

JOURNALISM AND DEALING WITH THE PAST

A MANUAL FOR JOURNALISTS IN KOSOVO

content

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PREFACE

WORD OF THE EDITORIAL TEAM

This manual is the result of Frequencies of the Past, a conflict sensitive journalism project by forumZFD.

From 2011 to 2013, journalists from different media, ethnic backgrounds and from various regions of Kosovo have joined the project to explore the opportunities to cover sensitive issues related to Dealing with the Past in Kosovo.

A number of ambitious journalists explored various topics, from local history, cultural heritage, personal memories of older generations, to more sensitive topics such as social changes due to the Kosovo conflict, missing persons, as well as war rape.

As we reached the end of our project, Isak Vorgučić, one of the editors in chief involved in the project, proposed gathering the personal experiences and knowledge that the journalists gained through their participation in the project and to compile them in a handbook, so that more journalists could benefit from the experience.

This manual is not meant to be an exhaustive guide, nor does it pretend to provide the only valid way to address Dealing with the Past issues. However, we hope that it will furnish a useful manual on key issues journalists face when reporting on Dealing with the Past issues. It is designed primarily for journalists, but we hope that it may also prove useful to civil society actors and all those concerned with establishing a constructive debate on the past in Kosovo.

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INTRODUCTION

WHAT IS DEALING WITH THE PAST, AND WHAT DOES JOURNALISM HAVE TO DO WITH IT?

Dealing with the Past describes the attempts of a society to analyze, understand and learn to live with the past, especially its most traumatic experiences, so it can move forward. The motivation behind Dealing with the Past processes is often summarized by a quote from the philosopher George Santayana: “Those who forget the past are condemned to repeat it.”

For a society, coming to terms with its own past implies honestly recognizing that such a past did happen, striving to condemn the crimes committed, rehabilitating the victims and attempting to move on from that past, or to be more precise, moving from a discourse about the past that divides people to a discourse about the past where dialogue and reconciliation are possible.

Hence, this is where journalists can play a vital role. Professional journalists of course do not set out to deal with the past. Their primary task is to present accurate and balanced information. However, it is often through professional and balanced reporting and avoiding established and prevalent propaganda that Dealing with the Past is possible in the public place.

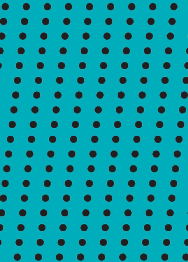
The risk in this process is that not all kinds of writing about the past are constructive and balanced; often the past is used to put fire on a current conflict situation. Writing about the past can be incomplete and one-sided when certain facts are deliberately ignored and when key facts about the topic are not mentioned. In Kosovo society, the past and its interpretation are often used for political reasons, forced into simplistic, ethnocentric arguments.

Well-balanced reporting on sensitive issues implies getting away from conflict-laden perspectives such as “us against the enemy”, “us, victims, against them”, and “perpetrators”.

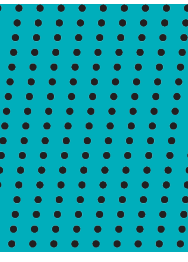
Writing about Dealing with the Past can be a delicate endeavor, as it is challenging society to look critically at its own past. However, it is done in Kosovo every day by journalists who believe in the importance of their role in explaining, shaping, describing and ultimately influencing a society.

This is the primary reason why this handbook came into life: It contains practical tips and advice provided by Kosovo journalists experienced in Dealing with the Past. They describe how they do it and what to expect, what kind of ethical and professional rules are essential, and where to find contacts and relevant information.

We decided to write a handout not to tell what is impossible to do in Kosovo, or why it is difficult, but to furnish you with the keys and tools and to show the wide range of areas to work in that exist and need to be addressed professionally.



“As a Journalist, I cover Dealing with the Past stories, because I think my reporting can be the bridge from a bitter past to the truth, leading to reconciliation and peace amongst people in Kosovo and Serbia.”
Edona



“I think that Dealing with the Past is important for a good life in the community, especially a multiethnic one like mine, and for a better future for all of us.”
Maja

2 FINDING TOPICS

Finding a topic that explores the past can look like quite a challenging task at first. There are the obvious and sensitive topics such as war crimes, missing persons and destruction of cultural heritage. However, before taking up the hard topics, one needs to keep in mind that the amount of possible topics is simply diverse. One can start with exploring personal stories, people's memories of past events or exploring the history of a city or a landmark. Very soon, one will stumble upon something unexpected, something surprising or interesting, and something worth telling.

WHAT?

- Start by looking in your circle of interests to find your topic: If you're interested in your topic, you will want to do a good job. E.g. when you are interested in current politics or economics or culture, those fields all have a past dimension. To understand what is going on today it can be useful to look on the development from then to now, how did the past influence on the current situation.
- Tell stories from the perspective of the everyday person affected by the conflict, not from the perspective of the conflicting parties.
- List identified victims: E.g. missing persons, war veterans, survivors of rape.
- Look around you! With what kind of topics are other post-conflict societies in your neighborhood and elsewhere dealing? How are such problems solved in Kosovo?
- Look around at what is going on, what is happening in the cultural sphere, public life, published books, recent topics discussed in society, historical research, etc.
- Be and stay connected! Keep in touch with NGOs, national and international institutions, researchers, etc.

“I found my topic through an NGO that works on the rehabilitation of survivors of rape. Going through them really helped a lot.”
Dardan

WHO?

- Include everyone. All the parties involved should be included in your research. This includes victims, institutions, experts, neutral third parties, etc.
- Don't only focus on ethnic groups; there are lots of other identities in human beings.
- Be aware of your own identity/ies! It is not possible to be totally objective; we are all influenced by our own identities, in the sense of ethnic belonging, educational and social background, gender identity, and religious identity. Try to go beyond that and balance your identity as Albanian/Serbian/other ethnic identity, but also a woman/men, a believer, a brother/sister, a friend, with your identity as a journalist. Check while writing: Am I writing my article on the war as a journalist or as an Albanian/Serb? Am I writing my article about religion as a journalist or as a believer? Did I go and look in my story for opinions that do not necessarily comfort my own?
- Lay open your own perspective. Don't show your personal political preference, but be critical based on facts.
- Be aware that even you can be perceived as a representative of your ethnic group. Take care of how you introduce yourself and how this influences your credibility.

“For starters, I often find topics within my community, since they are more likely to entrust me with their stories. It is difficult in the beginning; one of my stories was dealing with ethnic differences in Mitrovica and the biggest challenge was to get access to other ethnic groups.”
Fitim

*For examples of stories that cover issues linked to Dealing with the Past, check out the project website of Frequencies of the Past:
<http://dwp-kosovo.info/frequencies>*

3 RESEARCH ON THE TOPIC

It sounds like common sense: Journalists working on stories must make sure that their sources are genuine and they are reporting the truth. However, with sensitive topics, getting to the truth is rather tricky. Here are a few tips that we gathered through our experiences.

FIND RELIABLE SOURCES

- Use different sources, not only official governmental sources, but also from (international and local) NGOs, private persons, internet resources.
- Get information from people that are/were directly involved in the topic, or of people and/or organizations that represent them (NGOs, victims' organizations).
- Be careful with anonymous sources: If you get information from anonymous sources (that is from persons that do not want to be identified), double check, if the information is reliable!
- Use identified information: Identified information is always better than anonymous: Try to find another person who can confirm what the anonymous informant said.

- Strive for compatibility: Compatibility is the search for balanced information from different sources. Check if the information is compatible; if not, find out what is wrong in this story.
- Check if the information you have is up-to-date – e.g. internet sources: Additional information can be updated, changed, e.g. statistics. Always use the newest version.
- Find all possible sources. If crucial sources are destroyed (burnt archives, libraries...), there might be other options to retrieve the relevant documents and data. For example, politicians often have their private archives, if you can't find or do not have access to official archives.
- Build trust and credibility: By building trust and credibility, especially with sensitive topics, using your own published articles as recommendations, you should be able to get access to more information.

Further Readings

*Learn how to do journalistic research: check “Digging Deeper, The Handbook on Investigative Journalism”, published by BIRN.
(see annex)*

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INTERVIEWING

Interviewing a rape survivor to talk about rape, or a war crime victim to talk about war crimes seems logical, yet it is not always the best idea: Are you sure you are professionally and emotionally prepared to listen to their stories? Are you sure they are ready to tell their stories without reliving their traumatic past? While interviewing people on sensitive topics can help provide a voice to victims and can encourage other people to come forward, and, thus, help society to acknowledge its past, the dangers are to do more harm than good. For a successful interview, take these recommendations seriously, go through victims' organizations rather than to isolated victims, and check out the handbooks listed in the annex.

HOW TO APPROACH THE INTERVIEWED PERSON

- Introduce yourself: Who you are, who you work for, what you want from the interview, how it will be used. If people feel they can trust you, they will most probably be happy to talk to you more openly.
- Set interviewing guidelines beforehand: You need to agree beforehand on taking photos or video and on how you will protect the identity of the person you interview. Being exposed in media might put the person in danger. Respect people's wish to stay anonymous. Fake names are more efficient than initials to protect identity.
- Try to create a comfortable atmosphere (especially with sensitive topics): Enter with small talk and lighter questions, give the interviewed person time to relax and to adapt to the interview situation, as well as to get comfortable with you.
- Keep a distance: You are a journalist, not a psychotherapist, not a social worker.

- Be patient, be a good listener.
- Organize interviews through collaboration: On sensitive topics, such as war or rape, you risk having the people you interview relive their trauma and your interview might do more damage than good. Therefore, it is best to organize the interview through a victims' association. They can help you prepare the interview and provide support during the interview itself, if necessary.

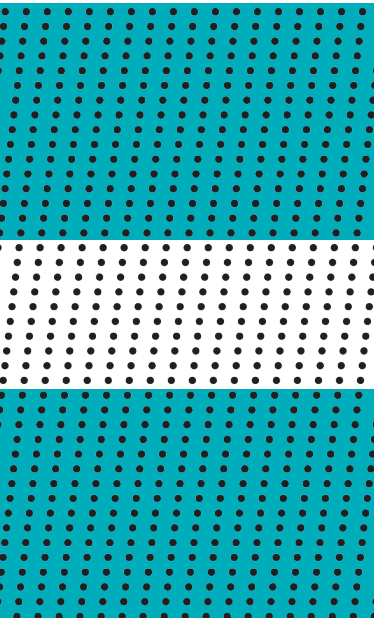
*"My interview with a rape survivor was very difficult. At times, I didn't know how to react to what she was telling me."
Dardan*

THE PROBLEM OF MEMORY

- Check data. Memory is not reliable, especially about issues that happened a long time ago. Therefore, check data with other sources.

*"I met this man in his 80's who had lost two sons and was keen for reconciliation. He was open during the interview and really invested time to speak about this tough topic, although I could see how hard it was for him."
A.J.*

*"I interviewed this person that had sur-vived a mass killing in his village and he really impressed me: he had told his story for maybe more than fifty times, and still he was available to go once again through everything."
A.J.*

A decorative grid pattern of small black dots on a white background, partially overlapping a teal background.

“Every interview with war victims is difficult. It’s very important to listen and to be careful when asking questions.”

Edona

“Never try to do more than your job! Always remember that you are there to tell their story and share their testimony.”

Fitim

HOW NOT TO MANIPULATE

- Do not ask suggestive questions (questions that show what would be the “right” answer)! Instead ask questions in a neutral manner, not implying your own opinion.
- Be honest: Do not pretend to have an opinion you actually do not have.
- Don’t make the interviewed person think that you are going to write what they want.
- Don’t make promises you can’t keep towards the interviewee.

HOW NOT TO GET MANIPULATED

- Be true to your story: It can happen that the interviewed person wants you to write the article in the way he/she wants it, and he/she can try to influence you. It remains your story! To keep the situation more relaxed and to avoid getting into a difficult situation, you can use set phrases, e.g. to say “my editor will not allow me to write this”.
- Record everything that the interviewed person said, so if he/she changes his/her mind, you can prove what really was said to you.

“I have had plenty of difficult interviews! I usually try to be supportive, but I always force myself to keep a distance, and remember that I am here as a journalist. Also I am always careful that I am not saying anything that could influence the interviewee.”
A.J.

Further Readings

The do’s and don’ts of interviewing survivors: Make sure that you go well prepared for your interview and check the handbook on “Interviewing Victims of Torture”, from Miron Varouhakis, Michigan State University (see annex).

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WRITING THE STORY

Here we get to the core of the profession of journalism. How to transmit to your audience what you learned, in a clear and balanced way? As you will see from the recommendations below, Dealing with the Past as a journalist starts with respecting the basic standards of good journalism: be accurate, balanced and responsible. Of course, if you deal with sensitive issues you need to take extra care, not only on how you write, but also of yourself, your emotions and your well-being.

- Use your words carefully. Don't dramatize and don't exaggerate.
- Don't generalize. What you say can influence the picture about a whole group. Be careful with your words!
- Don't discriminate: Use no words that might insult people, no hate speech. Avoid racist and sexist language. Write in a way that is gender sensitive, neutral, unbiased, respectful.
- Write in a simple way to be easily understood; don't use complicated terminology.
- Be careful with names and dates. Check them twice to see if they are correct.
- Be careful with words. If you do not know which word to use, do some internet research.
- Be loyal in wording to what the interviewed person said, but avoid quoting their words if they are offensive and do not contribute to the story.
- Decide wording carefully. Which information is necessary, which information supports prejudices? For example, decide in which cases it is really necessary to mention someone's ethnic group or nationality, and in which cases not.

- While writing, think about a reader who is not familiar with the topic: Will he/she understand the message? Did you mention the context, basic facts, explanations for outsiders?
- Don't forget to quote the sources of all information – especially sensitive and debated data such as numbers (especially of victims).
- Do no harm: Decide if you want to publish all information you have; check if the information is necessary for the story or if it would do harm to people involved. (For example, protect the identity of witnesses in a trial; don't leave details that could identify them).

“The first article I wrote for an international newspaper was rejected because it was lack-ing crucial background information on the situation in Kosovo. I had taken for granted that everyone knew about Kosovo.”
Fitim

USE BALANCED WRITING ON DEALING WITH THE PAST ISSUES

- If you want to write about Dealing with the Past issues this has to be done gradually. Don't think about the time, but about the quality of your story. With topics on the past it is not crucial that the information is released fast, but that the content is researched and written carefully and that you gather as much information and points of view as possible.
- Represent more than one side in your story.
- Talk to all persons. If one informant says something about another person, you also have to talk to this other person.
- Be public if you can't talk to all persons. If you find only one person or if you have time pressure and are not able to meet the person you need until the final deadline for your article, be honest and describe your attempts to contact this other person. Also challenge what the first person said by other sources, through your own research, or through other interviews.
- Avoid reporting on a story from only two opposite sides. There are always more different views, more people involved, a third or a fourth perspective to your story.

HOW TO DEAL WITH PERSONAL FEELINGS AND EXPERIENCES DURING THE PROCESS OF WRITING

- Acknowledge your feelings: Dealing with the Past can be a personally heavy endeavor. It is normal in difficult situations to get distressed, so it is good to acknowledge your feelings, but not to act on them.
- Get out of the situation if needed. If you realize that you are getting too emotionally affected, get yourself out of the situation. Take a break, talk to other colleagues, take the time to reflect on your topic and how you are covering it.
- Remember that you are a journalist and your job is to report, not to help, not to get involved.
- Consult your editor. He/she is not directly involved in story writing and can have more distance.

HOW TO PROTECT YOURSELF FROM DANGER

- One important piece of advice is not to work alone: Get support from your editor, find “allies”. The more people who are working on one article, the more protected an individual journal-ist is.
- But you also need to know your limits, when to push and when to pull out.

“I have never abandoned a story so far, but I always calculate the risks before I start.”

Fitim

Beware of Blurred Lines:

reporting about victims and perpetrators

- *Do not glorify perpetrators by focusing only on them. Don't marginalize victims again; they were already victimized/marginalized in the past.*
- *Victims are direct witnesses of the realities of war. They show the impact of the conflict on (all) ordinary people, but don't fall in the trap of emphasizing the collective victimhood of that victim's "own side", not mentioning/forgetting their own crimes.*
- *Be careful of defining groups. It is not easy to draw a line between victims and perpetrators and witnesses: They are not necessarily separate groups; the same person can be both a perpetrator and a victim.*
- *Bring to the public stories which are not known in the public, stories that differ from the usual views on the past, to prevent denial of the complexity of the past.*

6

AFTER PUBLISHING

You need to be aware that publishing a story on Dealing with the Past can have consequences. Some of them are considered very positive: Your story can raise public awareness on the issue, victims get public acknowledgment and support for their rights, or it can put pressure on the political agenda to improve legislation. However, you also need to be prepared for getting some heat or pressure for working on sensitive topics. For instance, your story might hurt some political, economic or personal interests. Here are some tips to help you to deal with the challenge.

POSSIBLE CONSEQUENCES

- Take all precautions: If the article is not in line with the laws in place, there might be legal consequences for the author of the article. Therefore, if you are writing on sensitive topics, make sure you take all the precautions to avoid being accused of libel. While writing on sensitive topics, take extra care to avoid publishing wrong facts, to reduce the danger of getting accused of malpractice.
- Beware of the consequences for people mentioned in your story: Identities might be revealed, people risk being stigmatized, or re-traumatized.
- Beware of triggering prejudices. By writing about the “other” (ethnicity, religious group, etc.), prejudices might be triggered either about the group or about the journalist him/herself who can be accused of “helping the other side”.

HOW TO DEAL WITH CRITICISM

- Prepare for getting criticized by either party who was involved in the conflict. You are not writing to “please” the audience, but to report on the facts.
- Take care of reporting in line with the code of conduct for journalism; even if a member of your own community is involved in your story, you have to stick to the truth.

- Accept criticism: Constructive criticism is to be welcomed; it can help you to improve your work.
- Request data: If someone claims that the facts in your article are not true – ask the criticizer to provide you his data, to show the “right” facts to improve reporting about the topic.

HOW TO DEAL WITH SELF-CENSORSHIP

- If you write about sensitive topics, it might happen that you hesitate to write something, because (even if there is no censorship from the authorities) you might be afraid of getting criticized, because you feel social pressure as you might write something that the majority of your community might not like. Self-censorship can also happen when the outcome of your research is different from what you expected (e.g. a politician you like is involved in criminal acts; someone you consider to be a “victim” also was involved in acting as a “perpetrator”).
- Prepare for criticism from your own journalism group. There can be pressure from the side of the media you are working for, from people you are financially dependent on. In such cases: Remind yourself about your motivation, your profession as a journalist and try to overcome self-censorship!
- Attention: It is possible that in some cases you might not publish facts, names or sources you found in order to do no harm: This is not to be mistaken for self-censorship; this is legitimate protection.

“We are sometimes considered like Belgrade spies (...). I do not care!”
Edona

“Of course, I encountered people who told me how I should and shouldn’t write, and I’ve been called many things, but I usually keep doing my work and continue on my journalistic path.”
Fitim

ANNEXES

Disclaimer

The literature and contacts listed in this section have proven to be important and reliable sources for the journalists who worked on this project. The list is by no means exhaustive, nor does it imply that the organizations listed here share the views of this manual.

JOURNALISM TOOLS AND LITERATURE

HANDBOOK ON CONFLICT SENSITIVE JOURNALISM

Conflict Sensitive Journalism Handbook, by Ron Howard, IMS and Impacs.
<http://www.i-m-s.dk/publication/conflict-sensitive-journalism/>

Reporting for Change: A handbook for local journalists in crisis areas, by IWPR.
iwpr.net/reporting-change-handbook-local-journalists-crisis-areas

Reporting the World: Practical checklist for ethical reporting of conflict, by Jake Lynch, C&P Forums
reportingtheworld.net/RtW_book.html

HANDBOOK ON TRANSITIONAL JUSTICE

Reporting Transitional Justice: A handbook for journalists, by Julia Crawford, BBC world service trust
www.jurnalistik.net/wp-content/uploads/TJ-Handbook-Jan-08.pdf

HANDBOOK ON DEALING WITH TRAUMA

Tragedies & Journalists: A guide to help journalists report on violence while protecting both victims and themselves, by Joe Hight and Frank Smyth, Dart Center
dartcenter.org/publications

Interviewing Victims of Torture: A guide for journalists, by Miron Varouhakis, Michigan St. University
<http://www.victims.jrn.msu.edu/>

HANDBOOK ON JOURNALISTIC RESEARCH

Digging Deeper: A guide for investigative journalists in the Balkans, Sheila Coronel, BIRN
balkaninsight.com/en/page/Digging-Deeper-A-Guide-for-Investigative-Journalists-in-the-Balkan

CONTACTS

NON GOVERNMENTAL ORGANIZATIONS

Alter Habitus – Institute for Studies in Culture and Society

www.alterhabitus.org

Alternativni Kulturni Centar – Gracanica

<http://akcgracanica.wordpress.com>

Association of Families of Kidnapped and Murdered in Kosmet

<http://kosmetskeztve.org.rs/rs/>

Center for Peace and Tolerance

<http://ngocpt.org/>

Center for Research, Documentation and Publication

<http://crdp-ks.org>

Coordination Council for Family Associations of Missing Persons in Kosovo

Haki Kasumi, haki.kasumi@hotmail.com

Council for the Defense of Human Rights and Freedoms

<http://www.cdhrf.net/>

Cultural Heritage without Borders

<http://chwbkosovo.org/>

forumZFD in Kosovo

www.dwp-kosovo.info

Humanitarian Law Center Kosovo

www.hlc-kosovo.org

Integra

www.ngo-integra.org

KLA Veterans Association

<http://veterani.net/>

Kosova Rehabilitation Centre for Torture Victims

<http://www.krct.org>

Medica Kosova

<https://www.facebook.com/pages/Medica-Kosova/272427462803877>

Qendra Multimedia

www.qendra.org

Youth Initiative for Human Rights in Kosovo

<http://ks.yihr.org/ks/?/ks>

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INSTITUTIONS

Commission on Human Rights, Gender Equality, Missing Persons and Petitions, Parliament of the Republic of Kosovo

<http://www.assembly-kosova.org/?cid=2,110,109>

Department of Forensic Medicine

<http://www.md-ks.org/?page=1,26>

EULEX European Union Rule of Law Mission in Kosovo

<http://www.eulex-kosovo.eu>

History Institute 'Ali Hadri', Prishtina

<http://www.ihp-ks.org/>

Institute for Investigation of War Crimes in Kosovo

<http://www.md-ks.org/?page=1,180>

Institute for Social Sciences and Humanities University of Prishtina

<http://filozofiku.uni-pr.edu/Instituti-i-Fakultetit-Filozofik.aspx>

Inter-ministerial Working Group on Dealing with the Past and Reconciliation

Dhurata Hoxha, <http://www.kryeministri-ks.net/?page=1,41,1997>

International Commission on Missing Persons

<http://www.ic-mp.org/>

Kosovo Ministry for Communities & Returns, Division of Disadvantaged Communities

Devolle Topqiu, <http://www.mkk-ks.org/?page=2,124>

Kosovo Property Agency

<http://kpaonline.org>

Ministry of Education, Science and Technology

<http://www.masht-gov.net/advCms/>

MEDIA

Association of professional Journalists of Kosovo

<http://www.apjk.org>

BIRN Transitional Justice

<http://birn.eu.com/en/outputs/balkan-transitional-justice>

Independent Media Commission

<http://www.kpm-ks.org/>

Kosovo Press Council

<http://www.presscouncil-ks.org>

Radio KIM and KOSMA (Serbian language radio and radio station network involved in the Frequencies of the Past project)

www.radiokim.net ; www.kosmainfo.net

CONTRIBUTORS

Goran acted as moderator for the Frequencies of the Past project's workshop to create this manual. Goran, born 1962, is a Croatian peace educator and activist and lives in Croatia and Macedonia. He is the director of Miramida Centar - Regional Peace building Exchange, and editor of "Collusion and Disobedience - Positive Peacebuilding Practices in Croatia in 90s and later"

Goran
BOŽIČEVIĆ



Dardan
HOTI

Dardan is a journalist at Tribuna, a daily newspaper published in Kosovo. He has been active in journalism for almost three years, previously at Indeksonline.net. Dardan was born in 1989, in Krusha e Madhe /Velika Kruša. In October 2013, he won the UNDP Poverty Prize, regarding his series of investigative articles about NGO frauds on sick children and families around Kosovo.

Nerimane was born in 1988 and grew up in Mitrovica, where she studied at the Faculty of Applied Science in Mitrovica. She worked in the only multiethnic news portal in Kosovo MMagazine. There she also coordinated election debates initiated by KIPRED and ATRC in Mitrovica.

Nerimane
FERIZI



Mimoza
KQIKU

Mimoza was born in 1990 in Pristina and currently works in a monthly magazine, "IP Magazine" as editor in chief. She also collaborates with the news portal publiku.net where she covers general news. Previously, she worked in Top Kosova TV Channel.

Charly is the responsible project manager at forumZFD for the Frequencies of the Past project. Born 1984 in France, he possesses a double degree in political sciences and sociology from the universities of Bordeaux, France and Stuttgart, Germany. After engaging in several journalist positions in Germany, France and Ireland, he worked for the European news show Zoom Europa on Franco-German TV network ARTE. Since 2011, he organizes conflict sensitive journalism workshops in Kosovo.

**Charly
LOUFRANI**



**Edona
PECI**

Edona is a correspondent for the Balkan Investigative Reporting Network, where she reports on a daily basis for the Balkan Transitional Justice and Balkan Insight. She was born in Mitrovica in 1986, grew up in Sweden and Germany and returned to Kosovo where she continued her studies in Political Science and Public Administration and started working as a journalist. Before joining BIRN, she was working as a correspondent for Radio Free Europe and for the Albanian Satellite Television-ALSAT

Aleksandra was born in 1991 in Pristina. In 2013 she graduated in International Relations at the Faculty of Political Sciences in Belgrade. Since August 2013 she has been working as a journalist, editor and news presenter at Radio KIM and TV CENTAR.

**Aleksandra
MILADINOVIĆ**



**Maja
PETKOVIĆ**

Maja was born 1988 in Skopje, and has worked as a journalist, editor and news presenter in Radio television Herc for eight years. She also works for the Serbian radio network Kosma, Serbian TV network Mreža, Agrar and Kosnet info. She covers all kinds of TV and radio stories from all parts of Kosovo.

ANNEXES
JOURNALISTS AND DEALING WITH THE PAST

Enis is a journalist, born in 1990 in Ohrid. He studied Journalism and Marketing at the University of Pristina. He started his career in Radio Television of Kosovo, before collaborating with Radio Urban FM, Kohavision and Klan Kosova.

Enis
QAZIMI



Medijana
RRAHMANI

Medijana is a journalist, born in 1991 in Mitrovica. After 8 years working in local media in Mitrovica and Pristina, she currently presents the morning show in Kohavision. She worked on Dealing with the Past issues such as the origin of street names in Pristina and the work of foreign correspondents covering conflicts in the Balkans. She covers regularly issues concerning families, youth, fashion, etc.

Ivana is born in 1992 in Lipljan/Lipjan. She studies geography and works as a news presenter and journalist for TV CENTAR.

Ivana
RASKOVIĆ



Fitim
SELIMI

Fitim is a photojournalist and journalist, born in 1991 in Mitrovica. After working for two years for the inter-ethnic M-magazine, he created various photo documentary projects mostly dealing with social and post-conflict issues (such as "Life in Roma Mahalla", "The heritage of our forefathers" and "Searching for the remains of my father"). He works for Corbis images and has published in The Economist, The New Yorker, Al Jazeera and various local media in Kosovo. He regularly covers topics concerning social issues and Dealing with the Past.

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JOURNALISTS AND DEALING WITH THE PAST

ANNEXES

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