addressed and focused on issues that are timely and critically important:

- The influence of fake news
- Developing methods of news verification

Continued on next page

- New Trends in Media, Journalism, and News
- Constructive Journalism
- Media & News Literacy
- Photojournalism
- Cybersecurity
- Public Diplomacy

The Summer Academy is a major forum where current issues and research developments will be presented. For this purpose, distinguished international scholars are invited and share their expertise through lectures, collaborative study designs, digital content development, and theoretical models. THISAM's success is evidenced by the increasing number of partners and participants.

It is the interactive nature of THISAM that makes it such an exciting opportunity for attendees, especially students who come from around the world to attend. Throughout the week, innovative ideas are shared and new business strategies developed. Mentoring and advising happens across career-level. The focus is on creating a hands-on, interactive, interdisciplinary experience.

THISAM is a unique opportunity to benefit from the organizers outstand-

ing research into journalism/communication combined with the expertise of pioneering media professionals. The program is structured around keynote presentations by distinguished experts, interactive small group work, and roundtable discussions. Lectures and workshops were conducted with a mix-method teaching style that included lectures, discussion, small group work, policy lab and hands-on practicum. Sessions are led by experts from across communication fields, including research, policy making, and media industries.

THISAM is part of the United Nations Impact Network (UNAI) initiative that aligns institutions of higher education with the United Nations in supporting and contributing to the realization of United Nations goals and mandates, including the promotion and protection of human rights, access to education, sustainability, and conflict resolution. The Thessaloniki International Media Summer Academy actively supports the 17 sustainable development goals of United Nations which constitutes as Secretary-General Ban Ki-moon "as a universal, integrated and transformative vision for a better world." The Sustainable Development Goals are the blueprint to achieve a

THISAM in Numbers

- 46 participants
- 16 countries
- 78% women
- 25 lecture sessions
- 12 workshops
- 32 hours of lecture
- 18 different organizations

better and more sustainable future for all. THISAM aims to promote them with a special emphasis in goal 4, quality education, in order to ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.

Thessaloniki International Media Summer Academy is an important scientific meeting place, having as its inherent principle innovation. It is an experience, an international

Continued on next page



(Opposite)-Aaron Sharockman from the Poynter Institute, USA, discusses media representations. (Left)-THISAM participants from Ukraine, India, Greece, and Iraq go over their notes.

Exploring journalism in conflicted societies

Book examines local news, trust, reshaped/fragmented audiences

Enter the title of the new book I've co-edited for Routledge, "Responsible journalism," as a phrase into the Google search engine, and it brings up 1.51m hits: an impressive tally. Add just two letters, altering the search term to "irresponsible journalism," however, and the number is nearly doubled, at 2.96m.

Journalism is often uneasy with concepts of responsibility. Pre-war British Prime Minister Stanley Baldwin complained that newspapers of the time exercised "power without responsibility." *New York Times* founder Adolph S. Ochs defined the paper's purpose, it is said, as being to report "without fear or favour." Attempt to hold journalism responsible for consequences, it seems to say, and you risk preventing it.

The compendious Worlds of Journalism research study, devised by Thomas Hanitzsch, showed the enduring appeal

of this notion. The cultural value most widely shared in the profession, researchers in over 60 countries found, was detachment from (or non-involvement in) the stories being reported.

In today's extended media, however, this view of journalism's role is increasingly difficult to sustain. For many, a turning point came in November 2020, when US television networks took the unprecedented step of cutting away from a live podium address in the White House by a sitting president, during which Donald Trump launched his campaign to overturn the federal election result as supposedly fraudulent.

The time-honoured television news convention, that such occasions go straight to air, afforded him a precious opportunity to reach a large audience with his unfiltered – and un-fact-checked – remarks on the election. However, the networks evidently realised that, by broadcasting Trump's address live, they were being co-opted into his plans, and risked becoming at least instrumentally responsible for the

Continued on next page

THISAM *from Pg 21*

meeting point where participants have the opportunity to share, create and generate change. It is an event that actively promotes the goal of peace and constructive journalism.

Thessaloniki International Media Summer Academy is organized by the Peace Journalism Lab, School of Journalism and Mass Communications Aristotle University of Thessaloniki and the Jean Monet Chair for Public Diplomacy between 15-22 July 2022, in collaboration with well-known Organizations and Universities Deutsche Welle, Beijing University, University of Zagreb, University of Novi-Sad, National and Kapodistrian University of Athens, Jiaotong-Liverpool University, Temple University, Hallym University of Korea, Panteion University, University of Maribor, Slovenia, VII Academy, ImedD Niarchos Foundation and DCN Global.

This international initiative is supported from Konrad Adenauer Stiftung, World Learning, European Federation of Journalists, Journalistic Union of

Macedonia and Thrace. Kathimerini, Greek Public Television, Athens Voice, and Inside Story.

THISAM 2023 is sure to be an exciting opportunity for all in attendance.

Don't miss the chance to be part of an international event that will take place between 14-22 of July 2023.

--Nikos Panagiotou and Christos Fragkonikolopoulos



Professor Shin Dong Kim, Professor, The Media School, Hallym University Korea, presents at the Summer Academy on July 18.

www.park.edu/peacecenter

Book *from Pg 22*

consequences – at which point, they demurred.

Feedback loops of cause and effect, connecting representation and reality – through audience meaning-making and on into source behaviours – are exposed in this media space with unignorable speed and conspicuity. Journalism is revealed as an intervention, whether its exponents like it, seek it or not. How, and how far, does this insight influence the conduct and content of journalism? How, and how, far should it do so?

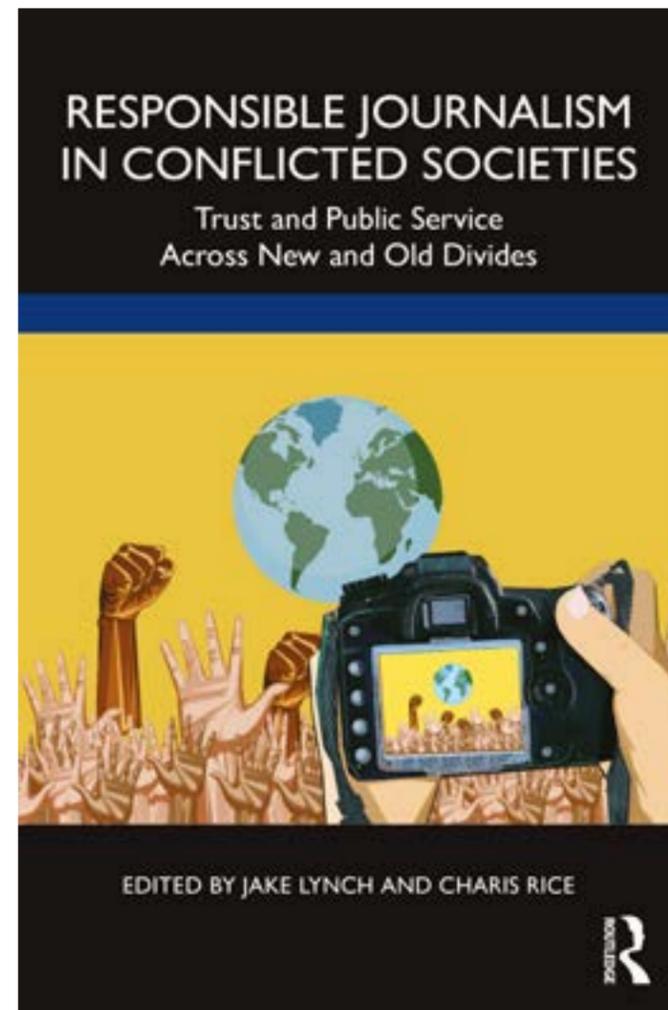
If problems multiply from the moment journalism is called upon to contemplate what it is responsible for, surely it should be simpler to work out whom it is responsible to? "The journalist's responsibility towards the public takes precedence over any other responsibility," the International Federation of Journalists' Global Charter of Ethics notes; "in particular towards their employers and the public authorities" (IFJ: 2019). However, the same technological, social and political forces that have driven such rapid and far-reaching changes in media business models, and relations with power, have also reshaped audiences and fragmented publics. What are the ways in which journalism is responding to address them, and what are the impacts on it, along with its modes of interaction and dissemination?

Peace journalism has enjoyed traction precisely as a response to such challenges in the field of conflict reporting, having acted as the organising principle for initiatives in both scholarly research and media development aid in the form of journalism training. Yet how should it now evolve, amid a rapidly changing mediascape? Contributors to this book peer into the future to examine the exigencies of applying its insights and distinctions in real-world settings.

A strong theme of the volume is the local turn in news, with journalism now served in smaller and more specialised portions, to real communities – where everyone knows each other, or at least how to find and contact each other – as distinct from the imagined community of state or nation. Much of this reporting is a labour of love, according to dozens of interviews – conducted by writers in the book – with small-time but highly skilled and dedicated practitioners. Their sense of responsibility to their audience comes across loud and clear.

Another topic is the scope presented by today's interactive media to compile news feeds and access diverse materials to one's own specification – arguably decentring and spreading responsibility for news content from journalists to audiences, in new and potentially creative relationships.

A key concept in such relationships is trust, and – in a chapter that carries particular resonance for the Peace



Journalism community – my co-editor Dr. Charis Rice, of Coventry University (and her colleague Maureen Turner), interrogate it to consider what we mean when we say journalism is, or can be trusted.

Navigating through the minefield of commercial constraints, political pressure, audience feedback, social media, fake news and government censorship, journalism is alive and well, the book concludes, imbued with a strong sense of responsibility and public service. It is seeking out new ways and new venues, which in many cases involves struggle: but its exponents are aware it is a righteous one, and they are meeting it with creativity and flair.

Contributors bring perspectives to bear on these issues from ten countries, and across four continents, making the book a valuable addition to journalism scholarship and reflective practice alike.

-Jake Lynch

Women journalists face special challenges

Cameroonians discuss harassment, security

Practicing in a seemingly war-torn environment is a huge challenge especially when you stand to serve the public with information and other services for them to make informed decisions. The situation in the English-speaking regions in Cameroon leaves much to be remembered as the womenfolk within the media and the civil society organisations have experienced the good, bad, and ugly while playing significant roles towards an end to the crisis in the northwest and southwest of Cameroon.

Pechuqui Laurata, a young female journalist whose family has constantly been on the move due to the increasing insecurity, highlighted the challenge that sometimes it is difficult to detach her feelings and emotions and eventually get tempted to be sensational in her reporting. This reporter happens to have spoken to many female peace journalists who recounted unhealthy scenarios faced in the line of duty adding to coping with being based in the regions hard hit by the Anglophone crisis.

Stella Mbuh, Melanie Ndefru, Tita Pedmia Shatu and many other female



Cameroonian journalist Pechuqui Laurata.

journalist list professional challenges ranging from extortion, various harassments, arrest, manipulation by parties involved in the conflict, limited access to news sources, movement restrictions to cover news and name calling. These were highlighted by these journalists while sharing their experiences. According to Stella Mbuh of *Equinox TV*, such security concerns give rise to mixed feelings and sometimes may be reflected in the way they report. Most of these female journalists decry name tagging from both actors in the conflict, which according to them makes the terrain slippery. To this end, “You find increasing name tags from government officials labelling you as an informant to the separatist fighters and vice versa. It becomes very complex,” Mbuh points out.

Female journalists continue to face more security challenges in a context where guns are smoking. A colleague, Pedmia Shatu, laid on the ground for over an hour and stayed hostage in a vehicle for over two hours because of gunshots during the discharge of her duty. Mbuh of *Equinox* has been harassed severely for being a spy and sometimes held hostage for hours, and other times just like other colleagues, her equipment was taken from her, her images seized and deleted, and asked to pay for her bail before she could leave. Just like Mbuh, we have many cases of female journalists who have gone right into the bush to tell the stories of those bearing the brunt of the crisis, but these reporters have either missed live bullets or been tagged as spies.

In August 2019, this reporter had to leave Bamenda and stayed in a safe zone for 1 month just because she was training youths on how to get involved in peacebuilding. Even before she got to the end of her presentation, she was told by friends and family that her picture including other colleagues was



Top to bottom--Cameroonian journalists Stella Mbuh, Melanie Ndefru, and Tita Pedmia Shatu.

making rounds on the internet, and written on it “wanted dead or alive,” with running comments like, “roast them immediately you find them” and “they don’t deserve to live.”

I mustered courage to talk to my so-called generals and was told I am a

Continued on next page

Cameroon *from Pg 24*

spy, and my name is in all the camps and they are on a man hunt for me. As if that wasn’t enough, I was given a certain date the same month and time to be picked up at my place of work. Fortunately, I was out of town training publishers on conflict transformation, as they came to my office as planned.

Another female journalist, Cari Pryde, has been threatened on countless occasions. “When you work in a media set up where you have to return from the field or office late, I can’t count the number of times that I have been harassed sexually by actors in conflict and even armed robbers. Sometimes they just attack and rob you and being a woman is difficult because you need to struggle to save yourself first since you cannot fight back.”

Also, accessing some areas where they desire to tell the stories of victims of the crisis hasn’t been easy due to roadblocks and insecurity. Some even muster courage to go to the field without protective equipment and meet with open fire and still brave

it. This questions what protection journalists in general are given in such context with the situation of female journalists being the most vulnerable.

Other times, stereotypes still lurk around our media houses that depict female journalists as weak. Thus, we are rarely assigned to cover hard core stories in connection to the conflict. Melanie Ndefru thinks that the role of a female journalists in reporting on the crisis can never be underestimated because they give a special touch to conflict sensitive stories, ensuring that they apply the tenets of peace journalism and non-violent communication while also using the story-telling approach to angle their stories. Because of this, lots of victims are given a voice and are speaking up as an encouragement to others in dire circumstances.

For those who cannot cope with the increasing violence, a dozen or more of them have decided to avoid covering stories in connection to the conflict because of past experiences.



Journalist Cari Pryde at work at Ndefcan Radio in Cameroon.

A few have relocated, while others have abandoned the media profession and taken other jobs because of the increasing fear and threats.

The situation on the ground warrants that journalists as a whole and female journalists especially have workshops that strengthen their skills and fortify their mental health. Being on the ground and jumping over dead bodies to Stella Mbuh, really traumatises. “Reinforcing our capacities via on site workshops is vital. Why not sponsor female journalists to learn new skills in other countries as the situation has strained our financial capability?,” asked Stella Mbuh.

Amid it all, many female peace journalists still see few opportunities emerging as exceptional storytellers. These peace journalists go out of their way to tell the stories of victims of the crisis, expose hard truths and the humanitarian aspects of the crisis, thereby inviting humanitarian actors to come to the victims’ aid. Others have carved their niche in peace journalism that enables them to focus their attention on fighting against hate speech, fake news, misinformation, disinformation and malinformation-ills that have contributed to escalate the six year old Anglophone crisis.

Most female journalists like Stella Mbuh Stella, Tita Pedmia Shatu, Cynthia Wanhcia, Melanie Ndefru, Emmanuela Emmanuela and many others are now experts in fact-checking. The Cameroon Community Media Network has also taught these journalists a bottom-up approach in reporting the conflict, one that gives a voice to the voiceless and ensuring that all relevant voices are heard in connection to the crisis.

The crisis is opportunity to build the capacity of journalists on peace journalism, conflict sensitive reporting, and Do No Harm principles.

--Rosaline Obah

Although more countries are at peace than are engaged in conflict, the global public is nonetheless inundated by a constant stream of violence and brutality in today’s news cycles. Our nervous systems are hypervigilant and primed to anticipate it. Our anxiety feeds on it, and for many, the situation triggers the “darkly soothing compulsion of doom-scrolling,” as one BBC reporter phrased it.

The primary issue, however, is not just the media’s ability to shape our perception of reality. Equally concerning is that the media also shapes our view of what is, in fact, possible. Because reporting on peacebuilding is so scarce, the process—even the very fact of peace itself—is largely invisible to the global public.

War Stories Peace Stories (WSPS), a bridge-building organization, is challenging the prevailing narrative of how conflict is portrayed by the media. Its founder, Jamil Simon, a documentary filmmaker and long-time peace activist, is working to increase visibility and conversation around the crucial role journalists can play in elevating awareness of peace efforts through a series of ongoing multimedia projects.

WSPS made its debut in 2018 with its inaugural “War Stories Peace Stories: Peace, Conflict and the Media” international symposium. Held at the *New York Times* Center, this remarkably successful event catalyzed serious dialogue between 400 experienced journalists and peacebuilders from around the globe on how to strategically shift our collective paradigm from one of conflict-obsession to concrete peacebuilding strategies. WSPS is working

WSPS

Bridge-builders launch website, podcast, films

on plans for a second international symposium in Washington, D.C. in the fall of 2023 (date TBA) to take the conversation even further.

In the meantime, Simon and his team have been creating several exciting new projects, with support from

philanthropists and partnerships with some of the world’s leading organizations in journalism and peacebuilding. WSPS has just launched a brand-new website which is intended to grow as a platform for both education and conversation be-

tween journalists, peacebuilders, and activists interested in sharing ideas and exploring the way the news media reports on peace and conflict.

WSPS also has a new podcast. On “Making Peace Visible,” Simon speaks with journalists and peacebuilders who are changing the narrative about how peace is discussed and realized. From polarization in America, to international negotiations in Colombia, to gang violence disruptors in Chicago, to women advocating for their rights during the Syrian civil war, some of the questions asked include: How do we decolonize international journalism? How does conflict influence brain chemistry? What feeds political polarization and

how can we unravel ourselves from it?

On the most recent “Making Peace Visible,” award winning Syrian journalist Zaina Erhaim shares razor sharp insights into reporting on conflict, while upholding the dignity of sources.

WSPS has also created Peace Docs, a monthly series of documentary films about peacebuilding, which will also include interviews with the filmmakers. In the works is a journal called “NUANCE,” a bimonthly online publication that will focus on the challenges of writing and publishing stories about peace efforts, with articles and essays contributed by experienced journalists, peacebuilders, communicators, and others.

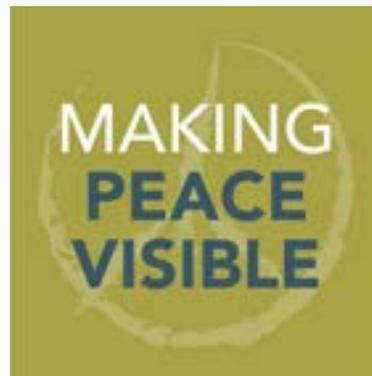
To encourage and support journalists to write stories about peace efforts, WSPS is also organizing two annual competitions for journalists to submit their best peace stories. This includes an annual grant competition called Pitching for Peace, and the WSPS Story Awards to celebrate great journalism about peace efforts.

Simon and his team are designing

WSPS to endure, encouraging the coverage of global peace efforts in journalism and the media, not only for our current generation but for generations to come. WSPS asks: How can we have peace if people don’t know how peace is made?

To learn more about WSPS, visit www.warstoriespeacestories.com and join their mailing list to stay informed about the organization’s activities.

--Faith McClure




the PEACE JOURNALIST

 In the April 2023 edition:
 -Kosovo PJ workshops
 -KC peacebuilding event

