

JO551 CONFLICT & CRISIS REPORTING: COVERING HOSTILE ENVIRONMENTS SMARTLY, SAFELY & ETHICALLY

João Silva photographs a Northern Alliance fighter in a skirmish with Taliban, Afghanistan, 1999. © Greg Marinovich



"To tell the truth, so that it shall not disappear and be forgotten, is our fighting. In the end, we must win with such papers, in the long end, perhaps, but someday. We believe still," she said, very quietly, "that truth is strong."

Martha Gellhorn, *A Stricken Field* 19689

LECTURES

Monday through Friday 8h00 – 12h00

FIRST LECTURE
3, June 2024

INSTRUCTORS

Greg Marinovich
&
Guest Lecturers

CONTACT

gregm62@bu.edu
mobile/text 617-708-7018

This course offers journalism and visual documentarian students the opportunity to learn the skills of advanced conflict and associated storytelling (text, audio, stills), and to be trained in danger and trauma amelioration and awareness, introducing an understanding of the risks of self-medication and social drinking.

We cover golden hour first aid, online digital security, operational security risk assessment and decision-making when dealing with the acute ethical issues that arise in life & death situations.



Palestinian police prepare for battle with Israeli soldiers, Ramallah, 1996. © Greg Marinovich

COURSE MOTIVATION

This initiative has been given urgency by events in Ukraine. Most conflict coverage has been headlined by journalists who came of age in the wars of the former Yugoslavia, Rwanda, Chechnya, the Gulf War, among others.

The generation that should have followed have been stymied by the deaths, kidnappings and televised executions in Syria and Libya. The corporations that run many media houses balked at the risk & liability. An industry sprang up of activists and soldiers, idealists and gunmen selling dubious imagery. Freelancers being assigned to conflict zones has all but disappeared.

The handful of the prestigious organisations still sending in their own frontline journalists have mostly stuck with veterans who have proven their ability to succeed and survive war zones. With notable exceptions, it seems that the only way that a local, in-country journalist can get employed in Ukraine, for example, is as a 'fixer' or producer for foreign press or for one of the struggling Ukrainians media outfits.

Given the very real dangers, we can fully sympathize with an editor not being willing to assign a freelancer – no matter how talented – to a zone where they may get badly injured or killed. This course aims to be part of a solution.

PRIMARY COURSE OUTCOMES

On completion, participants will be better prepared to explore reporting on conflict-related subjects as well as the other crises with much greater awareness. They will be prepared to analyze disinformation and propaganda from state and industry players and to contribute meaningful journalism.

Participants will be better skilled, more competent, confident and employable as they will also acquire audio, visual and writing skills aimed specifically at conflict, crisis & unrest reporting.

PRE-REQUISITES FOR TAKING THE COURSE

Candidate participants will be best served by having an intermediate to advanced knowledge of at least one of the journalistic mediums (writing, radio, audio, television, photography, etc.) & a basic / working knowledge of others – podcasts, producing, etc.

Participants are required to bring an existing longer-form project, in any medium, that they are working on or have completed. This work will be presented to their peers during the first week of the semester.

Candidates must provide active links and or examples of work, either published or unpublished, to confirm that they are ready to make the most of this course.

BU Journalism students are *Expected/Recommended*, depending on circumstances, to have completed JO205, JO150, JO200, JO210, JO350.

** If you are unsure of your level, please email:
gregm62@bu.edu

You will be well served by, but are *NOT REQUIRED* to have completed one or more of the following courses
JO150, JO309, JO351, JO501, JO503, JO505, JO513,
JO519, JO522, JO537, JO541, JO542, JO544.

James Nachtwey and Joao Silva follow a South African National Peace Keeping Force member in Thokoza, 18 April 1994. Later that day, one of the peacekeepers would shoot and kill *The Star's* chief photographer Ken Oosterbroek and wound Marinovich.
© Greg Marinovich



WHOM IS THIS COURSE AIMED AT?

This course is open to Boston University Journalism and Film & Television students, and students from other universities.

The courses will be part of Boston University's Journalism program in the School of Communication.

The level is set for upper level undergrads and graduate students.

This set of courses is not suitable for novices, freshmen or most sophomores.

A high degree of motivation and initiative is expected.

WHAT YOU WILL NEED

Feel free to email if you have questions about tech – gregm62@bu.edu

- Students should bring a laptop, digital camera(s) & memory cards with an option for capturing RAW images & video for the duration of the course. DSLR or mirrorless digital cameras with interchangeable lenses are suitable.

**NB: You are expected to know/learn how to control whichever camera you have, as we will not prioritize assisting participants' working out how to use their camera menus and controls.*

- You will need access to a computer with software like Adobe Lightroom Classic to organize, tone & edit your images.
* Your BU email allows you free access to the Adobe Creative Suite.
- Get to grips with using the software before class starts. Adobe.com has online tutorials. We will do Adobe tutorials in class as well. You may, of course, use any software of your choice.

- Students will need an external hard drive, I suggest approx. 2 TB. It is preferable not to store your images on your computer's internal hard drive. If you are acquiring a new external hard drive, please ensure you format it for your computer before adding data.

- Have all the requisite adapters for card readers, drives, etc.

**NB: Move all extraneous data, movies, photos from your internal hard drive to an external drive until you have about 30% free space to be able to run graphic-intensive programs efficiently.*

- Update your operating system firmware and all software regularly for optimum performance.
- * Use a notebook & pen/pencil for lecture note-taking.
- You are a journalist and notebooks can be considered evidence if need be – and they do not need batteries to work.



WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	NOTES	ASSIGNMENT
1	<p>Registration/ Welcome/Intro to course, lecturers, staff, facilities, explore nearby area</p> <p>EVE: Dinner</p>	<p>AM: Reporting & Writing on Conflict: bang-Bang Club to Marikana - 2 Hours</p> <p>PM:</p>	<p>AM: Reporting & Writing on Conflict- 2 Hours</p> <p>PM: Student project presentations</p> <p>EVE: "Vengeance"</p>	<p>AM: Reporting & Writing – The Wires. 2Hours</p> <p>PM:</p> <p>EVE: Peer sharing.</p>	<p>AM: Reporting & Writing – Newspapers. 2 Hours</p> <p>PM:</p> <p>EVE: Story Workshop</p>	WEEKEND	WEEKEND	<p>The First weeks are an intro to each medium. We build on each going forward</p> <p>Week 1 & 2 concentrate on reporting, writing 8 hours/week</p>	<p>-Set up equip to spec -Submit 3 Writing ideas; report 1 -Find 2 samples you admire in each medium: text</p>
2	<p>AM: Reading session Reporting & Writing on Conflict.</p> <p>PM:</p>	<p>AM: Reporting & Writing on Conflict/ War Crimes & the personal. Memoir within journalism: My War Gone By: I miss It So. 2 Hours</p> <p>PM: Ukraine: Carlotta Gall, guest</p>	<p>AM: Writing from Bias: Kapuściński vs Gellhorn. 2 Hours</p> <p>PM:</p> <p>EVE: Film Night</p>	<p>AM: Writing - lecture Kapuściński - Blurring Magical Realism w Journalism in A Soccer War. 2 Hours</p> <p>PM:</p>	<p>AM: Storytelling devices Gellhorn A Stricken Field. 2 Hours</p> <p>PM: Group outing with cameras, audio,etc.</p> <p>EVE: Story Workshop</p>	WEEKEND	WEEKEND	<p>Week 1 & 2 concentrate on a combination of reporting, writing, editing. 8 hours/ week</p>	<p>-Report & Write 1 x 300 word Wire Piece. -Have Structure Note</p>
3	<p>AM: Photojourn: Wires to Magazines Tech Quickie –. 2 hours</p> <p>PM: Media & democracy: Fake News, Conspiracy, State Players, Useful Idiots</p>	<p>AM: Photojournalism News: Ethics & Goals 2 hours</p> <p>PM: Cartography: Map Reading Paper Maps Online Maps</p>	<p>AM: Photojournalism Magazines - Photo Single to Set. 2 hours</p> <p>PM: Walking with Maps/Making your own</p> <p>EVE: Film Night</p>	<p>AM: Photo Story – The Essay: Eugene Smith to Mary Calvert, Peress. 2 hours</p> <p>PM: Long Form Story Structure - Combining Media</p>	FREE	WEEKEND	WEEKEND	<p>Week 3 concentrates on photojournalism * into a variety of ethical and civic/ legal issues. 8 hours</p> <p>Map reading. 4 hours</p>	<p>-5 x News Single Images -5 x News Feature Images -As per tech specs: see notes - Make own map for an associated story</p>
4	FREE	<p>AM: The Tripod & Other Beasts of Burden. Objectivity Myth: Channeling diverse choices, experience & background. 2 hrs</p> <p>Responsible Journalism Negotiating checkpoints, drivers, fixers & ethical partnerships</p>	<p>AM: Understanding Danger - Weather, Weapons & Wankers. High-tech v Low-tech war. Kidnapping & Hostage Awareness. TSD, 1st & 2nd hand trauma, seeking help. Golden Hour RISC First Aid Strategy & Practice</p>	<p>AM: Hostile Environment Training: What proximity does your storytelling actually require? Ordinance, drones, mines, boobytraps. Security of sensitive material & contacts / digital security</p>	AM: Students Depart	WEEKEND	WEEKEND	<p>Week 4 concentrates on conflict dangers & responsibilities. Avoiding worst case scenarios. 8 hours/ week</p>	<p>-Make up 2 week hot /cold weather kit -10 to 20 Image Essay or Story - 500 word story, include open source material</p>

TEXT:

- News Reporting & Writing –
- Guest Lecturer TBA
- From the Wires to Newspaper
- Writing; Blogs and self publishing
- Long form, books

VISUAL :

- Laying Technical Skills & Software Levels/Develop Story Ideas
- Photojournalism: From The Wires To Documentary Photography
- Thinking Serial - star tracks

MEDIA IN A DEMOCRACY:

- What is the role of media in a democracy?
- Case studies, from Stalin to Murdoch to Bezos, TASS to Fox, VOA to BBC.
- Are Facebook, Twitter & TikTok publishers? Does it walk like a duck? Quack like a duck?

SOCIAL MEDIA ENGAGEMENT / DIGITAL CITIZENSHIP:

- How to use social media to research, promote your work, reach affected subjects/communities.
- Digital hygiene.
- Avoiding online harassment.

AUDIO: OPTIONAL

- Layers, techniques.
- Podcasts.

COUNTERING SPIN/FAKE NEWS:

- Dezinformatia – then & now.
- Fake News.
- State players vs others.
- Conspiracy Theories.
- The technology of contemporary active measure disinformation.
- How to combat disinformation/misinformation
- How not to have your material misused.

CARTOGRAPHY:

- Map reading, paper maps or online/interactive.
- How to make your own maps
- Why you should make field maps AND maps for publication.

BIAS:

- Understanding yourself
- The objectivity impossibility: subjectivity and reporting ties.

OPEN SOURCE INTELLIGENCE:

- News ways of reporting
- Collaborating

ENTREPRENEURSHIP :

- Changes in the media market.
- Technology – boon or burden.
- Starting out - income vs expenditure, costing a job, insurance, tax.
- Longevity as a self-employed person.
- Collaborations or partnerships, agents.
- Innovation in media – creation & delivery,
- New media opportunities.
- Business models.

HOSTILE ENVIRONMENT AWARENESS:

- The dangers we might face
- Visual cover vs physical cover
- What weapons are in play?

ITS NOT JUST ABOUT YOU:

- How to not kill your sources on social media.
- Digital hygiene: avoiding Big Brother
- What is the line?
- Collaboration vs Common Sense Caution.

BATTLEFIELD FIRST AID:

- How to sustain life until you can get to professional help
- RISC
- Making up a medical kit

THE AUDIO INTERVIEW:

FROM INTERROTRON TO 'SHWARTZ IS A VERB'

- Trans-medium approaches & techniques to give great interview results.
 - Prepare carefully, understand the background. Have written questions to refer to if needed.
 - Find an appropriate space for the interview, considering privacy, noise, technical constraints.
 - Establish a relationship with the source conducive to obtaining information without talking about yourself all the time. Stay professional.
 - Ask open-ended questions that are relevant & encourage complete responses.
 - Be open to your perceptions being changed – this is not your story but the subject's.
 - Pay attention to visual and audible clues that vary from what is being said.
 - Make notes on paper.
 - Ask what they want to add, what you have forgotten.
 - Do not switch off microphone until after you leave.
- The Intimate Interview Is The Heart Of Radio. TV & Text Too.
 - Unusual approaches such as that pioneered by Stephen Schwartz, an American radio producer who worked for Danish Radio. ref HowSound podcast, et al.
 - Specialist techniques such as filmmaker Errol Morris' Interrotron are tools which can be adapted.
 - Lighting possibilities.
 - The psychology of proximity and lenses – Go close or go home?
- Theory and Practice.
 - The tools you would like to have.
 - The tools you will need.
 - What to do in a pinch.
 - Fixing it in post.

ETHICS, CODES OF CONDUCT, THE OBJECTIVITY MIRAGE:

- Examples of infamous cheats
- Ethics of working in crisis zones with vulnerable people & minors.
- Distribution constraints - does distribution through agencies run counter to spirit of the story?
- For example see Benjamin Chesterton re MSF/Magnum & trafficking/rape imagery-
- Working with fixers, drivers & local producers.
- Obligations & responsibilities.
- Rights to privacy.
- Country specific law, US law, European law.
- Cultural considerations, chauvinism, stereotyping, bias.
- One rule for wealthy countries and another for the poor?
- Honest journalism: eliciting quotes, leading questions, parsing quotes.
- Translation issues.
- Visual journalism: stage-managing scenes, interference.
- "Photoshopping" the ever-changing mores of post-production, various genre requirements.

BIBLIOGRAPHY

THESE TITLES / EXTRACTS WILL BE AVAILABLE - DO NOT BUY UNLESS SPECIFIED

BOOKS FOR PROF. MARINOVICH

Marinovich, Greg & Silva, Joao. *The Bang-Bang Club: Snapshots of a Hidden War*
Random House / Basic Books, 2000.

Marinovich, Greg. *Murder at Small Koppie, The Real Story of SA's Marikana Massacre.* Penguin SA/ MSU Press 2017.

Gellhorn, Martha. *A Stricken Field.* Duell, Sloan & Pearce, 1940.

Pegler, Martin and Lyudmila Pavlichenko: *Lady Death: Memoirs of Stalin's Sniper.*
Greenhill Books, 2018.

Alexievich, Svetlana. *Unwomanly Face of War, Oral History of Women in World War II.* Random House, 2017 (1985).

Bourke, Joanna. *The Second World War: A People's History.* Oxford University Press, 2001.

Bourke, Joanna. *Fear: A Cultural History.* Counterpoint, 2006.

Bourke, Joanna. *Rape: A History from 1860 to the Present.* Little Brown, 2008.

Hemingway, Ernst. *Fifth Column & Other Stories.* Charles Scribner's Sons, 1969.

Orwell, George. *Homage to Catalonia.* Mariner Books, 1969.

Heller, Joseph. *Catch-22.* Simon & Schuster, 1961.

Herr, Michael. *Dispatches.* Knopf, 1977.

Marlantes, Karl. *Matterhorn.* Grove/Atlantic Inc., 2011.

Kapusinscinki, Ryszard. *Emperor: The Downfall of an Autocrat.* Harcourt, Brace, Jovanovich 1983.

Kapusinscinki, Ryszard. *A Soccer War.* Vintage 1992

Kapusinscinki, Ryszard. *Imperium.*

Gall, Carlotta and Thomas de Vaal. *Chechnya: Calamity in the Caucasus.* New York University Press, 1998.

Politkovskaya, Anna. *One Small Corner of Hell: Dispatches from Chechnya.* Univ of Chicago Press, 2007.

Politkovskaya, Anna. *A Dirty War: A Russian Reporter in Chechnya.* Harvill, 2001.

Nivat, Anne. *Chienne De Guerre: A Woman Reporter Behind the Lines of the War in Chechnya.* PublicAffairs, 2001.

Babchenko, Arkady and Nick Allen. *One Soldier's War.* Grove, 2009.

Feinstein, Anthony. *Dangerous Lives: War and the Men & Women who Report it.* Thomas Allen, 2003.

Feinstein, Anthony. *Journalists under Fire, The Psychological Hazards of Covering War.* Johns Hopkins University Press, 2006

Lloyd, Anthony. *My War Gone By, I Miss It So.* Penguin, 2001.

Borri, Francesca. *Syrian Dust: Reporting from the Heart of the War.* Seven Stories Press, 2016.

ARTICLES / REPORTS FOR PROF. MARINOVICH

Du Bois, W. E. B. *The African Roots of War.* The Atlantic, May 2015.
"In a very real sense Africa is a prime cause of this terrible overturning of civilization which we have lived to see."

Costs of War. Watson Institute, Brown University, 2022.

Hussein, Murtaza. *War on the World.* The Intercept, Sept 2022.
"On a sea voyage to Japan in 1916, (Rabindranath) Tagore witnessed an unfathomable event that seems almost mundane to us today: an oil spill. To him, it was a jarring image of an earth destroyed by humanity's unbridled pursuit of power, now super-charged by the tools of modern science. ... Until his death in 1940, Tagore wrote about the dangers of militarism, race hatred, and a brutal type of industrial development that had begun to disfigure the natural world."

The Atlas of European History,
The Times Atlas of European History ISBN:1589482832;

Vanished Kingdom: Travels Through the History of Prussia, James Charles Roy;

#77 APERTURE MAGAZINE 1976 SUPERB-JOSEF KOUDELKA GYPSIES-
STEVEN SHORE COLOR

#97 Aperture Magazine, 1984 APERTURE MAGAZINE, DON MCCULLIN,
KOUDELKA, GILLES PERESS, TOMATSU

PHOTOBOOKS FOR PROF. MARINOVICH

Koudelka, Joseph. *The Wall*. Phaidon, 2013.

Koudelka, Joseph. *Chaos*. Phaidon, 2008

Jones, Phillip Griffiths. *Vietnam, Inc.* Phaidon, 2001.

TECHNICAL BOOKS FOR PROF. MARINOVICH

Kimerling, Buckley, Muerhcke. *Map Use: Reading, Analysis, Interpretation*. East
Press Academic, 2019. ISBN 1589482832

FILMS FOR PROF. MARINOVICH

No Ordinary Life. CNN 2022. [https://www.npr.org/2022/09/05/1121104559/
cnns-no-ordinary-life-highlights-the-lives-of-5-women-war-videographers](https://www.npr.org/2022/09/05/1121104559/cnns-no-ordinary-life-highlights-the-lives-of-5-women-war-videographers)

War Photographer, James Nachtwey Directed by Frei, Christian, 2001.

Vengeance. directed by BJ Novak, 2022 (About the murder of a Texas woman
whose boyfriend is a New Yorker writer - wannabe podcaster)

Last Flag Flying. Laurence Fishburne, Steve Carrell, Bryan Cranston
2017 (on Prime)

Tropic Thunder. Ben Stiller, 2008

INSTRUCTOR BIO



GREG MARINOVICH

is a Pulitzer Prize-winning photographer and documentary filmmaker.

He has spent over 30 years covering conflict and related issues around the globe, with his writing and photographs appearing in magazines and newspapers worldwide.

Photo Joao Silva, 1994

Marinovich has a Master of Science in Journalism (Boston University 2020), and currently teaches visual journalism and film-making at Boston University's Department of Journalism, and photography courses at Harvard.

Prior to joining the faculty at Boston University, he was a Nieman Fellow at Harvard University (2013/14).

He is co-author of "The Bang-Bang Club", a nonfiction book on South Africa's transition to democracy that has been translated into seven languages.

His 2012 award-winning investigation into the Marikana massacre of miners by police was called the most important South African journalism post-apartheid, and a book on the massacre and the socio/political context that it took place in "Murder at Small Koppie" won the Alan Paton award for non-fiction in 2017.

UNIVERSITY POLICIES (INCLUDE STUDY ABROAD SPECIFICS)

PROFESSIONALISM

You will be called on to critique the work of your classmates and occasionally discuss ethical issues. There may be times when you disagree with another students' comments. You will be expected to deal honestly but professionally with your classmates and the instructor of this course. Be aware of bias, personal critique as opposed to critiquing the work.

BU POLICY ON RECORDING IN CLASSES

Classroom proceedings for this course might be recorded for purposes including, but not limited to, student illness, religious holidays, disability accommodations, or student course review. Note also that recording devices are prohibited in the classroom except with the instructor's permission.

EQUAL OPPORTUNITY

BU has strict guidelines on classroom behavior and practices when it comes to treatment of students and guests on the basis of race, color, religion, sex, gender identity, sexual orientation, age, mental or physical disability, genetic information, military service, national origin, or due to marital, parental, or veteran status. Discrimination for any of these reasons is prohibited. Please refer to the Equal Opportunity/Affirmative Action Policy for more details.

SOCIAL CLIMATE

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Dean of Students for support. Furthermore, please notify one or both of the professor if you are comfortable in doing so. This will enable them to provide any resources that we may possess.

Please share in an email indicating preferred pronouns, preferred first names if they differ from the official class list, as well as any other personal information you wish to share with us if you feel it might impact your experience in this class. It is not unusual for students to feel stress and about 15% of students experience depression, anxiety or other mental health concerns. Please know that we are here to help you find the resources to get through this stressful time.

If work that gets shown in this class, professional or student-generated, offends you in anyway, please mention it in class or talk to us privately about it so that we can all learn from each other. This is not to say we will ever re-strict freedom of speech or water down an aggressive or edgy idea, but we want to discuss anything that someone deems troublesome or offensive. It is a part of our education.

DISABILITY & ACCESS

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office of Disability and Access Services (DAS) at 617-353-3658 to coordinate any reasonable accommodation requests. DAS is located at 25 Buick Street, on the third floor.

STUDENT ATHLETICS

All student-athletes should be provided with a sheet from Student-Athlete Support Services regarding absences throughout the semester. These sheets should be handed in as soon as possible to avoid potential conflicts and so arrangements can be made to provide for missed lecture notes, classwork, or discussion.

ACADEMIC CODE, PLAGIARISM AND FABRICATION

The Academic Conduct Code <https://www.bu.edu/academics/policies/academic-conduct-code/> is applicable to this course.

"Plagiarism is the act of representing another person's creative and/or academic work as your own, in full, or in part. It can be an act of commission, in which one intentionally appropriates the words, pictures, or ideas of another, or it can be an act of omission, in which one fails to acknowledge/document/give credit to the source, creator and/or the copyright owner of those words, pictures, or ideas.

Any fabrication of materials, quotes or sources other than those created in a work of fiction is also plagiarism. Plagiarism is the most serious academic offense that you can commit and can result in probation, suspension, or expulsion."

Finally, there are many ADDITIONAL RESOURCES

SUPPORT SERVICES

<https://www.bu.edu/com/resources/current-students/student-support/>

In addition to the resources on this site, please know that we are here to help you find the resources to help you get through stressful times.

COM DIVERSITY, EQUITY, AND INCLUSION

<https://www.bu.edu/com/about-com/diversity-equity-inclusion/>

BU NEWBURY CENTER FOR FIRST-GENERATION STUDENTS

<http://bu.edu/newbury-center>

COM WRITING CENTER

<https://www.bu.edu/com/for-current-students/the-com-writing-center/>

BU DEAN OF STUDENTS OFFICE

<https://www.bu.edu/dos/> for any student who is experiencing food / housing insecurity.