



ZHM

MATT LUTTON
TOMISLAV GEORGIEV
ROBERT ATANASOVSKI

GUIDELINES
ON **SAFE**
PHOTO REPORTING
AND ETHICS





With special thanks to the members of the Macedonian photojournalism community who participated in a workshop near Lake Ohrid, June 18-20, 2015. The participants provided innumerable personal accounts and insights that influenced the production of this document. This set of guidelines and recommendations on Safety in Photo Reporting and Ethics is produced with their input and is intended to help them safely perform their vital jobs in Macedonian society.

The working version of this document was also discussed on a one day workshop that was also organised by the Association of Journalists of Macedonia in Skopje, October 2016. Part of the discussion of this workshop with personal experience is given in the text by the Tomislav Georgiev and Robert Atansovski, both Macedonian photo reporters with extensive knowledge and practice of photography in local but also in regional context.

[INTRO]

This document intends to provide ideas and guidelines for how a National press can organize and regulate itself to provide the utmost safety for its reporters and the best reporting for its consumers. The safety and integrity of reporting is paramount to a free press, which is a founding principle of a democratic nation. These guidelines are recommendations for newsrooms covering rapidly developing domestic situations and all manner of local reporting, from planned press availabilities to breaking news.

These guidelines are based on international standards and recommendations, and will rely on the full support of the newsroom and editorial staff to realign priorities with the safety of reporters in dangerous and compromised situations.

Our common goal is to strengthen the quality of our journalism through the integrity and safety of our reporters.

To protect ourselves as journalists, physically and from outside influence, we must understand and quantify the risks and exposure we face when on the job. We must cooperate across newsrooms to forge universal standards that will strengthen both the reporting of our individuals and our community. There are moments when our reporters in the field will be stronger together, and our impact on the community will be greater, when we cooperate with the best interests of safety and journalistic ethics in mind.

We should discuss scenarios where news teams are covering situations that are known to be unstable or unsafe,

for instance protests that have already turned violent or military action, but also how to react to rapidly evolving social and political events. Our focus is on domestic actions where the newsroom and the reporters are familiar with the political, physical and personal landscape, but addendum will be provided for news teams that are reporting in foreign hostile environments.

Our emphasis is on the safety of reporters, through proper training and availability of safety equipment, as this has been a proven life-saving resource. Staff must have safety equipment such as helmets, gas masks, flak jackets and in extreme cases armored cars available, and they must be trained in their use. And they must be available and utilized in all cases of dangerous situations if they are to be effective.

This planning must be undertaken prior to any serious interactions or incidents taking place between our photojournalists and hostile environments. Precautionary planning is essential to safety, and essential to being able to make better decisions when planning falls short due to extenuating influence. We must address the issues within our organizations now, before our photographers are assigned again to risky situations. We can always improve our security

training and preparedness, and we are not too late to begin a strong campaign of protecting our colleagues and friends.

Editorial decision making, particularly when it comes to the safety of reporters, must be transparent and with the possibility of input from staffers. Standards must be uniform across departments with common accountability. Reporters must have the right to challenge their assignments if they feel there is an editorial or safety risk, as they will usually have the most first-hand knowledge of the situation. Staff must be trained and properly briefed on the risks of any given assignment.

Internal ethics guidelines are highly recommended, to make clear company standards on issues of manipulation, in terms of post-processing and in the subject's engineering of the photographic scene. Clear, enforced rules about qualities of "Photoshopping", cropping, toning, sequencing of images, etc are to be encouraged, both within an individual media organization and within a country's media community. To be a self-regulated and thus independent media, we must endeavor to have a common standard of acceptable practice. And to publicly stand behind journalists who follow these standards, and to disavow practice that falls outside of our standards. This is an important measure of the press' accountability and trust with the public.

OVERVIEW

SAFE REPORTING

What are safe/unsafe situations

- Violent, Sensitive, Unknown
- Domestic / Familiar versus Abroad

How to plan for and approach situations

How to equip yourself with safety equipment

- Availability of equipment within organizations
- Training of equipment within organizations
- Additional training in logistics, first aid, etc. Access to International training on high risk environments

Reporting in Groups

Reporting in Groups

- Group Safety
- Group Decisions

Editorial Decision making

- Safety, training, equipment of staff.
- Editorial priorities
- Debriefing, learning from developing situations

ETHICS

Discussion of Manipulation

- Staged scenes

Photo Opportunities / Press Conferences

- Professional Standards
- Integrity in Reporting and Editing





INCLUDED TOPICS:

- Defusing tense situations with protestors, police, citizens.
- In violent situations, photographers retreat together. “No photograph is worth a life or seriously bodily harm”.
- Being equipped with safety equipment, using it properly, and always having it with you. “Safety equipment is useless if it is not available and being used”.
- Editorial decisions have to be made with safety of staff and stringers as first priority.
- Proper training of staff, particularly young and new members, in safety equipment, precautions and escape plans. Initiate recurring training.
- Clean internal ethical standards, which are transparent and enforced amongst all staff.
- Harassment (detaining journalists, interfering with their work, intimidation, deleting of photographs), arrest, injury. Personal reactions and the role of a photographer’s employers to resist these actions. Legal and other remedies. Protection of the photo reporter, in terms of (mental) health and legal coverage after such incidents. Editorial policy on confronting such situations
- Public and Governmental understanding of the role of the press and their and our rights therein

- Engagement with the international community of journalists and photojournalists; access to international databases and availability of training when applicable. RISC, Reporters without Borders. Professional development.
- Role of the press in a dangerous public situation. I.e. intervention of members of the press in an unfolding scene. (Ethics vs. Law).



ADDENDUMS:

NPPA Code of Ethics (National Press Photographers Association, United States)

- Link: https://nppa.org/code_of_ethics

Reporters Without Borders report on safely reporting from war zones

- Link: <http://en.rsf.org/IMG/pdf/handbook.pdf>

Text of the First Amendment to the American Constitution

- “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances“

- Text of “Photographers Bill of Rights”

Link: <http://www.krages.com/ThePhotographersRight.pdf>

FACTS:

- Journalists killed, arrested and harassed in 2015.

<http://en.rsf.org>

- How many were ‘foreign’ reporters, how many were local reporters and fixers

QUOTES:

(RSF Report)

Principle 3 – Experience staff or freelancers who are mature and used to crisis situations. Journalists covering a war for the first time should not be sent there alone, but be accompanied by a more experienced reporter. Teamwork in the field should be encouraged. Editors should systematically debrief staff when they return so as to learn from their experiences.

(RSF Report)

If you’re attacked

- look for places to hide
- use all natural, artificial, horizontal and vertical protection and be alert in urban areas, especially near high-rise buildings out of which people may throw stones.

If you’re directly attacked, avoid physical contact and negotiate to calm things down.

Tips

Guard against theft of equipment and vehicles by avoiding preparations in view of a hostile crowd or vandals (watch where you park the vehicle).

- Avoid being alone or working by yourself (working with colleagues makes for easier self-defense and enables the alarm to be raised in case of injury).
- Wear protective clothes (such as motorcycle-type clothing) and guard against tear-gas (face-masks, gloves, ski glasses).
- Assess the risks by asking police about the mood of the protesters and the materials and equipment expected to be used (heavy or light, guns or other weapons).
- **High Risk Events** - riots, civil disturbance or extreme public disorder, terrorist or armed criminal incidents such as hijacking or sieges, any event involving chemical, biological or radiological (CBR) substances, extreme climatic events and natural disasters such as hurricanes, severe floods, earthquakes, volcanic eruptions etc. or outbreaks of serious diseases and pandemics.

(RSF Report)

Definition of High Risk

High Risk is defined as a significantly higher than normal risk of death or serious injury resulting from:

- **Hostile Environments** – a country, region or specified area subject to war, insurrection, civil unrest, terrorism or extreme levels of crime, banditry, lawlessness or public disorder; or areas with extreme climate or terrain.
- **High Risk Activities** - investigations involving covert surveillance or filming and/or confrontation of terrorist, serious criminal, extremist or violent political groups.

Right to Decline

There is no compulsion to undertake high risk work. Staff undertake high risk work on a completely voluntary basis and have the right to decline such work without penalty or any other detrimental consequence.

SAFETY IN PHOTO REPORTING

Evaluating situations and assignments for Safety

The safety of reporters in hostile environments should be of paramount concern to journalism. No photograph is worth dying for nor getting seriously injured. Editorial policies on reporting from dangerous environments must reflect a priority for the safety of reporters as a means to producing most effective and integral journalism.

Simple situations can turn violent and dangerous quickly. This can often be unpredictable, but proper training and experience can help a reporter or photojournalist properly assess the situation, report safely and return home to their

family and newsroom. Rocks and tear gas canisters are deadly and an increasingly common concern in 21st Century domestic reporting. (*footnote: RSF definition of High Risk)

An effort should be made by both the assigning editor and the photographer to assess the potential for violence or instability during an assignment. Examples of unsafe situations that require advanced planning would include protests that have the potential for conflict or violence, protests with a track record of conflict or violence, police or military actions, reporting on organized crime. Situations that require extra sensitivity, such as stories on victims of crime, victims of accidents or emergencies, police or military actions, reporting in hostile or skeptical communities should also be treated with care.

(*Фуснота: дефиниција на РБГ за висок ризик)





It should be noted that a journalist's familiarity with the community they are photographing in, their spoken language and perceived ethnicity or identity, their editorial affiliations, etc can influence the relative safety in a given situation. An ability to understand the situation around you, both verbally and through unspoken cues, is an important consideration. Extra care should be taken when reporting from an unfamiliar situation or where communication is difficult. (*footnote: RSF quote on 'when attacked')

In situations where safety is a concern and can be anticipated, proper safety precautions should be provided for. This may include equipment like hard hats or helmets, gas masks, or flak jackets, and/or personal security or a trained fixer/translator or driver. Newsrooms must provide this equipment and training in its use for all staff who are involved in covering news in dangerous environments. It is essential to note that such precautions are not useful if they are not used properly and without sufficient instruction. A helmet or gas mask left in the office, or not worn properly, is not effective. Precautions should be taken by media organization to provide, whenever possible, insurance and healthcare coverage for reporters in hazardous environments. This is especially true for reporters working outside of their country of residence.

Each media organization is recommended to produce their own review of internal safety and editorial policies. These should include provisions for staff training in safety equipment, ethics of reporting from sensitive or dangerous situations and in team reporting. It is essential that organizations that regularly employ freelance journalists or photographers include these members of their team in training and safety briefings. Organizations should refuse to hire freelancers who do not have proper experience or training in hostile environments as this endangers both the individual and the community of journalists who are reporting from these situations.

To address specific safety concerns, it may be recommended that media organizations provide access to outside training courses or to employ consultants to lead internal trainings. If a staff is regularly reporting from violent and grievously dangerous environments, training in first aid can be an essential safety and life saving measure. For staffers and freelancers reporting from war zones or active military areas, specialized "Hostile Environment Training" may be essential. For many international media organizations, such training is a prerequisite to reporting from hostile environments. Some training, such as RISC (Reporters Instructed in Saving Colleagues, LINK: <http://risctraining.org/>) are available at little or no cost.

Such training is integral when working with young or new staff members. This responsibility falls primarily on the media organization who is bringing these individuals in to the community, but the community of photographers - particularly in high risk environments - when possible should help to guide younger and less experienced photographers in proper individual and group safety.

In high risk environments, it is often necessary for safety and logistical reasons to report in groups.

Examples may include a war zone, where journalists may travel in a convoy to share expenses and provide safety in numbers, as well as providing a safety net for each other in an emergency situation (through their training in first aid or hostile environments). In a more common domestic scenario, journalists may often find themselves reporting from a press conference or protest in the same location as others, due to the desirability or safety of a photo position. Journalistic competitiveness and editorial independence often color relationships in the field between reporters, but we must recognize that in hostile situations we have can provide safety and support to each other within the community.

The right of journalists to work freely in the field, without interference or harassment from private or government subjects is paramount. There are many strategies to deflect unwanted attention from a reporter working in the field, primarily relying on interpersonal communication, humility and sensitivity. Knowing both how and when to make photographs is a critical skill of an experienced and effective journalist. Defusing tense situations through calm and rational communication can be a useful method to maintaining a peaceful situation and remaining free to work safely and without hindrance. But sometimes the best option is to walk away from an adversarial subject with equipment, personal safety and publishable photographs intact.

When in a high-pressure situation where subjects are demanding that you turn over your equipment or delete your photographs, you have options. If the danger is real or if you feel you have no other choice due to personal threats of violence, give the aggressors what they are asking for. One intermediary step that can be made is to, if you are working with digital photographic equipment, delete the photographs from the camera in front of the aggressor. However, immediately retire the media card (CF card, SD card, etc) and keep it in a safe place. Often times, if you have no disturbed the files on the card,

you will be able to use software called “Recovery Software” to retrieve the images that were “deleted”. It is critical that if you have deleted images and hope to recover them, that you cease using that card immediately, as the digital information that makes up the photograph is likely still on the card and must be preserved. Take no new images (they may overwrite the ‘deleted’ images) and do not re-format the card (this will overwrite the whole card).

In situations that have proved violent, it is a strength and asset for a group of reporters to decide to retreat together, to ensure each others’ safety and to show solidarity. If an environment has become hostile to free or safe reporting, extra attention should be given by an individual journalist to the plight of their colleagues around them.

In the event of a traumatic situation involving a photographer, it is important for their colleagues and editors to provide professional and emotional support. Lingering effects from stress, injury or trauma are possible and may not present themselves immediately after an event. Psychological injury is possible both after witnessing or experiencing trauma. It is recommended that editorial staffs familiarize themselves

with resources for Journalists dealing with trauma. (LINK: Dart Center for Journalism and Trauma).

The decision making of individual journalists in the field and the editorial staff that supports them should always uphold the highest standards of integrity and ethical reporting. Our mission is to serve our communities through our independence as the press. But we must also understand that this mission is not possible if we are not providing for our own safety in all situations. To this end, especially in high-risk situations, the safety and integrity of our fellow journalists must be primary.

ETHICS IN PHOTOJOURNALISM

The topic of ethics in photojournalism ultimately relies upon a standard of common acceptable practices that are enforced within newsrooms and within the community of journalism. These ethics are reflected internationally and within smaller national or local organizations.

An important aspect of maintaining healthy and productive ethics are retaining and enforcing clear internal ethical standards. Editors should lead their staffs directly in what is acceptable and what is not within their organizations, and enforce these rules at all times and with all staff and freelancers. There are many teaching examples of lax oversight and training leading to lapses of judgment and mistakes by staff. This is embarrassing for the

media organization, damaging to the profession of journalism and can be a fatal blow to a journalist's credibility. Editors and staff can look to many media and photojournalism organizations worldwide for guidance on their codes of ethics.

These issues are especially transparent when it comes to recognizing or celebrating work through awards, exhibitions or grants. There are numerous examples from the past year illustrating awards and grants that have been retracted due to ethical lapses by photographers. This includes misrepresentation of where photographs have been taken, excessive and misleading toning of images that misrepresent the scene and insertion or deletion of elements in a photograph.





A primary concern for maintaining free and credible journalism is how we address the issue of manipulation, in its many forms. To be effective journalists we rely on the trust of the community, our subjects and our audience.

Perceived notions of bias and corruption must be avoided. This is essential to the integrity of journalism and helps create and inform an audience that trusts our photographs and our reporting.

LINK: http://lens.blogs.nytimes.com/2015/06/16/posing-questions-of-photographic-ethics/?_r=0#

Manipulation, Example #1:

Excessive editing of photographs after they are taken

"Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects." - NPPA Code of Ethics, #6

Example #1: Brian Walski / The Los Angeles Times.

Combining different images into one "Better" composite image. He was fired immediately when this manipulation was discovered.

Example #2: Narciso Contreras / AP.

This photographer cloned out part of a colleague's camera in photoshop. It is absolutely unacceptable to add or subtract information from the photograph in post processing.

It is also worth making special note that Contreras' manipulation is equally transgressive as this manipulation changes the context of the image dramatically, cutting out the information that there were other journalists on the scene as well.

Manipulation, Example #2:

Staging of photographs

"While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events." - NPPA Code of Ethics, #5

Example #1: https://en.wikipedia.org/wiki/Tomoko_Uemura_in_Her_Bath

W Eugene Smith's famous photograph is not a documentary moment, but was planned and engineered by the photographer. Such images must be labeled as a portrait, where intervention by the photographer to create a cleaner backdrop or "better" light is allowed.

Manipulation, Example #3:

Being uncritical of scenes staged by others

“Resist being manipulated by staged photo opportunities.” - NPPA Code of Ethics, #2

“Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.” - NPPA Code of Ethics, #2-3

Example #1:

(NOTE: can we use the photograph from the workshop where the protestors were acting for the cameras, and hand their flags/signs pointing the ‘wrong’ direction? this speaks to the photographer being a critical witness to the scenes in front of them)

To maintain professional standards and the integrity of our profession we must celebrate good and ethical journalism, and offer corrections and retract examples where we fall short of our goals. Publications must correct the public record when their journalists have erred, and offer public retractions, apologies

when necessary and provide a forum for critical discussion of the errors that have occurred. The community should also offer a reaction to how similar mistakes will be avoided in the future. We must hold each other accountable internally and within our community through constructive criticism. Self-regulation is a critical function of a free and functioning press.

We must also introduce safety standards that are self-regulated and which are intended to keep our colleagues and friends safe. We maintain our safety hand in hand with maintaining our integrity. These guidelines should provide every newsroom, editorial team and photojournalist (staff or freelance) with the basic information they need to make more informed, safe and productive decisions on how they cover news in dangerous environments. These improvements on staff safety will have a direct and positive effect on the morale and quality of work produced by photo teams.

EXPERIENCES WORKING IN RISK SITUATIONS

TOMISLAV GEORGIEV

It is always hard and there will never be unique situation to work in crisis or conflict situation. First thing that any photographer should do is to be very well informed about the situation the political momentum and to investigate if similar situation that were held what happened (if it is a rally was it violent, how did the police reacted, were there any casualties, was any journalist hurt, detained or arrested by the police). This information's can be reached through internet and mainly by the news agencies but always consider social media and civil

reporting, because sometimes they can be more useful then the official reporting in terms of speed of the information's and actual situation which you can use when you are on the field.

Secondly when you are on the assignment always get the information's from the photographers and journalists who are there and if it is a foreign country stay with them at least until you got the sense of the environment and the place especially when the language of the country is not familiar to you.

That is why networking is a great deal especially for photographer on the Balkan's region where not only political but religious matters are involved and your contacts and friends could make a great job and sometimes they are the only way you can do the assignment. Not to mention the logistic information's such as place to stay, internet, etc. and also safety information's because sometimes they are the only friends on the field.

Fixers often serve as translators, although it may be necessary to hire a specialist translator often they drive and take care of navigation and transportation, sometimes essential during assignments in inaccessible regions with language barriers.

Situation in Macedonia, regarding the safe reporting especially past two years is typical example how in general peaceful protest can turn in to violence and that is why photojournalist's should be prepared in terms of equipment (helmet, gas mask) and adapt to violent situations.

Always calculate the situation as quick as possible, and if you are not sure what to do follow the other journalist judgment where to stand or take cover. Be aware of the place and it is the best if you could have cover (like doorstep or commercial banner) to be safe in case of people throwing stones or other

solid objects. In case of clashes you must be sure where you can get closest to particular event (like police arresting protester) and be quick to get the picture. If the police told you to stop taking pictures you should obey, and try to change location because you might be hostile in their perception and you will be no able to do your job. Confronting either police or protestor is never a good idea, you will lose time and will be in a bad situation.

In case of running (police chase the protestors) don't run, or run behind the police, because you will be recognized like a protestor by the police.

In case of confrontation between the police and protestors, avoid being in the middle or not very long, because scene around you can erupt into violence very fast.

Before anything else, photojournalists must protect themselves to be able to work. This means you must work from the safest place you can, while still being able to photograph the action.

Our job is to tell the stories we see. If our assessment of the situation determines we should split and tell the story from a safer distance, that's what we should do.



ETHICS AND SAFETY OF PHOTO REPORTERS IN THE LOCAL CONTEXT

ROBERT ATANASOVSKI

Given the specific circumstances in which are our photo reporters I would like to add some things that are essential and which will be used to complement the text of Matt and Tomislav, which are talking about information and social networks.

1. The first and main thing is that this equipment should be mandatory for every major newsroom and should include gas mask, helmet and armor as well as other smaller basic means that would provide protection during work in dire circumstances and situations.

Whenever a photo reporter is sent to non-safe environment, it is necessary for the equipment to be easily available i.e. to

have it near or in his car, which would guarantee higher level of protection.

Once again, I would address abovementioned problem to be resolved within the newsrooms themselves, among the photo reporters and the editor in chief and eventually the owner of the medium.

2- The second thing that I would mention is certainly the attitude of the editors towards photo reporters. Especially when it comes to situations that are more critical, it is necessary for photo reporters to be well informed by the editors in chief

on the eventual risks and context, and not to be sent without being well informed, as it is our usual case.

Except, pointing to the risks and given context by the editor in chief, the photo reporter should consult the elder colleagues with aim to get necessary preparation before facing the situation that is in the field.

In my opinion, the solution to this problem is in the improvement of the relationship between the editor and the photo reporter. Sure, I would add that different training that are in this line are more that welcome and desirable.

3 Relationship with police.

When it comes to specific situations, I think great example is the relationship of photo reporters and the police. It should be mentioned that not only in Macedonia, but also in every country the relationship between police and photo reporters has certain features.

From my own experience, in Macedonia the most swingeing case is when the police pays bigger attention to the photo

reporters – if they are being photographed they see photo reporters as their enemies, then the event they came for.

First it is necessary for every photo reporter to have press identification card in visible place and which will clearly reflect the medium for which the photo reporter is reporting, and which will provide the police officers information that the photo reporter is officially present to cover the event not to make photographs of them.

Usually, the police should not be photographed unless it is near the event and in a way is actively or passively involved. Then the photo reporter should make his own assessment if it should photograph and it is very important not to be in a way, which would provoke the police (ex. aggressive photographing from close distance). If the police is photographed it should be done from safe distance that would not endanger their working space. It is necessary to have correct relationship with the police, not hostile!

If the police have any specific orders, they should be respected, but if are imposed restrictions, that usually should not, then it is necessary photo reporters to group and to react jointly, not individually.

In Macedonia, the specifics are that sometimes we have bigger problem with photographing groups (demonstrators, sport fans etc.) which at that time are violating public order. In those situations, you need to react soberly, without discussions with the individuals from the crowd and to photograph in groups at a decent distance.

Finally, it is necessary to work on general plan in relation to education on both sides. It is important for police to realize that such inclusive approach is aimed at ensuring setting standards for democratization of society.

4 In relation to the ethic standards, here are international standards that are applied everywhere and which should be respected. I have nothing to add except that, here in Macedonia are not respected by the editors and that should be imposed certain sanctions. This issue should be discussed with the editors, as some of them are using photographs to manipulate the public, they do not reflect the reality in the way that the photo reporter wanted to present.





GUIDELINES ON SAFE PHOTO REPORTING AND ETHICS

ABOUT THE AUTHOR:

Matt Lutton is an American photographer who splits his time between his hometown of Seattle, WA and Belgrade, Serbia. He has photographed for a diversity of publications from The New York Times, the Wall Street Journal, Vice Magazine, the Financial Times and 2012 Magazine. He joined Boreal Collective in 2013.



CO-AUTHOR:

Tomislav Georgiev was born in Bitola, Republic of Macedonia, on June 24, 1975. His interest in photography began since his college days, but he started working professionally in 1998 as a photo journalist in several student newspapers and continued working as a photo journalist and photo editor in „Fokus“ weekly magazine (1998-present).

He continuously tries to improve his photography skills as he attended Missouri University Seminar for photography and 3 years World Press Photo Seminar. His work has been published in many prestigious newspapers: „Le Monde“, „Sunday Times“, „Financial Times“ etc.

He has collaborated with the most famous world press agencies and participated in many group exhibitions and he is a lecturer at faculty of journalism and public relations.

He had one exhibition in Istanbul Slide Show Days in 2004, Antalya University in Turkey exhibition in 2007 and in Sofia on the subject „Focusing on the life of Roma in Europe“. In 2008 he had his first solo exhibition „Bicycles“ in Skopje.

He is UNICEF photographer for Macedonia from 2010. In 2012 he had 2 exhibition in Sarajevo and Belgrade, in 2013 exhibition in Berlin and Zagreb and Sarajevo and Vienna in 2014. During his career he has won many prestigious prizes in the country and regionally.

CO-AUTHOR:

Robert Atanasovski started photographing while studying philosophy at Skopje University. Photos of protests and other events from that time were published in the student's newspaper.

His professional experience began at 1995 while working for the first and most selling newspaper „Dnevnik“ as photojournalist and then at 1999 as editor of photography. From 2006 to 2010 he collaborated with „Forum“, the best and most selling magazine in Macedonia at that time.

In 1999 he was attending course of photography patronage from US Embassy at the University of Journalism in Columbia, Missouri, USA for three months.

From 1999 he started his collaboration with EPA (European Pressphoto Agency) It was the time of refugee's crisis of the Albanians from Kosovo during the NATO bombing on Serbia.

He continued to work for EPA in the time of the conflict between the Macedonian Army and ONA (Albanian rebels) in 2001.

He started to work for AFP (Agence France Presse) as a stringer in 2003 in the time when EPA and AFP started to work separately. In 2006 he was covering the Referendum for Independence in Montenegro, and In 2008 he also covered the event of Proclamation of Kosovo's Independence. In meantime he worked for two newspapers as photography editor, „Vreme“ and „Nova Makedonija“ until 2010. From that time he works for AFP.



ЗНМ

Coordinator of this
publication:
Dragan Sekulovski,
Executive Director of
Association of Journalists
of Macedonia

Design:
Marjan Delevski

Translation:

Copies:
300



EMBASSY
OF THE
UNITED STATES
OF AMERICA

This project was funded in part through a U.S. Embassygrant.
The opinions, findings, and conclusions or recommendations
expressed herein are those of the implementers/authors and do not
necessarily reflect those of the U.S. Government.