

13th
CLERAUN
MEDIA
CONFERENCE

**UPHOLDING
PROFESSIONAL
INTEGRITY**
IN
**JOURNALISM
& DOCUMENTARY
FILMMAKING**

DUBLIN FRIDAY 15 SUNDAY 17 OCTOBER 2010



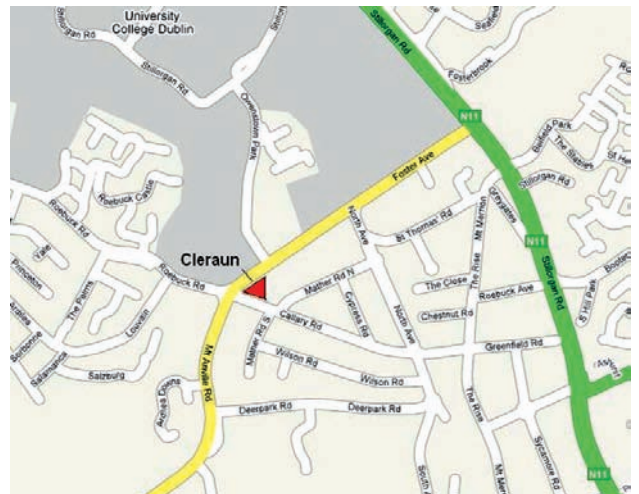
ABOUT CLERAUN



Cleraun is a university centre and residence for third-level students. It has study rooms, lecture and seminar facilities, which are open to non-resident students. Since it opened in 1982, Cleraun has organised many cultural and educational activities for students. Guest speakers are regularly invited for discussions on topical issues.

Since 1992 Cleraun has been bringing university students and young professionals to some of the poorest parts of the developing world, giving them an opportunity to work in collaboration with local communities. Some of these aid projects took place in rural areas of Uganda and in the Andes mountains of Peru. Work involved helping with the building of primary schools, health centres and other social facilities. More recent projects have been in Russia and the Baltic countries.

Cleraun has a small oratory and a resident chaplain. Doctrinal and spiritual activities are entrusted to Opus Dei (www.opusdei.ie) a prelature of the Catholic Church founded in 1928 by Saint Josemaría Escrivá. Opus Dei aims to help people from all walks of life to live up to their calling as Christians and to strive for holiness in and through their everyday work.



Cleraun Media Conferences
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CLERAUN MEDIA CONFERENCES

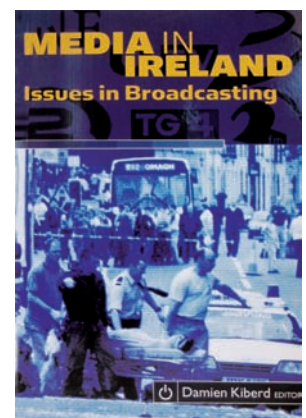
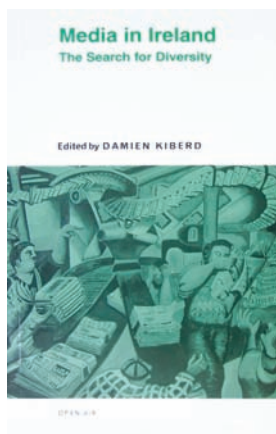
Scheduled to take place every two years, the Cleraun Media Conferences began in 1986 and have gradually grown in stature. They now constitute an important forum where media practitioners can address and discuss ethical and professional issues which arise in the course of their work in a positive and constructive way. The Cleraun Media Forum, a more recent development, has helped to make this an on-going process.

In recent years, the conferences have focused on professional integrity. Earlier, they covered a broad range of topics such as reporting on coverage of international conflicts, and on refugees and asylum-seekers; public service broadcasting and democracy; the role of government press offices in the peace process; investigative journalism; media monopolies; the responsibilities of media owners; whether media practitioners have a brief to change society; a philosophical foundation for media ethics; ethical issues in news reporting; codes of conduct; leaks to the media; the newspaper ombudsman; newspapers and litigation; the media on terrorism, violence and crime.

Irish speakers at the Cleraun Media Conferences and Cleraun Media Forum seminars have included (in alphabetical order):

David Adams, Tony Allwright, Rolande Anderson, Michael Beattie, David Begg, Conor Brady, Mark Brennock, Jack Byrne, Colman Candy, Sarah Carey, Marc Coleman, Bob Collins, Tim Pat Coogan, Farrel Corcoran, Paul Cullen, Noel Curran, Mary Curry, Jim Cusack, David Davin-Power, Jamie Delargy, Richard Delevan, Noel Dempsey, Noel Doran, Jim Dougal, Richard Downes, Joe Duffy, Sean Duignan, Ryle Dwyer, Rachael English, Brian Feeney, Peter Feeney, Mary Fitzgerald, Martin Fitzpatrick, Cathal Goan, Leo Goodstadt, Ursula Halligan, Hugh Hannigan, Noirin Hegarty, Mark Hennessy, Peter Johnston, Mary Kenny, John Kerry Keane, Colm Keena, Damien Kiberd, Tom Kitt, Pat Leahy, George Lee, Joe Lee, Andrew Lynch, Alf McCreary, Dearbhail McDonald, Michael McDowell, Juno McEnroe, Eugene McGee, Louis McRedmond, Adrian Moynes, Joe Mulholland, Mags Murphy, Paddy Murray, Breda O'Brien, Rory O'Connor, Maggie O'Kane, Emily O'Reilly, Tomás Ó Síocháin, Andy Pollak, Martina Purdy, David Quinn, Kevin Rafter, Colm Rapple, Richard Roche, John Rosborough, Des Rushe, Stephen Ryan, Helen Shaw, Maurice Sweeney, Ronan Tynan, Mary Wilson, Kieron Wood, Joe Zefran.

Earlier conferences led to the publication of the following books:





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GOETHE-INSTITUT
IRELAND



Friday 15 October 2010



7:30 PM * Showing of 'Das Herz von Jenin' ('The Heart of Jenin')

2010 Winner Best Documentary Film in Germany

Interactive lecture with director Marcus Vetter about the challenges in making this film

Chair: Karen Coleman, The Wide Angle, Newstalk

Saturday 16 October 2010

Module A: Documentary Filmmaking

10:00 AM Re-presenting reality, protecting integrity: reflections on 'The Bonfire', a film portrait of life on a Belfast Loyalist estate and the annual celebration of the '11th night'

Ian Kirk-Smith

Chair: David McKenna, Executive Producer, Cross-Media & Arts, RTÉ

11:00 AM Human rights documentaries – a case study on Burma from Radharc Films

Peter Kelly

Chair: Dr Harvey O'Brien, Lecturer, School of English, Drama & Film, UCD

12:00 PM Being true: dealing with the push for more 'edge' and more 'jeopardy'

Martina Durac, Loopline Film

Chair: Dr Kevin Rafter, School of Communications, DCU

1:00 PM Lunch

2:00 PM Showing of 'Babitsky's War'

2000 Amnesty International Best Documentary + OSCE Journalism & Democracy Award

3:00 PM Ethical issues in documentary film-making

George Carey & Teresa Cherfas

Chair: Stephen Desmond, Southampton Solent University + Centre for Conflict Resolution Journalism

4:00 PM Coffee

4:30 PM Amazon Indians battling oil interests: the challenges in producing an independent documentary

Marc de Jersey

Chair: Dr Roderick Flynn, Film & TV Studies, DCU

5:30 PM Panel discussion





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Sunday 17 October 2010

Module B: Issues in Journalism

11:00 AM Feeding the beast: sources, accountability and fact-checking in the 24-hour news cycle

Kate Shanahan

Chair: Professor John Horgan, Press Ombudsman

12:00 PM What are the 'arts'? How radio is broadening the horizons

Clare Duignan

Chair: Dr Brian O'Neill, Head, School of Media, DIT

1:00 PM Lunch

2:00 PM Holding politicians to account - how an Irish media investigation led to an EU ban on Brazilian beef

Justin McCarthy

Chair: Barry Finnegan, Faculty of Journalism and Media Communications, Griffith College Dublin

3:00 PM We are all investigative journalists

Don Van Natta Jr

Chair: Paddy Murray, Associate Editor & Columnist, The Sunday World

4:00 PM Coffee

4:30 PM Administration of justice versus prurient public curiosity - media coverage of recent criminal trials

Dr Carol Coulter

Chair: Dearbhail McDonald, Legal Editor, The Irish Independent

5:30 PM Panel: discussion and conclusion

Registration

To attend the conference, prior registration is required.

Only those who have registered and paid in advance can be guaranteed a place.

The conference fees, which include lunch and coffee breaks, are:

Student: **€45**

Other: **€120**

REGISTER AT: www.cleraunmedia.com

For any queries, email info@cleraunmedia.com

* There is no charge for attendance at the Friday event, which is kindly sponsored by the Goethe-Institut in Dublin. Bookings for that evening, which should be made at www.cleraunmedia.com, will be accepted until the auditorium capacity is reached. Bookings for the conference automatically include the Friday evening.

UPHOLDING PROFESSIONAL INTEGRITY IN JOURNALISM & DOCUMENTARY FILMMAKING



Marcus Vetter is an award-winning director and producer. His documentaries have won the 'Grimme Prize' (highest German TV award) three times: in 2000 for the dramatized documentary *The Tunnel*; in 2001 for *Where money grows – the European Championship TV story*; and in 2002 for *Broadway Bruchsal*. Other films include *Wenn der Bus kommt* (1997), *Wargames* (2002), *Battle for Bruckmann* (2004), *Die Unzerbrechlichen* (2006), *Mein Vater der Türke* (2006), *Traders' Dreams* (2007). Following the success of *Heart of Jenin* (2008), which won the 2010 German Film Award for Best Documentary, he founded the "Cinema Jenin Project" which is striving to rebuild an old cinema in Jenin on the West Bank which was closed down 20 years ago. Born in 1967, he studied business in Worms, Buenos Aires and Madrid. After a work placement with Bavaria Film, he studied media sciences at the University of Tübingen. Since 1994 he has worked as a freelance editor, writer and director for SDR/SWR (German TV channel).



Ian Kirk-Smith worked as a producer/director with BBC NI from 1996 to 2009 on a wide range of documentaries. Between 2001 and 2007 he produced 16 films for BBC NI on different sporting, musical and craft traditions in the North of Ireland. These include *The Bonfire*, a look at life on a north Belfast loyalist estate in the months before the 11th July bonfire night; and *Many Children Came*, an observational documentary of a year in the life of a Camphill Community; *Division or Diversity*, a film on racism in Northern Ireland. He studied at the London School of Economics and worked in West Africa as a teacher and anthropologist before becoming a journalist. After a period as a feature writer and drama critic with *The Belfast Telegraph*, he moved to the BBC and was Head of Music and Arts in BBC NI from 1991 to 1996. A member of the Religious Society of Friends (Quakers), he has taken a break from filmmaking to work in London as editor of the independent Quaker journal *The Friend*, the first Irishman in 165 years to be appointed to the position.



Peter Kelly is Managing Director of Esras Films and an award-winning television producer with over 25 years' experience. Formerly a producer with the Radharc Team (1984-1996), he has credits on hundreds of documentaries for Irish and international broadcasters filmed in dozens of countries, and his work has been seen on stations as diverse as CNN and Al-Jazeera. Issues of the developing world have been prominent in his work, including assignments on human rights and refugee issues. He has lectured on film production and contributed to conferences and periodicals on the international audiovisual industry. He was a speaker at a Hong Kong seminar on 'Human Rights in the Media', and at a New York symposium on globalised media and its coverage of international affairs. He is a graduate of DIT in communications studies and holds an MA in film and television studies from DCU.



Martina Durac has worked with Loopline Film since the mid 1990s, has been responsible for developing much of its arts-based programming, and is currently directing a documentary on the Irish-German writer, Hugo Hamilton. She is also producing *John Ford – Dreaming The Quiet Man*, a feature documentary shot in Ireland and the US. She was the series producer of *Imprint*, a weekly books programme commissioned by RTE, and producer/director of its sister show, *Writers in Profile*, both of which ran for three years. She also produced *Patrick Kavanagh – No Man's Fool* for RTE and the Irish Film Board, and *Kathleen Lynn – Rebel Doctor*. She runs documentary courses at Filmbase in Dublin and documentary workshops for Screen Training Ireland. She holds degrees in law from UCD and design from IADT, and qualified as a barrister at King's Inns. She served on the board of the European Documentary Network and is a member of the advisory panel for the European magazine *DOX*.



George Carey is an established filmmaker and former BBC TV journalist. After running his own independent company, Mentorn Media, for 20 years, he has returned to making films himself. Among his credits as producer or executive producer are award-winning films like *Terror in Moscow*, *The Unforgiving*, *Say Goodbye to the President*, *Babitsky's War* and *The Valley* (which won the Prix Italia and the Golden Nymph in Monte Carlo) and landmark documentary series such as *Russia with Jonathan Dimbleby*, *The Plague*, *The White House Tapes*, *Comrades*, *The Clintons*, *Queen and Country*, *Visions of Heaven and Hell*, *Century Road* and *Testing God*. Before becoming an independent producer, he worked at the BBC where he was the creator and first editor of BBC2's *Newsnight*, editor of BBC1's *Panorama*, and head of the TV newsgathering operation. His most recent films (which he has shot and directed himself), from inside Russia, are *Close Encounters in Siberia* (which won the year's largest audience for the *True Stories* series on Channel 4) and *A Long Weekend with the Son of God*, described by *The Sunday Times* as 'riveting'.



Teresa Cherfas began her career as a producer in the BBC World Service, making programmes in Russian for broadcast to the Soviet Union, and later working freelance on television documentary films. She was in Riga for Channel 4's *Dispatches* when the Black Berets, the OMON (Special Operations State Militia) troops, ran riot, shooting civilians in the city centre in the dying days of Soviet power, and in Tbilisi a year later, when the bloody civil war in Georgia began. Her work has taken her inside Soviet prisons and camps, and to the frontline on the unravelling borders of the former Soviet Empire – the Caucasus, Central Asia, the Baltic States and the Black Sea. As editor of BBC's *MPM* (Marshall Plan of the Mind Trust) in Moscow, she watched Russia's economic meltdown in 1998 as she trained the next generation of Russia's regional radio journalists. Her television work has included *Babitsky's War* (Amnesty Media Award), *Beslan* (BAFTA winner), a ground-breaking three-part series *Stalin*, the first of its kind to be filmed inside the Soviet Union in 1989, and *Russia: A Journey with Jonathan Dimbleby*, a five-part series for BBC2.



UPHOLDING PROFESSIONAL INTEGRITY IN JOURNALISM & DOCUMENTARY FILMMAKING



Marc de Jersey is an independent filmmaker who works with Public Affairs Media Group on a variety of productions for different clients and broadcasters. He was previously senior editorial advisor to BBC's global news division; launch editor of the rolling news channel Russia Today in Moscow; and an independent filmmaker for Channel Four News. He began working at ABC News' London bureau, eventually becoming a desk editor in New York, where he was a national editor on the actual day of 9/11 and — with other members of the assignment desk — won the Peabody and du Pont Awards, the highest accolades in US broadcast journalism. He won an Emmy award for an ABC news feature from Israel. While working earlier as an independent filmmaker for Channel 4 News, he was finalist for the 2005 Foreign Press Association's Environmental Film of the Year and the 2006 Golden Panda Award, the highest accolade for environmental films. He was the first broadcast journalist / cameraman to join a North Pole record-breaking expedition, when his filming was used by media outlets around the world.



Kate Shanahan is an award-winning journalist and radio and TV producer. She began her career in *The Irish Press* and then moved to RTÉ Radio One where she worked as a senior / series producer across a wide range of programmes including *Today with Pat Kenny*, *Liveline*, *Saturday View*, *Drivetime*, *Tonight with Vincent Browne*, *The Sunday Show* and *The Arts Show*. Moving to the independent television sector, she worked as a producer, series producer and later executive producer in lifestyle and current affairs strands. She worked as senior producer on Election 2002 and Election 2007 for RTÉ Radio One as well as the 2007 Northern Ireland elections. She was series producer on *The Big Bite* with **David McWilliams** and *Crimecall* on RTÉ 1 TV. Her book *Crimes worse than death* (Cork University Press), an analysis of violence and social change in Irish society, won a Justice and the Media award. At DIT she lectures in both the taught MA and undergraduate journalism degree programmes. She has a BA from UL and an MPhil from TCD.



Clare Duignan is Managing Director of RTÉ Radio, with responsibility for RTÉ's four FM stations and seven digital services. Since her appointment in 2009, she has overseen the re-positioning of 2fm, and the consolidation of the Radio One schedule. She had been Director of Programmes - Television since 2003, where she was responsible for the delivery of RTÉ Television's home-produced programming, both in-house and commissioned from the independent sector. During her tenure, RTÉ Television commissioned award-winning dramas such as *Pure Mule*, *Bachelor's Walk*, *Paths to Freedom*, *Stardust* and *The Clinic*, factual series including *Hidden History*, *Arts Lives*, *Haughey*, *Bertie* and *The Asylum*, as well as entertainment programmes such as *The Panel*, *Dan and Beca*, and *Tubridy Tonight*, as well as top lifestyle shows such as *No Frontiers*, *The Restaurant*, *At Your Service* and *Room to Improve*. After receiving a history and politics degree at UCD, she joined RTÉ as a radio producer where she was the originator of the acclaimed series *Women Today*. She is a board member of the Jameson Dublin International Film Festival and a member of the National Film School Advisory Board.



Justin McCarthy is Chief Livestock Editor with the *Irish Farmers' Journal*. In 2006, along with the Irish Farmers' Association, he spearheaded an investigation to establish the standards to which Brazilian beef imports into the EU (valued at €1 billion per annum) were being produced. Undercover missions to Brazil exposed fraudulent activity pertaining to animal welfare, food hygiene and disease control standards, as well as social exploitation and rain forest destruction. He began a two-year campaign, insisting that the EU impose equivalent standards on beef imported into the EU as pertained to domestic production. His evidence, together with his newspaper's media campaign, sparked a chain of events which led to the EU imposing a complete ban on Brazilian imports in 2008. He received widespread praise for his investigative work, and won second place at the International Guild of Agricultural awards in 2008. In 2002 he was awarded a Nuffield Farming Scholarship and travelled throughout Europe and New Zealand researching beef production.



Don Van Natta Jr is an investigative correspondent at *The New York Times*. In September 2010 his paper published a lengthy investigation which he and two colleagues carried out into illegal hacking on behalf of a British newspaper into mobile phone messages of members of the royal household and others. He joined the paper in 1995 and has written about terrorism, the crash of TWA Flight 800, campaign finance abuses, the impeachment of Bill Clinton, and the deadlocked 2000 presidential election. He was a member of a nine-reporter team awarded a Pulitzer Prize in 2002 for coverage of the worldwide terror threat posed by the Al-Qaeda network. He was a member of a six-reporter team awarded a Pulitzer Prize in 1999 for articles that disclosed the corporate sale of American technology to China with US government approval despite security risks. Earlier, at *The Miami Herald*, he was part of a team of reporters that won a Pulitzer Prize in 1993 for coverage of Hurricane Andrew. He is the author of *First Off the Tee: Presidential Hackers, Duffers, and Cheaters from Taft to Bush* and co-author with Jeff Gerth of *Her Way: The Hopes and Ambitions of Hillary Rodham Clinton*. *Wonder Girl: The Magnificent Sporting Life of Babe Didrikson Zaharias* will be published in 2011.



Carol Coulter is Legal Affairs Editor with *The Irish Times*. She has worked in London and Belfast as well as Dublin for the paper, and was appointed its Legal Affairs Correspondent in 2000. In 2006-2007 she took a leave of absence to run the Courts Service Pilot Project on Reporting Family Law. She worked as a freelance journalist before joining *The Irish Times* in 1986, for which she reported on the Birmingham Six and Guildford Four appeals. In 1990 she won a National Media Award for her work on the Guildford Four case. A TCD graduate with a BA and a PhD in English, she also holds a Diploma in Legal Studies and an M Phil in law, and is the author of a number of books and papers on social and cultural matters, most recently *Family Law in Practice: A Study of Cases in the Circuit Court* (Clarus Press 2009).



REPORT ON 2008 CONFERENCE

THE IRISH TIMES Monday, October 20, 2008

CLERAUN MEDIA CONFERENCE

Spreading licence fee around 'to hit RTÉ's public role'

Commercial stations claim funding rights

RONAN MCGREEVY

RTÉ'S ROLE as a public service broadcaster will be seriously undermined if proposals to give more of the licence fee to commercial operators are implemented, the managing director of RTÉ Television Noel Curran has claimed.

At present 5 per cent of the licence fee is made available to commercial operators such as TV3 and Setanta through the Broadcasting Commission of Ireland's (BCI) Sound and Vision fund which was set up two years ago and has distributed €45.3 million to date.

Mr Curran told the 12th annual Cleraun Media Conference at the weekend there was speculation that the forthcoming Broadcasting Bill will see a substantial increase in the fund, with the possibility that it could be doubled.

He said much of RTÉ's home programming will be replaced by cheaper bought-in programmes if its share of the licence fee is cut at a time when advertising revenue is under serious pressure.

"If commercial income is falling this year, if we go into free fall which is not inconceivable, we are going to have to look at the schedule, particularly if public funding is undermined," he said.

The conference was organised

by Opus Dei at its Cleraun study centre in south Dublin.

Sponsors of the event included *The Irish Times*, RTÉ, the Broadcasting Commission of Ireland, the Press Council of Ireland and the ESB.

Mr Curran said it was "highly unusual" for companies like TV3, which is owned by private equity firm Doughty Hanson, and Setanta, which is also substantially owned by the same firm, to receive licence-fee funding. The fund is also available for broadcasters outside the State. The BBC and Film4 have both availed of it.

The fund was set up under the Broadcasting Bill in 2003 to distribute production of new radio and television programmes on Irish culture, heritage and experience, and adult literacy. The money is available to independent production companies.

There has been six rounds of funding to date. In the last round TV3 received 19 per cent of the funding, Setanta 7 per cent, but the bulk of funding went to either RTÉ or TG4. TV3 received €910,000 to fund four documentaries and Setanta €335,000 for three programmes.

Mr Curran said he questioned why licence-fee money was going to TV3 when its previous owners Canwest had sold the business for

€265 million to Doughty Hanson two years ago and figures indicated that it was making €20 million a year in profit.

"Good luck to them. They are a private company, but does that mean they have to take a top slice of the licence fee?" he said.

He said the licence fee increase had seen RTÉ substantially reduce its dependency on foreign-made programmes and *EastEnders* is the only acquired series on week nights on RTÉ One after 6pm.

He also rejected suggestions that RTÉ was too heavily dependent on reality television programmes, saying that the figure spent on entertainment had increased by 52 per cent since the licence-fee hike in 2003, but that spending on factual programming had increased by 150 per cent and on drama by 129 per cent in the same time frame.

TV3's head of news Andrew O'Hanlon said the management of the broadcaster had a substantial stake in the business and were also running it on behalf of Doughty Hanson.

He hoped the Broadcasting Bill would "correct the anomaly" that a fund, which was originally set up for independent broadcasters and producers, was being used by RTÉ which is already in receipt of the bulk of licence-fee money.

Coverage of North fostering 'spoil' attitude in politicians

RONAN MCGREEVY

THERE IS too much coverage of the North in the southern media and this is helping to foster a "spoil child-type attitude" among its politicians, a former leading loyalist has said.

David Adams, who was once a senior figure in the Ulster Democratic Party, said the North could do with a lot less interest from outsiders. He said the attention of everyone from US presidents to taoisigh had only led the North to be "self-regarding, self-centred and spoil with attention", and it had benefited from billions of pounds of investment even though other conflict zones were worse off.

"The less attention for attention's sake that Northern Ireland gets, the better it will be for us all that have to live there, and the

more encouragement it might be to the politicians who are actually supposed to work and earn the large cheques that are passing through their letterbox every week," he said.

Mr Adams, now a freelance journalist and columnist with *The Irish Times*, said northern Protestants were not very likeable. "There's no denying we are a dour people, we don't attract sympathy. We're stubborn, pigheaded, and compromise does not come easy to us," he said.

However, he told the Cleraun Media Conference that the Protestant tradition got better press in the South than in the North.

He said there was a detachment in the South which regarded both sides as "the other" and unionists got more sympathetic press as a result.

The Press Ombudsman, Prof

John Horgan, said he hoped the recession would not lead to a retrenchment in "fresh-air journalism" with journalists retreating to the internet and the monitor because of budgetary cutbacks.

He said it was particularly critical in relation to reporting on Islam, because "there could hardly be a more serious task" than understanding the complexities of the Islamic world.

Irish Times Foreign Affairs Correspondent Mary Fitzgerald said the western world's media tended to concentrate on stories which portrayed Islam as an extreme religion and Muslims as extremists.

She said media organisations needed to move beyond the "superficial reporting, lazy assumptions and gross stereotyping that too often shape public perceptions of the faith and its followers".

2010 SPONSORSHIPS

Sponsorships for 2010 are gratefully acknowledged from: the Broadcasting Authority of Ireland; RTÉ for the lecture by Don Van Natta Jr of *The New York Times*; *The Irish Times*; the Irish Film Board; the Goethe-Institut in Dublin for the presentation by Marcus Vetter; TG4; the Press Council of Ireland; the Radharc Trust; *The Irish Farmers' Journal*.

