

A man with dark hair and a beard is shown in profile on the left side of the frame, looking towards the right. He is holding a professional video camera. The background is a scene of significant destruction, likely from an earthquake. In the foreground and middle ground, there is a large amount of rubble, including broken concrete, twisted metal, and debris. Several white tents are pitched amidst the wreckage. In the background, a large, multi-story building with a classical architectural style is visible, partially obscured by the debris. The setting appears to be a valley with steep, forested mountains in the distance under a clear sky.

Tragedies & journalists



Tragedies and Journalists

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Tragedies and Journalists

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Reporters, editors, photojournalists and news crews are involved in the coverage of many tragedies during their working lives. They range from wars to terrorist attacks, airplane crashes, natural disasters, murders and car crashes. All produce victims. All affect their communities. All create lasting memories.

It is important to realize that a war correspondent is not cold minded and cynical, but is a sensitive human being with compassion & feelings. These feelings have to be respected & protected, as do the feelings of the interviewees (victims). Above all else, the feelings and circumstances of the interviewees need to be taken into account and you must treat those you work with and interview with dignity and respect. These themes will be expanded on in this guide.

Jaromír Štětina, war correspondent





Chapter 1

Tips for interviewing:
always treat victims with dignity and respect

Don't forget that you affect human lives; you can help but you can also hurt. We should interview with respect and interest. We should be sensitive but not shy.

George Esper, war correspondent, APTN

1. Realize that victims may be in shock.

Reactions to traumatic incidents can vary enormously. Journalists should be aware of what the victim/survivor goes through and therefore journalists should remember that a person who is in shock may seem to be unaffected, but that doesn't mean the person doesn't feel or react. People may appear hyperactive; they may be highly emotional; they may be in denial; they may be handling things relatively well – everyone reacts differently. It is important not to make assumptions about people's well being. Be attentive and sensitive interviewers.

2. Introduce yourself and respect if he or she declines to be interviewed.

The first and most important principle is decency. Decency and empathy. If you are emotionally intelligent and decent it is unlikely that your approach will be incorrect.

Jitka Obzinová, journalist

3. **Be especially careful when interviewing parents in the presence of children or teenagers. Avoid interviewing children unless necessary.**

Children are especially sensitive & vulnerable. Even small kids understand what adults talk about. They may hear things that can hurt them and that they may never forget. Adults and children process feelings in different ways. Even a well-handled and well-intentioned interview may be harmful to children.

4. **Do not be pushy, aggressive or accusatory in any way. Keep to facts and thoughts rather than emotions or feelings. NEVER ask, "How do you feel?" It's much better to ask, for example, "What happened?"**

Just be empathetic, people need to understand that you approach them not with sense of superiority but with ordinary human sympathy and respect. If you do so, they are likely to open up to you.

Jaromír Štětina, former war correspondent

5. **Always treat victims with dignity and respect – the way you would want to be treated in a similar situation. Back off if necessary.**

I try to show interviewees that I am not a machine that writes a report and that the interviewee is not in the position of a victim – the victim of an aggressive journalist, but that I am a human being who is also a journalist. First & foremost, they should see me as a human being.

Ivan Břešťák, journalist

6. **Don't react harshly if someone responds harshly to you. An aggressive response is not unusual after a traumatic incident, especially, for example from parents who lose a child.**

7. **You can say you're sorry for the person's loss, but never say "I understand" or "I know how you feel."**

It is of paramount importance to remain respectful to the interviewee. You have to approach the interviewees with dignity. I've learned that it's not a shame to express sympathy. Showing respect is much more important than the result (the report).

Jaromír Štětina, former war correspondent

8. **Don't begin with the hardest question. Begin with questions such as, "Can you tell me anything about your daughter?" Or,**

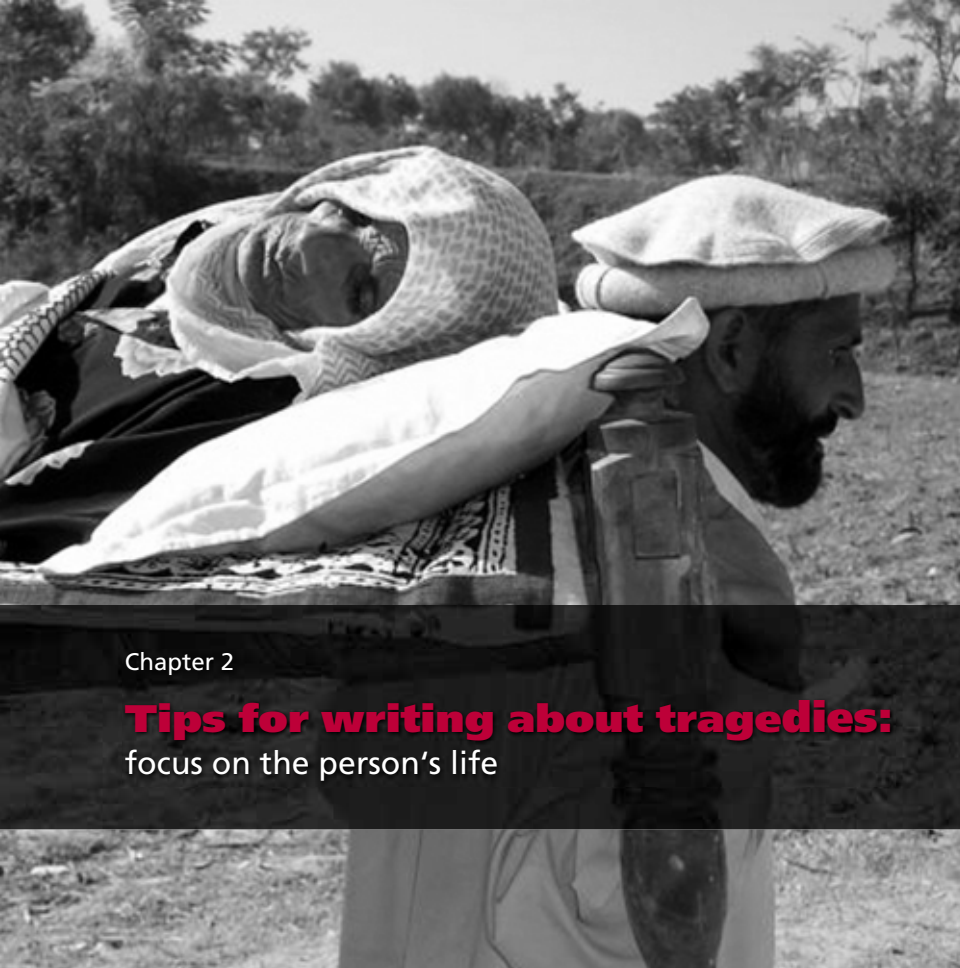
“What did she like to do? What were her hobbies?” Then listen! The worst mistake a reporter can do is to talk too much.

A reporter from Czech TV came to the church where a mass was being held and asked me to give him an interview. Then he let me wait outside while he talked to a politician, also present in order to boost his own popularity. The reporter came to me after let’s say ten minutes and said: “OK, I would like you to say this...” Then he interrupted me in the middle of the sentence and when he finished he just said: OK, that’s good. I’ll take it.” and left. He didn’t even say thank you.

A 32 year old survivor of a bus crash in which his girlfriend and 18 other people died.

- 9. Be especially careful when interviewing survivors of anyone who is missing, and try to clarify that you seek to profile their lives before they disappeared and not to write their obituaries.**





Chapter 2

Tips for writing about tragedies: focus on the person's life

1. Always be accurate. Reconfirm with the victim/survivor or their representative to verify spellings of names, facts and even quotes. The reason: When you first talk to a victim, he or she may be confused or distracted. Carelessness and factual inaccuracies, or even wilful distortion can cause the survivors and victims to experience the trauma again.

As well as the hundreds of thousands of local people killed, thousands of foreign tourists died after the Asian tsunami in 2004. Many of those who survived were in psychological shock, they fought for their lives, they tried to rescue relatives, they tried to help. They came back home on specially chartered planes. Dozens of journalists were waiting for them at the airport and tried to interview them. Many of the survivors were still deeply distressed and that meant that some answered questions incorrectly. One tourist, for example, said that she had seen twenty dead czech tourists, which was not true. After broadcasting this information, all the people who had friends or relatives who were still missing were driven to despair.

Štěpán Vymětal, psychologist

2. Observe. Be sensitive.

A colleague of mine says that he tries to be invisible and when I saw him working, he really was invisible. He is almost imperceptible, he tries to stand back and then naturally, very sensitively approaches the people and talks to them.

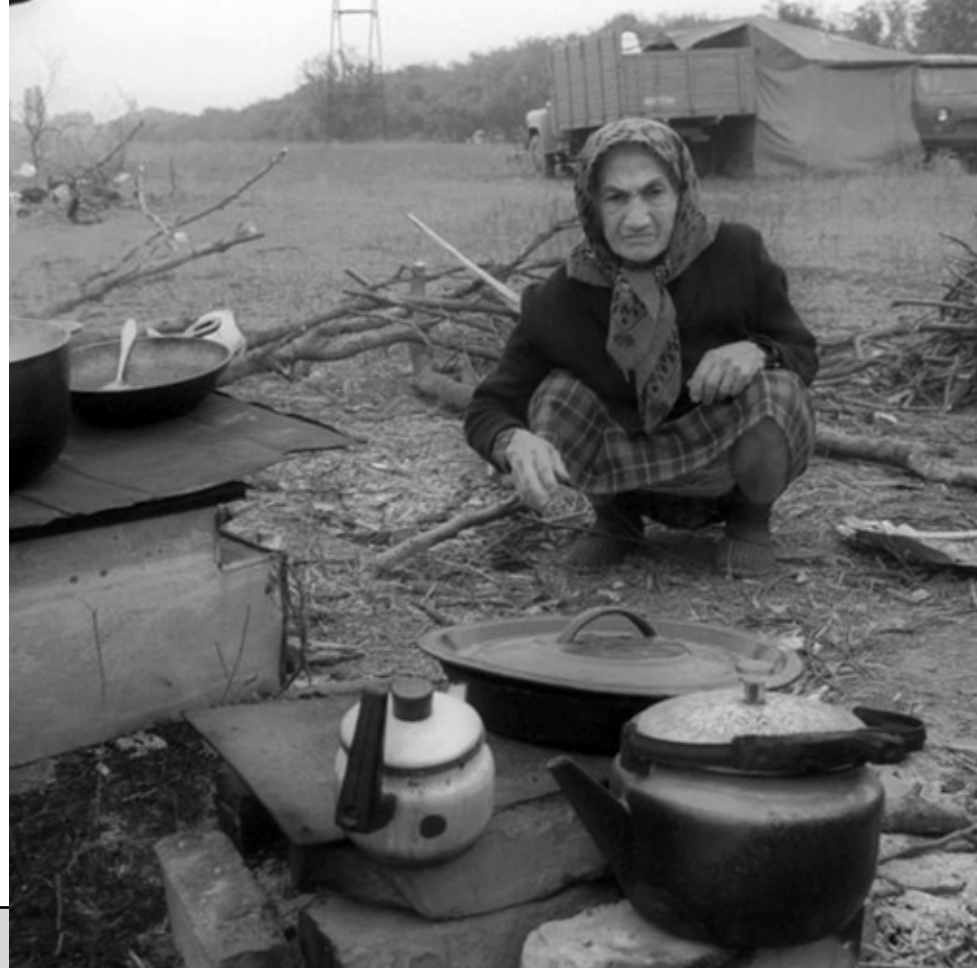
Michal Kubal, Head of Foreign Desk, Czech TV

3. Avoid unnecessary gory details about the victims' deaths. Also, avoid words and terms such as "closure", "will rest in peace" or "a shocked community mourns the death."

4. Look for a story that will illustrate the deeper meaning and experience behind what has happened.

I have always tried to find a story of a real person instead of reporting just the facts.

Jitka Obzinová, journalist





Chapter 3

How to survive war

Remember, not only is no story worth a reporter's life, but a dead reporter isn't going to report anything.

Howard A. Tyner, editorial vice-president of Tribune Co. publishing division

1. **Prepare.** Undergo training in crisis-management and first-aid. You will face dangerous situations in hostile environments such as exhaustion, low morale or the risk of being kidnapped. You may become a target yourself or you may become addicted to war.

I've fallen in love with wars. It's a weird process, you look for stories and war is the most fantastic source of stories. It gives you them one after another and you start liking it because of that. Because of the fact that you can get so many stories. But if you are a rational person you realize that war is rotten... so you are all of a sudden in a schizophrenic situation, on the one hand you develop a liking for war, on the other hand you know it is wrong. Then it's time to quit because if you don't quit then you may get depressed or go crazy. I saw it in my colleagues; they started drinking heavily or just went mad... I don't want that.

Jaromír Štětina, former war correspondent

2. **Never put yourself or others at risk.** Be well informed and equipped (technical equipment, protective clothing, first-aid materials, vaccinations etc).

When we were in Iraq the last time, we had helmets, flak jackets, satellite phones working on diverse systems, mobile editing notebook, videotelephone, camera compatible with both notebook and videotelephone.

Michal Kubal, Head of Foreign Desk, Czech TV

You have to wear clothing which doesn't look like a uniform - you have to respect the culture you are in. I am always shocked and angry when I see journalists in jeans in Afghanistan or journalists in shorts in Iran.

Jaromír Štětina, former war correspondent

- 3. When first arriving at the scene, survey the surroundings to determine the dangers: mines, unexploded devices, suspicious substances. In the case of a terrorist attack or suicide bombing, be aware that terrorists sometimes target the first to respond and the media with secondary bomb.**
- 4. Always carry a press card and a white cloth. Protect yourself.**
- 5. Never declare wealth.**
During the conflict in Somalia in 1993 we came across a village

in south Ethiopia where there was a market filled with cameras. There were hundreds of cameras, you could easily buy a new Betacam. All the cameras had been stolen from stupid journalists who flaunted them.

Jaromír Štětina, former war correspondent

- 6. Don't become a target. Ensure that your clothing doesn't look like a uniform, remember that a camera may be seen as a weapon from a distance. The light from a camera may attract attention and can be seen from a long distance – as can the glow of a cigarette.**
- 7. Try to look at yourself through the eyes of a soldier. Realize that he may be 17 or 18 years old, badly equipped and frightened.**
Never take risks, and be afraid in a healthy way. Those who are not afraid don't live.
Jaromír Štětina, former war correspondent
- 8. Don't be overconfident, know your limits, believe in your intuition; closer doesn't always mean better, never carry a weapon and don't get involved in fighting.**

A journalist should stay safe: wear a flak jacket, don't take any risks. One of my rules is... I would rather be shot than get involved in fighting. It was very interesting to talk about it with my male colleagues. When I asked the question: "If they were in the middle of fighting and they were attacked and had the possibility to pick up a gun and shoot the attackers, what would they do?" All of them replied without thinking that they would do exactly that, pick up the gun & shoot the attackers. I was the only one who said that I'd try to hide or negotiate first and then maybe run away but I'd never touch the gun.

Jitka Obzinová, journalist

9. **Be in regular touch with the desk and report your whereabouts.**
10. **Your life is in danger: 3 minutes without oxygen, 3 days without water and 3 weeks without food.**
11. **Make sure you get sleep. The American military know that on less than four hours sleep daily, soldiers cease to function effectively. Without sufficient sleep, you risk making bad safety decisions and bad editorial judgments.**

THE CAUCASUS

There is an old truth. It's always safer on the front than 20 or 30 km behind it. Nobody will rob you when you are among soldiers but there are no rules behind the front, they may kill you there for your shoes or a camera. It's also about road-wars nowadays, one guerilla is in charge of one check-point while another one has a different one. A journalist often needs to walk from one side to the other. You must never carry a camera on your shoulder because it looks like a rocket-launcher from 300meters away. You have to stop and show that you have no weapon when they start shooting. They usually won't shoot you, because they want to know who you are, so you can walk a bit further again when they stop shooting. But you will always be regarded with suspicion so try to negotiate with the highest ranking person, the emotions of ordinary soldiers can be very dangerous. Four journalists were killed in the Caucasus in autumn 2002, one girl was beaten to death. They would probably have survived if they had managed to negotiate with someone more educated. You must also be careful when they ask you about the other side. Never say anything! You can tell them that you wouldn't say anything about them either. It usually works. If you are kidnapped then

you also have to negotiate with the highest authority. It means that if you work in a conflict area for a longer period, you need to have contacts. You need to have someone who can protect you, it may be a general at governmental military level on one side and guerilla leader on the other side. Then you have a chance of survival if you are kidnapped. A basic rule is never to cooperate with any secret service because it's the way to hell. A friend of mine was a journalist working in Chechnya for both sides, she was a double agent. And she was found dead. Someone shot her dead. I have even no idea whether it was Chechnyans or Russians. A journalist must not get involved in anything like this.

Jaromír Štětina, former war correspondent





Chapter 4

The impact of reporting on tragedies and interviewing the victims

1. You may feel like this:

Only in the morning when he gets up can you see that tragedies and misery have left their traces on Capa. His face is grey, eyes extinguished and his mind blurred by nightmares. There he is, a man whose camera focused on so much violence, death and evil. There he is, a man full of pain & sorrow; bone naked.

Irwin Shaq about Robert Capa, war correspondent

- ### 2. War, crisis, traumatic situations, adrenalin – you can get addicted to it. You can feel that you need to be part of it, you want to be where the action is, you feel that you are writing history while others are sitting at home. You think that you are able to cope with the most extreme situations, but there is another reality and you will have to go back to it. You have to learn how to come back home. You have to learn how to find a balance, relax & express your feelings.

When I came back from Bosnia, I was sitting in a café with my friends and I thought they were talking only bullshit. I felt that I had come back from something more real and more important. But then you realize that this world is also real and that it's just as important for my friends to talk about bullshit

as it is for others to run over a road under machine gun fire.

Jitka Obzinová, journalist

Soldiers talk about similar feelings. You get addicted to crisis, you feel that you need to be there where something happens, that you want to be in the middle of crisis, conflict situations and catastrophes. The problem is that they don't know how to get grounded. They are not able to function in normal life. They get bored with their families. All of sudden it is easier for them to be at war than to be at home because in a war situation you have a clear aim, your mind is concentrated and you are focused. But you don't know what to focus on when you come back; everything seems to be worthless, banal and ordinary. Your relatives don't know what's going on, they don't understand that you have a problem even though the mission is over. I can remember one incident with my little daughter. She was playing in the courtyard and suddenly ran towards a lawn. Suddenly it hit me: grass = mines!! I jumped up and grabbed her. She looked at me and asked: "Daddy, are we playing a game?" You learn these things by heart and then you react automatically.

Per Annar Holm, Journalist, Aftenposten, Norway

3. Everyone who has experienced traumatic situation is affected by it, journalists included. Some of them never experience any problems, but research suggests that approximately one quarter of journalists with extensive conflict experience and war reporting suffer symptoms of Post Traumatic Stress Disorder (PTSD).

Reporters, photojournalists, engineers, soundmen and field producers often work elbow to elbow with emergency workers. Journalists' symptoms of traumatic stress are remarkably similar to those of police officers and firefighters who work in the immediate aftermath of tragedy, yet journalists typically receive little support after they file their stories. While public-safety workers are offered debriefings and counseling after a trauma, journalists are merely assigned another story.

Al Tompkins, Poynter Institute for Media Studies

4. Common stress reactions to trauma include:

Feelings of helplessness, feeling of derealization, hyperarousal, sleeping disturbances, nightmares, flashbacks, intrusive thoughts, feelings of guilt, physical pain, avoiding thinking about the incidents that most disturb them, impatience with "normal" social or family life, memory loss, nervousness, disbelief, disturbing

images, emotional numbness – these are normal and temporary reactions of the human psyché to an abnormal situation. People usually overcome traumatic situations without suffering from PTSD. However some will experience some of the symptoms for a longer period of time. If the symptoms persist for more than a month, PTSD or other problems can develop such as depression or anxiety disorders. Some people are not aware of the reasons of the problem and as a result their whole personality may change: a person suffering from PTSD may change his/her whole attitude to life, can feel empty and helpless, desorientated, depressed; people suffering from PTSD may become alcoholics etc. In the worst cases, they can become suicidal. That's the bad news. The good news is that most people get through trauma fairly well, and very often ultimately see what they've been through as a source of personal growth and beneficial change. But the trauma needs to be faced and accepted – and if necessary, worked through with professional help. There are now excellent and effective forms of psychotherapy for PTSD, and there should be no shame in asking for and accepting support.





Chapter 5

Take care of yourself



Journalists have a history of denial. There is a perception that you are unprofessional if "you can't handle it". Journalists claim to their colleagues that they are unaffected. But this false bravado takes its toll.

Cratis Hippocrates, Group Editorial Training Manager at John Fairfax Publications

I don't want to pathologize the profession, I only want to point to the fact that journalists who cover war have the right to a normal reaction of the human psyche. This reaction may have negative effects. If journalists are aware of it and are well prepared, this demanding profession doesn't need to take such a toll on both body and mind.

Mark Brayne, Director of Dart Centre, Europe

1. Know your limits.

There are a lot of young journalists who behave like cowboys, putting themselves and their associates at risk of getting injured or killed. Most of them get injured or die.

Jaromír Štětina, former war correspondent

2. **Find someone who is a sensitive listener. It can be an editor or a peer, but you must trust that the listener will not pass judgment on you. Perhaps it is someone who has faced a similar experience.**

When the journalists from Aftenposten are assigned to a mission for a longer time, the editor ensures that they meet every evening, have dinner together and talk about the things they covered, the problems they encountered etc.

Per Annar Holm, Journalist, Aftenposten

When you come back from an assignment, you unpack and you do your laundry. My theory is that this type of counselling should be no different from having your laundry done, except it's head laundry. Some people might choose to have it done, others won't. I wish to Christ I'd done it 20 years ago.

Chris Cramer (President of CNN International, who survived being taken hostage in the Iranian embassy siege in London in 1980.)

3. **Try to search for the positive things and interest yourself with other things besides war and trauma.**

Be interested in everything that has nothing to do with war. I have just started writing a book, a novel. The major part is, of course, about terror. I have been trying to cope with it. It's also about the Caucasus and Russia, but to keep a balance, I very often refer back to history, to the lighter sides of Russian history and it helps me cope with the darker side. So I search for the positive in order to relax.

Jaromir Štětina, former war correspondent

5. **Try to relax, maintain relationships and friendships, take up hobbies and exercise.**

I can see in journalists that they want to go back to conflict areas. They become addicted and then they just burn out and are unable to return to normal lives and families. We had a photographer working here, but he has since retired at the age of 44. He was very talented, but is now burnt out. It started when he was kidnapped in Kenya, he was injured many times and then he just worked until he dropped. Journalists often have problems with relationships, relatives and friends.

Per Annar Holm, Journalist, Aftenposten

5. Admit that your problems may become overwhelming. Talk to a therapist, your doctor, or a priest. Use the public and organisational support services that are available. Understand that your problems may become overwhelming.

Before he died in April 1945, war correspondent Ernie Pyle wrote, "I've been immersed in it too long. My spirit is wobbly and my mind is confused. The hurt has become too great." If this happens to you, seek counseling from a professional.





Chapter 6

Visual side

1. Understand that you may be the first to arrive at any scene. You may face dangerous situations and harsh reactions from law enforcement agencies and the public. Stay calm and focused throughout. Be aware that a camera cannot prevent you from being injured. Do not hesitate to leave a scene if it becomes too dangerous. Any supervisor or editor should understand that a person's life is more important than a photo.

Photographers are exposed to multitudes of trauma. Every time you see the picture, whether it be on the front page of the newspaper or displayed for an award, you relive the sights, sounds, smells and the adrenaline that is associated with the picture.

David Handschuh, New York Daily News

2. You may record many bloody images during a tragedy. Ask yourself whether these are important for historical purposes or too graphic for your readers or viewers.

I have never interviewed the most affected ones. I don't think it's ethical. I have never interviewed children, I have never filmed bloody pictures. We take a lot of horrible pictures but we have

never broadcasted them, because I don't think that is the point.
Jitka Obzinová, journalist

3. Do everything possible to avoid violating someone's private grieving. That doesn't mean that you shouldn't record photos of emotion at public scenes. However, do not intrude upon someone's private property or disturb victims/survivors during their grieving process.





Chapter 7

Responsibility – management

It has taken the media industry far too long to realize that it is perfectly natural for journalists, like other people, to feel the effects of trauma... The media need to wake up to traumatic stress as a subject worthy of debate.

Chris Cramer, President of CNN International Networks

It's important that journalists and their editors and managers don't think that automatic counselling is the answer for everyone. The most important thing for getting through trauma is a supportive, understanding and educated work environment – and social support, from family, colleagues and friends. And for those who do need it, and aren't able to get through their experiences, good counselling can make all the difference.

Mark Brayne, Director of Dart Centre, Europe

1. **You are responsible for your journalists. Create a good environment for them. If you want them to work well, support them.**

I want the editor to be responsible and reliable – I want him to support me and protect me. He should prepare, inform and educate the journalists. It should be someone who has experience. Otherwise I don't need him there.

Jitka Obzinová, journalist

- 2. If you send journalists to conflict areas or to cover trauma closer to home, offer training and provide good equipment and insurance.**

The most important thing is what a journalist in the conflict area says; he/she makes the most important decision. I would never – even after all the experience I have – make decisions for the journalist and tell him/her where to go and what to do, because I have no clear picture of the reality of the situation.

Michal Kubal, Head of Foreign Desk, Czech TV

- 3. When covering difficult assignments (such as special rescue missions for Czech citizens), choose a stable and empathetic journalist who is good at working in a team.**

It's important that this journalist is able to stay calm, respects the head of the mission and is able to communicate with traumatized people.

We sent two planes to bring the Czech tourists home from Egypt after the terrorist attack in 2005. There were the crew, doctors, a psychologist and several journalists. Most of the journalists behaved with respect and dignity. One of them didn't respect the rules and endangered & embarrassed the whole mission. He got

drunk and began making jokes about the attack, dead bodies and the terror most of the people in the plane had been through.

Štěpán Vymětal, psychologist

- 4. Appoint a person back on base who will be responsible for the assigned journalists. This person should be in touch with them regularly, give them information, keep in touch with their families and support them.**

There should be one or two people who take care of the journalists in the field and do key things for them – for example, pass on information, because journalists in the field are the least informed. But the most important thing is support and motivation. The editor can make the journalists work better by supporting them. He should tell them how good a job they are doing, how good picture they are sending back etc.

Jaromír Štětina, former war correspondent

- 5. If you want your journalist to be effective you must be interested in what he/she does. Talk to him/her, ask him/her if everything was ok, how it went etc.**

6. **Everyone in your newsroom will be affected differently by trauma. Many will cope well and not be adversely affected. Some may be affected immediately. Others may take days, weeks, months or even years to feel the effects. And sometimes, it may be the very colleagues who most vigorously deny they have problems who are hurting the most.**

7. **Problems in personal life can exacerbate an individual's reaction. For example, a staff member who is going through a divorce may be affected more than others.**

8. **Your staff members may show signs when they have been particularly affected. Tiredness, irritability and lashing out are three common ones, whether they occur inside or outside the newsroom. Encourage supervisors and reporters alike to listen and watch for these signs.**

9. **Where indications of distress don't abate and colleagues are clearly struggling to recover, make sure that there's confidential and professional trauma counseling available – and encourage colleagues to take advantage of it. There should be no stigma attached to asking for help.**





Chapter 8

Responsibility – journalist

1. You also have a responsibility – to those you talk to, those you work with and those who work for you!

You can help traumatized people. Psychological first-aid includes, above all, meeting practical needs: safety, water, food and shelter, calming down, contact with relatives, sensitive approach. You can also help your colleagues by simply listening to them.

You don't work on your own. You might hire translators and other local people who go through it all with you. But be aware that they will be affected even more because they come from that environment. You can't just give them a hundred bucks and tell them "OK, thanks, go home". You use them, you change them. We offer debriefing for these people as well.

Per Annar Holm, Journalist, Aftenposten

A few days after a traumatic experience, or once an assignment is over, it's a good idea for managers or editors to offer their colleague a chance to talk through what happened and to acknowledge any distress. Check in again after a month – and only then, if distress is still persistent, consider counselling.

2. Don't disturb rescue workers – let them work.

The conditions are usually stressful enough – even without cameras and journalists. Doctors have to rescue victims and make decisions. This phase is very reliant on communication within the rescue team and critical for survival of the victim. We are also there to protect the victim from unwanted publicity.

Jana Šebová – medical doctor in rescue team





Chapter 9

**Journalists and society:
Can a journalist help?**

1. Understand that your coverage of a traumatic event will have an impact on your readership, viewers or listeners. Remember that the tone of your coverage may reflect the tone of the community's reaction to it.

It was different when I wanted to do a report in order to help. Then you can shock the community with graphic pictures. When I prepared a report for aid in Sarajevo, I put in a picture of a man carrying his four year old son who's throat had been cut. But it was in order to help, Sarajevo was in a terrible situation and we needed to collect money. And we did collect a lot.

Jitka Obzinová, journalist

2. Find ways in which people are helping, including acts of kindness, and report on them throughout the recovery process. This may provide hope for the community.

I think that as a journalist you are not there to help but to report about people who help and the ways in which they help. That's the difference between a journalist and a humanitarian worker. If someone's life is in danger then there is no question and I help

but if not then the most I can do is to give them some money.

Michal Kubal, Head of Foreign Desk, Czech TV

I spent a lot of time doing documentaries about humanitarian work. For example, I did reports about doctors who went and helped in the field. And this gave me the moral right to go there, too.

Jitka Obzinová, journalist

- 3. To help others does help, try to do your best and find the positive side of your work. Search, give, inform, write and film.**

To see something first, to be able to see the truth, to be there and then be able to show it to the world – that's a bonus.

Michal Kubal, Head of Foreign Desk, Czech TV



Special thanks to



Mark Brayne

Former BBC and Reuters correspondent in Moscow, Berlin, Central Europe and Beijing. He is also a trained and practising psychotherapist, and Director of the Dart Centre Europe.



Chris Cramer

Chris Cramer, President of CNN International Networks. Former war correspondent.



Per Annar Holm

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Michal Kubal

Head of Foreign Desk, Czech TV. Covered several war conflicts and was kidnapped in Iraq in 2004.

Special thanks to



Jitka Obzinová

Czech journalist. Covered the Balkan crisis for five years for Czech TV and Czech Radio.



Jaromír Štětina

Former Czech war correspondent, now a Senator. Covered conflicts in Asia, Africa and Europe.



Jiří Borovec

Czech reporter and cameraman. Covers crime stories, covered the Balkan crisis, terrorist attack in London etc.



Petra Procházková

Czech war correspondent. Covered several war conflicts including Chechnya and Afghanistan.

Lukáš Adamec, Ivan Břešťák, George Esper, David Handschuh, Cratis Hippocrates, Jana Šeblová, Irwin Shaq, Sara Carson Smith, John Sweeney, Al Tompkins, Howard Tyner, Julian Underwood and Frank Vinodol.

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- Ministry of Interior of the Czech Republic www.mvcr.cz
- Ministry of Foreign Affairs of the Czech Republic . . . www.mzv.cz
- Dart Center for Journalism and Trauma www.dartcenter.org
- Committee to Protect Journalists www.cpj.org
- International Federation of Journalists www.ifj.org
- International News Safety Institute www.newssafety.com

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