

**“THE BACKSTORY”: A PHENOMENOLOGICAL STUDY
ON THE NARRATIVES OF SELECTED BAGUIO-BASED JOURNALISTS
ON THEIR COVERAGE OF TYPHOONS**

JERMAINE V. BELTRAN

**Faculty of Information and Communication Studies
U.P. OPEN UNIVERSITY
2021**



**UNIVERSITY OF THE PHILIPPINES
OPEN UNIVERSITY**

MASTER OF DEVELOPMENT COMMUNICATION PROGRAM

Jermaine V. Beltran

**“The Backstory”: A Phenomenological Study
on the Narratives of selected Baguio-based journalists
on their coverage of typhoons**

Thesis Adviser:

**ALEXANDER FLOR, PhD
Faculty of Information and Communication Studies**

Date of Submission

May 11, 2021

Permission is given for the following people to have access to this thesis/dissertation:

Available to the general public	Yes
Available only after consultation with author/thesis/dissertation adviser	No
Available only to those bound by confidentiality agreement	No

Student's signature:

Signature of Thesis Adviser:

I hereby grant the University of the Philippines a non-exclusive, worldwide, royalty-free license to reproduce, publish and publicly distribute copies of this thesis or dissertation in whatever form subject to the provisions of applicable laws, the provisions of the UP IPR policy and any contractual obligations, as well as more specific permission marking on the Title Page.

Specifically, I grant the following rights to the University:

- a) To upload a copy of the work in the theses database of the college/school/institute/department and in any other databases available on the public internet;*
- b) To publish the work in the college/school/institute/department journal, both in print and electronic or digital format and online; and*
- c) To give open access to above-mentioned work, thus allowing “fair use” of the work in accordance with the provisions of the Intellectual Property Code of the Philippines (Republic Act No. 8293), especially for teaching, scholarly and research purposes.*

Jermaine V. Beltran

This Thesis titled "THE BACKSTORY": A PHENOMENOLOGICAL STUDY ON THE NARRATIVES OF SELECTED BAGUIO-BASED JOURNALISTS ON THEIR COVERAGE OF TYPHOONS is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Master of Development Communication (MDC).

ALEXANDER G. FLOR, Ph.D.
Chair, Thesis Committee

2 June 2021
Date

MELINDA dP. BANDALARIA, Ph.D.
Member, Thesis Committee

24 Sept 2021
Date

BENJAMINA PAULA G. FLOR, Ph.D.
Member, Thesis Committee

20 Sept 2021
Date

ALEXANDER G. FLOR, Ph.D.
Dean
Faculty of Information and Communication Studies

2 June 2021
Date

Biographical Sketch

I am an instructor of Journalism and Broadcast Communication at the University of the Philippines Baguio.

My research interests involve studies on the state of journalism and broadcasting in the Philippines, the efficacy of social media tools and platforms, and marketing and public relations.

I have published in international publications, namely "Breaking the Silence: The Use of Color Bars" in the Proceedings of the 4th World Conference on Media and Mass Communication, Bangkok, Thailand and "The Emergence of the Philippine 'Anti-Media': The Duterte Factor" in Jurnal Ilmu Komunikasi (Indonesia). I also published a commentary in one of the newspapers circulating in Baguio City.

Beyond the academe, I serve the community through speaking and teaching engagements in schools, universities, and private companies. I am also offering my services as a consultant for various campus and corporate events.

Before teaching at the University of the Philippines, I worked as a news reporter in ABS-CBN Baguio for two years and four years at TV5 Manila (News 5). I also had a stint as Manila stringer for Channel News Asia (Singapore).

My work in the media industry and academe has led me to love coffee as a go-to energy drink. Fascinated with how coffee has affected my career in more ways than one, I signed on a project with the National Sun Yat-sen University on the state of coffee in Benguet province in Northern Philippines. I also edited the video component of the project, aptly named "Benguet's Coffee Trail," published on YouTube. Coffee ran in my blood throughout this thesis.

Acknowledgement

I would like to acknowledge the following for the success of my thesis:

God the Creator from whom all wisdom and knowledge came from. Because of Him, this thesis is not only passed but excellently done for His glory.

Prof. Alexander Flor, my very supportive and inspiring adviser. His heart for his students and profession is more than just admirable but more importantly, his role of helping me from start to finish made things easier and bearable.

My thesis committee panel members, Prof. Benjamina Flor and Prof. Melinda Bandalaria, who have provided invaluable help in improving this research until its fruition.

Prof. Cecilia Fe Abalos and Prof. Christian Ezekiel Fajardo, my mentors in research. Their extensive knowledge and experience in theory and applied knowledge helped very much in the write-up of this study.

My colleagues at the College of Arts and Communication who have encouraged and informed me along the way.

The University of the Philippines which has been supporting me in more ways than one throughout my graduate studies.

My parents, Gerry and Thelma, who have been very supportive on my career in the academe and even in the media industry.

My Wife, Apol, who reminded me make sure this project is worth it... through thick and thin. I love you, Mahal!

This thesis is dedicated to all the hardworking men and women of the Philippine media industry who tirelessly do the things an ordinary citizen would not do in the name of nation-building and positive social change.

Table of Contents

Title Page	i
University Permission Page	ii
Acceptance Page	iii
Biographical Sketch	iv
Acknowledgment Page	v
Dedication Page	vi
Table of Contents	vii
Abstract	x
Chapter 1. INTRODUCTION: THE STORM CHASER	1
Chapter 2. RELATED BACKSTORIES	16
People's "lived experiences"	16
Reporters and Their Narratives	21
Defining Trauma	24
The "world" of a journalist during stressful coverages	27
Impact of Traumatic Coverages to Journalists	30
Efforts for better journalist welfare	37
Indigenous knowledge and the media	41
Analyses of journalists' outcomes	43
Chapter 3. LOOKING THROUGH A LENS	48
Theoretical Lens	48
Structures in Phenomenology	51
Phenomenological analysis	58
Chapter 4. REVEALING THE BACKSTORY	60
Jenny	60

Ramon	67
Arnold	76
Leo	83
Rose	91
Chapter 5. BEHIND THE BACKSTORIES	99
Theme 1: Struggle	99
Theme 2: Temporal experience	101
Theme 3: Adaptation	102
Beltran's Anatomy of a Typhoon Coverage	104
Chapter 6. EPILOGUE	109
Bibliography	116

List of Photographs and Figure

Photo 1. Typhoon Yolanda live reporting in Eastern Samar	1
Photo 2. News team and crew makeshift barracks in Guiuan, Eastern Samar	2
Photo 3. The general vicinity of the news team's barracks	4
Photo 4. Conditions in several towns in Eastern Samar	4
Photo 5. A 9-year old boy directing traffic in a one-way stretch of the highway.	6
Photo 6. The news crew about to pack up back to Manila	7
Photo 7. Associated Press Photographer Charles Porter's Photo	29
Figure 1. An illustration of the lived experience in a typhoon coverage	104

Abstract

BELTRAN, JERMAINE, Faculty of Information and Communication Studies, University of the Philippines Open University, Los Baños, Laguna, Philippines, May 2021. "THE BACKSTORY": A PHENOMENOLOGICAL STUDY ON THE NARRATIVES OF SELECTED BAGUIO-BASED JOURNALISTS ON THEIR COVERAGE OF TYPHOONS.

Adviser: ALEXANDER G. FLOR, Ph.D.

There is always a story behind the story, or a "backstory", as the saying goes in journalism. My study is about the backstories of five Baguio-based journalists during their coverages of typhoons specifically 2009's Typhoon Pepeng and 2018's Typhoon Ompong. These backstories are narratives of journalists which have been produced from their actual experiences. I used phenomenology as a framework for my analysis of these narratives which gave me an understanding of their "lived experiences" that are first-hand accounts of their coverages. I found out that they went through "struggle", "temporal experience", and "adaptation" through the three phases of a typhoon coverage. These combined phases made them undergo a "duality of experience" between their work and personal lives. Based on these experiences, it is imperative for the journalism industry to institute proper welfare practices for their on-field journalists.

Chapter I

INTRODUCTION: THE STORM CHASER

“To boldly go where no man has gone before...” – Star Trek

I am Jermaine Beltran and I have a story to tell.

I was a former reporter of ABS-CBN News in Baguio City and News 5 Manila. One of my most exciting and unforgettable coverages were during typhoon season. It is during this time when I got deployed to cover the best and worst of man and nature. It oddly gives me the adrenaline rush to be front and center of it all. Behind all the lights, dramatic video, and unsettling audio are backstories—stories which are normally not heard or known by many. Here is a backstory from my experience when Typhoon Yolanda unleashed its wrath in Visayas.

“Mula Guiuan, Eastern Samar... James Beltran, News Five!” Then a crew member said, “Okay na, sir.”

Photo 1. Typhoon Yolanda live reporting in Guiuan, Eastern Samar.

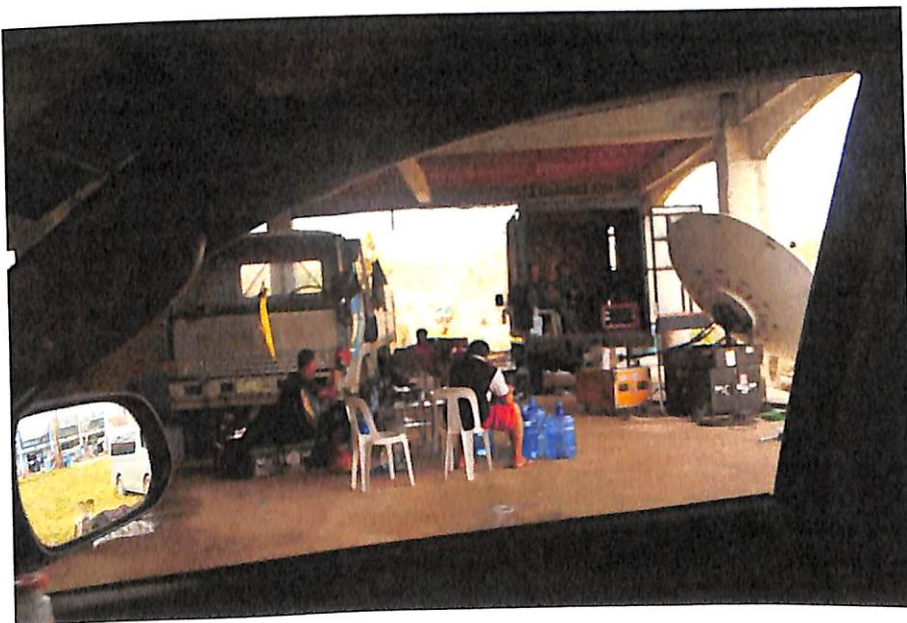


I released the tight grip of my microphone, relaxed my shoulders, and stopped staring at the camera when its lens had been covered. I breathed a sigh of relief. Lights were still turned on for the purpose of packing up for the day.

I then curiously looked around at the people who just watched me do the live report. They were familiar faces—most of whom, our neighbors in the school where we stayed, with skin tanned from the heat of the scorching sun. Their eyes showed the effects of lack of sleep and worry. Their mouths were chapped from the lack of food and clean water. Despite that, some were still smiling for the camera even if it was already turned off, hoping to be seen on national television. Those smiles, I guessed, masked their real ordeal. Their clothes were tattered, oversized, and obviously had seen better days. A kid around 9 to 12 years old wearing a yellow shirt and green shorts caught my eye. He was very much innocent from the look on his face, which implied, “*Kuya, anong nangyari?*” I moved closer to him and patted him on the head to reassure him in front of his mom; things would be okay. Then I asked myself, “*Ako, okay pa ba?*” As seen in Photo 1 taken by one of my crew members, you’ll see that is not the case.

When all the equipment had been packed for the day, I retreated to our makeshift “barracks” which my crew and I called home for a month.

Photo 2. News team and crew makeshift barracks in Guiuan, Eastern Samar

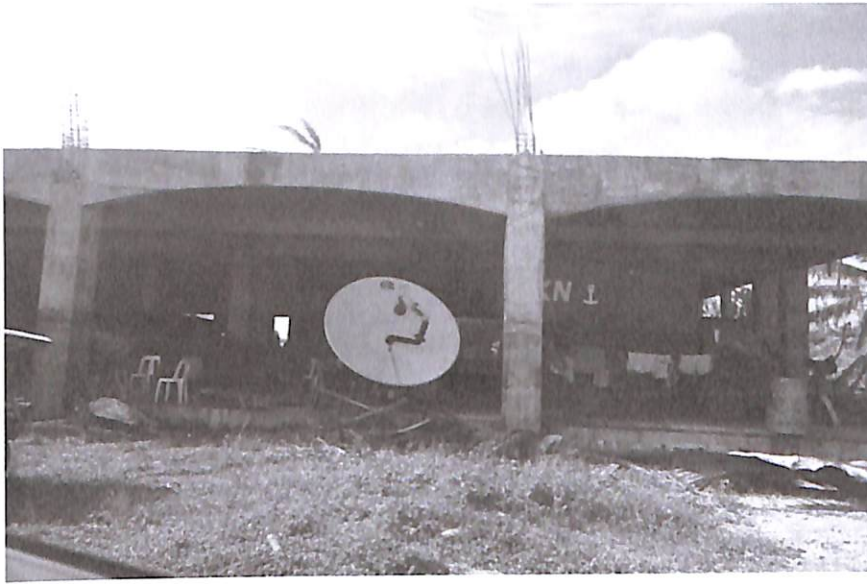


In Photo 2, where I was seated in our pick-up truck, we have a cargo truck converted into a makeshift control room for our field producer. Some of our broadcast crew even made it their sleeping quarters while our producer and I slept on the rear bed of our company pick-up. It was a mess. I did not sleep very much. I was resting for only around four to five hours if I was lucky. My dreams were almost always dark or disturbing. A very vivid dream which stuck with me for a long time was the one where I felt as if I was being swept into the shore of a beach in the area and a big wave on the horizon.

We woke up at around four in the morning to set up for a live report for the morning news program. We took a bath at the water pumps beside the main road near our school. Authorities have earlier said that the water had already been contaminated with debris and possibly even by bodies being washed to shore and in homes that weren't cleared yet by body retrieval teams. We still did take a bath with smelly and murky water despite the warnings – to have a sense of “newness” every day. This is just for us to be much more and to have a sense of normalcy.

After doing the morning live news, we ate breakfast together. We subsisted on canned goods like corned beef, luncheon meat, and tuna with rice almost every day. I thought to myself, we are still very much blessed to fill our tummies with hot food. With that in mind, we always made sure to bring some relief goods to anyone who needed them when we went out to gather our stories for the day.

Photo 3. The general vicinity of the news team's barracks.



Day by day, we would head out to each town of Eastern Samar to check on the situation of their residents. In each and every town, the scenes were eerily similar. The whole region looked like a war zone. Everywhere I turned, I saw a vast expanse of coconut trees fallen or barren after their leaves were literally blown away. The once lush green landscape became a desolate terrain akin to a desert. Amidst those are communities where people once lived peaceful with nature and its produce. Conditions in several towns looked similar throughout the province as can be seen in Photo 4.

Photo 4. Conditions in several towns in Eastern Samar



As we arrived in town centers and barangays, my crew and I witnessed deplorable conditions which residents needed to contend with. For most of the day, men were trying to rebuild their homes with a few planks of wood from fallen trees and donated tarpaulins. At around lunchtime, communities would have winding lines for food and various relief aid. Mothers, with babies in tow, would bring home the usual food packs with canned goods, rice, and noodles. Some towns were much more blessed with clothes and kitchen utensils. While parents were busy trying to make do with what was left, children seemed to be oblivious to the tragedy that had beset their area. Some were playing *patintero* or even basketball along the highway.

One particular resident made us stop in our tracks. As we were heading back to our base in the town of Guiuan, we noticed a boy directing traffic along a one-way stretch of the highway. We parked a few meters away, and I approached him. I asked, "*Balong, bakit ka nandito sa labas? Nasaan ang mga magulang mo?*" (Young one, why are you here outside?) "*Wala akong magawa eh kaya dito na lang ako tumutulong po. Nasa bahay po namin doon mga magulang ko*" (I have nothing to do at our house so I chose to help direct traffic here. My parents are at home), he replied as he pointed to the beach. As it was already dusk, I could not see their home. "*Kumusta naman kayo ngayon?*" (How have you been since the typhoon?) I said as I placed my hands on his shoulders and looked into his eyes. Just like any kid being asked this question, he said, "*Okay naman po!*" (I'm okay) but started to get teary-eyed. I felt his despair and loneliness. I hugged him and gave the remaining relief goods meant for us. We would still pass by him in the coming days and give him a high five to cheer him up. My cameraman was able to capture the emotional scene in Photo 5.

Photo 5. A 9-year-old boy directing traffic in a one-way stretch of the highway.



Unfortunately, while some residents were trying to get back to a sense of normalcy, countless families were somehow still stuck in the past. They had been looking for their loved ones days and even weeks after the typhoon's onslaught. In some instances, we would be called by our sources to deliver grim information that there were bodies still being washed ashore. We would go there, and these bodies were virtually unrecognizable, with faces either erased by fish in the sea or ocean water that advanced the decaying process. Death became an all-too-familiar story for us. I chose not to take pictures out of respect. I just told my cameraman to shoot from afar or with a wide shot of where the bodies were washed up. The images were gruesome and unforgettable. Another aspect of the coverage of "death" that made a mark in my memory was that of the smell of rot. It would stick to our noses and even to our clothes for some time. One story that gave us the chills was about a coast guard personnel whose body was found after two weeks on a beach a few kilometers away from Basey, Eastern Samar. The man was said to have saved a

little boy when the storm surge devastated their place. We were able to track the boy, and he confirmed that the body found in Basey was indeed the hero.

Every day we would document lives of people to whom I did not expect to be attached. There is a thought that these people were going through one of the worst experiences they encountered in life. And my daily coverage somehow placed me where they are, too. In essence, I got embedded in the story itself and felt like I went through what they went through. I felt despair, and generally tiredness from all the death and misery I saw in these communities which I saw as my "home" for almost a month. This went on for 30 days. Within that length of time, I felt as if I had experienced the typhoon since the first day it hit the area, even if I came only after the aftermath.

Photo 6. The news crew about to pack up back to Manila.



On the 31st day, we had a grueling journey for almost 18 hours going to Manila via land transportation. Photo 6 shows the news team that was stationed in Guiuan, Eastern Samar for a month. The team on the left replaced us. It was a bitter-sweet experience because we had formed a bond with the residents during our short

stay, but the bond needed to be severed in the name of our jobs. In a way, we "processed" our experiences with endless storytelling, even if we all experienced the same situation.

When I went home, I had sleepless nights. Some nightmares or memories continued to persist for several days since I arrived in Manila. There was no debriefing for most reporters and crew, which were ideally done for people coming from disaster areas. It took weeks before I had a better sleep. With the limited number of reporters for our station, we could not rest since we were deployed to another out-of-town coverage then.

Four years earlier, Typhoon Pepeng hit Northern Luzon. It was one of the most powerful storms that passed through this part of the country. I was then a rookie television reporter for the local station of media conglomerate ABS-CBN. The typhoon's peak hit our area by the evening of October 7, 2009. The night before, I was instructed by our supervisor to get ready for a full-blown typhoon coverage. It was already raining hard a few days since, so we were quite prepared to do the coverage. My shift started at around 8 in the evening when there was a tip from one of our sources in Baguio's rescue teams that a landslide occurred along Bokawkan Road. My cameraman and I set off to cover in stormy conditions.

When we arrived in the area, the rain got worse. I would compare it to small stones hitting our faces, although we had raincoats on. That was how strong it was. Even if our equipment was already covered in plastic, the water still entered our cameras and microphone, rendering one set of gear needing repair. We went back to our station to get a new camera and microphone. Right after we were able to secure our equipment in plastic, news tips flooded my cellphone.

My crew and I decided to join the rescue teams for our safety, and we knew that there would be a much richer story to cover with them. I really could not remember the exact number of operations we took in one night. But there were two locations which haunted me for a few months.

In Barangay Upper QM, we entered a house that was already half-buried in mud from a landslide that occurred behind it. My cameraman went ahead to take videos as the rescue team went in the place then I followed suit. The next scenes sent chills down my spine. Two members of the rescue team were digging through waist-deep mud as rains continued to get stronger by the hour. After a few minutes, we saw a foot sticking out from the mud. It took almost an hour before the team could extricate the body of a boy in his early teens. He seemed to be asleep when the landslide happened with the way he was lying down and was on his bed. The body was full of bruises and cuts from the rocks and soil that buried the house. As the digging stopped, we heard noises and creaking in the house. That's when the leader of the team shouted, "*Labas na kayo diyay!*" We sprinted out of the location with the remaining members of the rescue team. I got some bruises from running out, but I only noticed it when we were in our crew cab and left the scene for another coverage. The team leader revealed that if we had stayed there a few more minutes, we would be crushed as the house was about to collapse from the damage it incurred during the initial landslide.

As we were headed to Marcos Highway for three rescue missions, our equipment started to reencounter problems. The lens got moist inside, and our microphone was no longer working properly, but we still pushed on to finish the coverages. The rain got worse until around 3 in the morning. It was during this time when my body started to show signs of fatigue. I was already feeling unwell, heavy-

headed, and dizzy during the night due to the heavy rain and days of coverage before the typhoon came into our area of responsibility. I was the only one on duty on the night when the storm was about to hit Baguio City. When the typhoon made its presence felt, news tips came pouring into my inbox. Mobile data connection during that time was not as prevalent as it is now. Text messages and calls came in as I covered four to five rescue operations in different locations in one night. Most of those operations turned out to be retrieval missions already as responders were spread thin and as overwhelmed as I was. Add to that getting soaked, having little sleep and braving the cold, plus the newscasts' demands. With the tremendous task that night, I could no longer respond to various text messages and calls. After a few days, I found out that some of those who asked for my help died that night. I could no longer do my regular duties because my body seemed to have shut down after that night. The coverage did not end, though. The next night, I continued to render my duty despite the rains and devastation that the typhoon has dealt to the city. The rain did not stop until a few days after the typhoon has passed. I still remember I was physically and mentally exhausted from lack of sleep and rest. And as they say, "the rest is history." Only a few coverages in the industry of journalism can give "life-changing" experiences, and this includes nature bringing destruction and death.

These were just two of the most memorable typhoon coverages I have ever encountered in my media industry career. There were dozens more in my six years of being a field reporter in major news broadcast networks in the Philippines. These are stories which are not normally known and do not have to be published or publicized; journalists do have their own stories beyond the stories they cover daily. There are others more who experienced what I have gone through while covering typhoons. I cannot say much about their own stories, but these backstories are also

my story, although unpublished and raw. In countless typhoons, journalists from print to broadcast and online have backstories written simultaneously as they cover other people's stories.

In this research, I sought to know my former colleagues' backstories. After all, typhoons have been getting worse year after year. Scientists attribute this to climate change, amongst other factors. Nature brings so much devastation and death to the Philippines. With more than 20 typhoons a year visiting the country and millions of people in the path of danger, there are so many facets of life that journalists can write, broadcast, or tweet about.

The journalist's role during these times is crucial to everyone who needs information and context amidst the chaos. We usually see and hear journalists from various platforms who go to the remotest and most dangerous places to satisfy people's insatiable appetite to be informed.

As superhero-like as they may seem, journalists go through what everyone experiences. Their experiences range from those as simple as getting wet to being in harm's way just to get to the story. This is more so real for local journalists in the provinces. For example, one of the country's most active group of journalists is based in Baguio City. In the media industry, the more people there are in a locality or area, the more journalists there are, too. This is true in the case of the Summer Capital and its neighboring towns. There are two major press corps (group or association of journalists) where all media platforms are well-represented in the city - newspaper, radio, television, and online. A number of them are connected to local and national news organizations while some are stringers (journalists who are paid on a per story basis and without a prevailing fixed-income contract). With the strategic location and accessibility of Baguio City to other areas, journalists here are

also deployed to other areas of North Luzon, particularly in the inner areas of the Cordillera Region and Ilocos Provinces where there is a “scarcity” of local journalists. Since many typhoons head towards this general area, the Baguio press corps is one of the most sought-after and experienced group of journalists in the country. You can see their by-lines on national dailies, delivering live reports for radio and TV, tweeting and posting on social media wherever the story may bring them.

Behind all those news stories are incredible “backstories” kept hidden away from the spotlight. These backstories are incredible because the journalists experience what people in the community experience. My time in the media industry has shown me that what I saw, heard, and felt are, although very subjectively, the same as those of whom we get our news stories. There is this otherworldly “dual” experience where the journalist comes into a community as an observer and documenter while being subjected to the same conditions that these people go through. Journalists strive to be as objective as the profession requires while doing their best to gather crucial information in spite of the dangers to life and limb. There are myriad experiences that typhoon coverages add to a journalist’s work and these affect journalists’ lives on many levels. It is this phenomenon that I sought to understand in this paper.

It is in my interest to understand how typhoons affect journalists’ work. Beyond the daily reportage, typhoon coverage surely adds more complexity to just being the messenger of the news. The complexity of what happens to a journalist during these times of peril, is what I am interested on studying. Although I have been there and done that, this research provides another perspective to my own experiences. It also served as a way to process the memories that have been stuck in my head for several years. As I have interpreted people’s lives through the news

stories I produced, I am pursuing to go behind the “narrated universe” as Freitas and Benneti (2017, p. 20) put it in their study on journalism.

I am also pursuing this study as most researchers have focused on the psychological and emotional impacts of traumatic coverages such as that of general conflicts and wars (Rehman, 2015, Long 2013, Anderson, 2009, van der Kolk and McFarlane, 1996). In my study, narratives will take center stage. Analyzing journalists’ narratives provides a first-hand look at their experiences which are almost always glossed over because they admittedly do not want to be the center of any story. However, their backstories are worth reading as these are stories, too. More than that, these backstories could lead us into new understandings of how and why a journalist does what he or she does. By having a deeper understanding of their story, we also get to know the story of the people whom they serve even in the worst of situations because, in times like these, a journalists’ story is also the people’s story.

Understanding the story behind the story

Studies on the journalism profession focus on either the consumers of the news (audiences and readers), and the sociological and psychological effects of news coverage to journalists, most especially traumatic coverages such that of wars and crime. I intended to add to the body of knowledge from another angle so to speak, through the lens of journalist’s narratives narrating their own experiences during typhoon coverages most especially those based in one of the most disaster-stricken areas of the country, Baguio City.

I sought to explore this research by answering the main question, “**how does a typhoon coverage influence the personal and work life of a Baguio-based journalist?**” This question entails the following specific questions:

1. What is the lived experience of Baguio-based journalists during a typhoon coverage?
2. What insights could be derived from the lived experience from a typhoon coverage?

These questions establish the framework on which my analysis is anchored. To answer these questions, my main objective is to **analyze the lived experience of Baguio-based journalists during a typhoon coverage**. I then aim to (1) *narrate the stories of the following Baguio-based journalists during typhoons Pepeng and Ompong:*

- a. Newspaper reporter
- b. Photojournalist
- c. Radio broadcaster
- d. Television cameraman
- e. Television reporter

and (2) *identify the themes derived from the narratives of journalists from their typhoon coverage.*

With these in mind, stories and subsequent narratives these journalists share provided insightful perspectives in the complexities of the human experience within a profession.

Understanding backstories is essential. These stories provide some fresh perspectives on the complexities of the human experience in a profession that calls for perceived objectivity of the journalist while under duress in situations which are

not in their control. They are essentially observers in typhoon coverages while, at the same time, being participants themselves in the observed environment that affects their subjects. This knowledge gap in the experience of journalists in the local community press underlines the need for a significant understanding of the profession.

My thesis serves as a jump-off point for broader Development Communication studies which may inform organizations of what each journalist goes through in a coverage that is not normally known or understood. To be frank, there is a need to explore these stories in the hope of improving journalist safety and welfare, which is overlooked in the Philippines.

Chapter 2

RELATED BACKSTORIES

The journalism profession is one of the most interesting research topics in the fields of communication and social sciences. This type of research looks into the story behind the story, akin to revealing the back curtains in a play. I'm sure a lot of audiences also wonder what happens behind the acting. This is the same with news. Most studies I have encountered focus on the effects of the media's agenda and its content to those who read, listen, or watch the news. A number of them also look into how journalists get involved with political, behavioral, and even psychological issues.

The literature is reviewed as follows: people's "lived experiences", trauma and its impact on journalists, and efforts for journalists' welfare. This has been tied up with studies about the narratives that journalists produce from news coverages. Research on the impact of trauma or traumatic coverages to a journalist's emotional and psychological states is also explored. Although my study does not delve into these aspects of a person, it is worth noting that studies show that reporters may be affected by the stories they cover.

Scholars in media and communication studies have also been keenly interested in the news's messenger, who has considerable influence in forming people's narratives and opinions. As a result, a specific population or whole societies get to see and read the stories made by those who are also part of the populace.

People's "lived experience"

Everyone has a story to tell. These stories are more often than not taken from circumstances or experiences that are rich in detail and meaning. Lived experience

is a type of representation and understanding of the research subject's human experiences, choices, and options and how those factors influence one's perception of knowledge (Given, 2008). The study of this aspect of human existence is "shaped by subjective factors of their identity including race, class, gender, sexuality, religion, political associations, and other roles and characteristics that determine how people live their daily lives" (p. 490). It then results in awareness that presents life with layers, themes, and actors whereby stories are created and interpreted. This aspect of human communication and existence is an integral part of my study. It provides for the general understanding of people's experiences in a particular moment of their lives. It also gives the research an overall foundation through which elements of the study will be analyzed.

Studies and articles on lived experiences are plenty. In many of which, people's narratives are analyzed to understand what happened in a particular part of a person's history or group.

The fields of medicine and social science have studied the lived experience more often than any other discipline. In medicine, the lived experience is analyzed mostly from the patient's perspective. Gaille (2019) expounded that studying patients' lives through their experiences, either regarding medicine intake or the difficulty of ailments, paves the way for better health care. "The idea that patient's lived experience is to be taken into consideration by medical teams becomes a standard to assess the goals and the quality of patient care in many societies and health care systems" (para. 3), she noted. This means that health care is no longer just a one-way deal. Still, it is seen in the perspective of the person receiving health information and advice. Also, these experiences "must be examined in order to go

beyond its apparent obviousness and to understand its present meaning and scope" (para. 4).

Gaille's study is just one of the many (Arksey, 2018; Burke & Sabiston, 2012; Johnson 2012; and Bowling 2015) researches that show how understanding lived experience provides a deeper insight on how an event may affect people in one way or another— deeper than what we read, hear, or see in the news media.

Although, some news media actually document lived experiences on a daily basis, but only up to an extent. For example, in an article by Newsweek entitled "I Thought I Was Going to Die", McRoberts and Murr (June 2001) wrote about the experiences of survivors from the Oklahoma City Bombing in 1995. The reporters compiled eight "short" narratives of those who have witnessed and survived the attack. The reporters were only able to write a few sentences from their interviews which are more extensive than the write-up itself. This is an interesting case since it highlights that there is still a certain "rawness" from reading simple narratives from these stories' sources. Their collective lived experience is relived through the article. From the doctor to the journalist, the eight stories were written so the reader can see the bigger picture of the attack as instead of having just bits and pieces of information afforded by daily news. However, the problem with this type of writing is the lack of space; thus, the still relatively minute experience is amplified by the number of testimonies of those affected in the event.

Englund (2019) furthers that even if the coverage of events is fleeting and seemingly disconnected from the life of a journalist, their personal lived experience are linked to their coverages:

A reporter said that many years of experience as a nurse would have been more significant in coping with the situation than long journalistic

expertise. Having encountered sudden death, severe injuries, and human suffering before may have helped in the case. Other traumatic experiences involving being in contact with emotions and reaction patterns can have been useful for some. Still, for others, the effect was the opposite: [...] opened old wounds and resurrected old memories. For a photographer, the job meant reliving memories of a son's death in a traffic accident. Relating to an accident in this way can be very painful. The daughter of a photographer had wanted to go to the fateful party, but he had stopped his daughter's attendance, and he was relieved. But at the same time, the knowledge of her friends' fate was extremely strainful mentally (pp. 279-280).

The experience stresses a reporter because he or she has to write in a more cautioned manner. It is important to note that despite the call for objectivity and fairness in journalists, they are naturally subjective humans. According to the *American Journalism Review* in 2012, "objectivity is a concept without foundation in reality. We are all subjective, and" shouldn't be afraid to admit it. Fairness in reporting should be the aim" (Loewenstein, 2013). Since everyone is technically subjective, the lived experience also follows. The discussion is further explored in another segment of this chapter.

Some researchers delve into the lived experience of those in the minority or without a voice in a specific society. One such voice is found in the military. Parco, Levy, and Spears (2014) analyzed transgender military personnel's lived experiences through the analysis of their respondents' narratives or stories. They utilized phenomenology to understand the insights of their respondents. In their study, they identified seven themes that provide context on the experiences of

transgender people in the military. These were pronoun usage, dress and personal appearance, clarity of identity, double standards, performance, relationships, and hormone usage.

They have noted that these members of the military have often been secluded and disconnected from the organization. Their gender identity has unintentionally made their work harder as being "out" instills fear in their dealings with people, unnecessary pressure or performance, and has affected them personally in one way or another. The results are significant in policymaking. The methods here may also inform the analysis and gathering of my research data.

Medical practitioners are undeniably exposed to traumatic lived experiences similar to that of the military personnel and journalists. Cherrie (2006) provided insight into the affairs of Green Cross Traumatologists during the 9/11 attacks in the United States. As a former Green Cross member, the researcher used ethnographic methods to gather data and analyzed the lived experiences through the participants' narratives. Her research showed that stories changed pre-deployment until the completion of the assignment in the field. She noted that despite the training and readiness, the traumatologists showed that there are lots of factors that affect their narratives and lived experiences along the way, including trauma, empathy fatigue, and organizational support issues.

As seen in these researches and articles, examining the lived experience is essential. Digging deeper into people's experiences allow for a better understanding of how events affect individuals.

Reporters and their narratives

Tied to people's lived experiences are "narratives". These are essential to human existence. These are not just about interpersonal or intrapersonal communication, but involve every element of a moment in the human psyche.

A "narrative" represents a world with a storyteller who provides the details to an audience wherein there is a sequence of events in a timeline with actor/s in play (Steeves, 1994 and Lu, 2013). Conversely, other than just a "voice" facilitating a story's plot, the storyteller may be an individual who has experienced an event (Pages and Thomas, 2011).

In Pellizzaro's dissertation (2019), social media has paved the way for another kind of narrative besides the usual published or broadcasted stories. Her study focused on the narratives or sharing of information about reporters about illness or hardships in life on the internet. These may range from posts composed of texts or visual materials such as photos and videos. These narratives showed how journalists manage to express profound personal experiences while keeping the professional persona of being strict and objective. Social media posts were analyzed and showed how there is a constant struggle of self-disclosing or not. Journalists, most especially those on TV, needed to act with proper self-presentation while also connecting in a personal aspect. The connection with the audiences or "followers" has been recently emphasized to news personalities to boost likeability and the ratings of their shows.

Nevertheless, she furthered that the blur of personal and professional images may lead to problematic consequences to the audiences. "Even some pictures posted from chemo treatments, a physically and emotionally exhausting event, the TV anchors and reporters are smiling with their hair styled and makeup neatly

done.... contradictory to the tough emotional experiences of illness or hardship" (Pellizzaro, 2019, p. 185). This "performance" may show indifference to their health situation.

Also, internal emotions were shown prominently despite the professional image these journalists try to maintain primarily when they use "Facebook Live". "The 'in real-time' nature of the platform allows real-time emotion to overtake the anchor or reporter's ability to carefully construct a message that would help maintaining their journalistic persona" (Pellizzaro, 2019, p. 187). Nevertheless, the professional training still came into play. She cited a TV anchor who showed her struggle with cancer by showing her baldness online but later on showed another clip where she was getting ready before the show, this time, with hair on. This accompanied the texts, which presented the backstory of why she made the post.

This study provides some perspective that a journalist has the challenge to make sure that the personal and professional "personas" are kept in check. Although Pellizzaro focused on health issues, her analyses will inform may study on the way journalists conduct their lives even in personal conflict, trauma, or other types of harm that may affect their way of delivering stories.

In Frank's (2003) research, narrative analysis was used to compare and contrast the way that a community's experience is interpreted in a news story. He particularly examined the article entitled "Inches from Death" through Labov and Waletzky's outline of narrative structures. He did not discuss the anthropological aspect of news reporting, but how it is written in a particular manner. He used the news coverages from the Loma Prieta earthquake in California, USA. In his analysis of the stories after the disaster, he discovered an inevitable trend.

He also observed the way reporters input their personal stories in their news reports. He explored "personal experience narratives" (PEN), which are stories about an event from a primarily first-person perspective. His focus was the media's treatment of the community's stories or narratives. The PEN became a community experience narrative since a journalist takes various stories (narratives) from different stories where an event has happened.

In Frank's paper, he said journalists are hard-pressed on time and space, specifically time to gather and space to write or report. "Journalists may actually be more candid than folklorists about their handling of personal experience narratives, if only because it is so obvious that the PENs that appear in newspaper stories are summaries rather than complete narratives" (Frank, 2003, p. 14).

Aare (2018) takes a more profound turn on a reporter's involvement in his or her story, effectively having a simultaneous lived experience with the narrative itself. Her analysis focused on eyewitness reporting, which involves the journalist being embedded in the story, experiencing every bit of the story at the same time as his or her subjects. Not all reporters do these stories, but it may also apply to those who do not because, in one way another, journalists dip their toes into various events anyway. Also, she focused on literary journalism. She suggests that "... when an experiencing reporter is both witnessing and taking part of the narrated events, he becomes a participating witness – and the narrative perspective may alter between afferent and efferent" (p. 696).

His or her resulting narratives may become personal in character or manner but still journalistic in form or these perspectives could be blurred. As a result, the reader becomes engulfed in the experience, too, rather than the usual "bird's eye

view" of the story. This style of writing provides the audience a feel to the story with more intimacy and detail.

However, Eason (2008) argued that reporters must also maintain distance from their subject/s. "The distinction between lived and observed experience is a fundamental distinction for human-interest reporting" (p. 196). He explained that there is a need to set some boundaries, but there is a need to strike a delicate balance and write in a way that may evoke empathy from his or her readers.

Kulothungan (1994) made an interesting study on how journalists' biases may construe the background and story itself. She studied narratives of journalists from India and United States with racism as a central focus of analysis. She looked into the coverages of Hindu-Muslim riots in India and the Los Angeles riot in the United States. Based on her research, reporters still tend to further prejudices in society, especially about race. These persist despite the journalistic standards for objectivity and fairness in the production of a news story. She cited VanDijk (1989 as cited in Kulothungan 1994), saying that many factors transform the stories that people read in the media, including corporate interests, ideologies, and news values. This means the journalist is not entirely "out of the picture" or truly objective as they are affected subjectively in many ways. This is a critical thought to consider as a reporter is not essentially a robot or a being with no feelings – they are humans with personal views and opinions which are swayed by society and personal experiences.

Defining Trauma

Journalists from any country know very well the difficulty of heading to events in a place or situation that most would run away from. It is important to discuss trauma in this review as reporters are subjected to coverages which may have an

effect on their lives especially considering the dangers that journalists regularly encounter.

The term “trauma” has been used by the Greeks since the 1600s to describe a physical wound (Harper, 2010). However, research about the effects of trauma started only around the 1860s when physicians like John Erichsen and Herbert Page (1867) studied people involved in railway accidents during the 1800s when rail travel was very popular. The term for victims who encountered the wrath of rail accidents as with having “railroad spine” or “Erichsen’s disease” (University of Pretoria, n.d.).

The condition was due to physical damage to the spine or brain in which Erichsen “observed that those most likely to be injured in a railway crash were those sitting with their backs to the acceleration. This is the same injury mechanism found in whiplash.” Some neurologists expanded the diagnosis adding that because of the “trauma” to the spine and other parts of the body, it is inevitable that the brain and thus, psychological states are affected (Young, 1995).

Hacking (1996), contemplating on Théodule Ribot’s 1888 book on personalities and memories, explained that trauma is both physical and psychic wound. Thus, he posited that railroad spine and psychological shock are basically almost the same. There is the phenomenon of disassociation but it only applies to a point that trauma could only happen when physical hurt has been done to an individual. The brain may even create memories without the pre-requisite of a wound on the body.

These were one of the several diagnoses which added to the understanding of what we know as post-traumatic stress disorder (PTSD). According to the American Psychiatric Association, PTSD has symptoms categorized into four categories. A person may have intrusive thoughts such as repeated, involuntary

memories; distressing dreams, or flashbacks of a traumatic event that seems too real that they are “re-living” the experience before their eyes. Another symptom is avoidance of reminders of the event, whereby the patient refuses to go to places or even meet people. There are also negative thoughts and feelings about oneself or others. Being irritable and having anger outbursts are also behaviors that PTSD sufferers have. Some even have trouble concentrating or sleeping, which may be detrimental to the work or even personal life of the individual.

Ironically, trauma is vital to our survival as a species. The experience of “trauma” helps people adapt to situations in the future to either to “fight or flight”. It provides for flexibility and creativity in a person’s life. “Many survivors seem to be able to transcend their trauma temporarily and harness their pain in acts of sublimated creation” (van der Kolk and McFarlane., 1996, p. 3).

Connors (n.d.) sees trauma as a both a cause and a result of change. “Survivors are not seen as separate from their environment - they shape it and are shaped by it. So, trauma survivors are not living in a void before trauma visits them by some random accident, they are connected to the trauma environment in numerous ways, such as by their cultural conditioning about the meaning of traumas, various ways they may shape the pre trauma environment (e.g., developing a support network), their interactions with other survivors and responses to traumas” (p. 1-2).

From these studies, it is truly alarming how much trauma can change people’s lives. Most of the time, the trauma is hidden away and not openly discussed especially in the Filipino society, much more for our journalists.

The “world” of a journalist during stressful coverages

As with any human being, journalists get affected by the stories they cover. It is a daily and story-by-story struggle, most especially if these are traumatic. Some studies have attempted to gain insight into the workings reporters' minds as they work in the field.

In Long's (2013) thesis, she sought to understand how journalists make sense of their world when they are at work and encounter trauma. She studied six reporters' narratives of their experiences through interpretative phenomenological analysis (IPA). She noted from her interviews that even with the "toughen-out" culture in the profession, a journalist gets impacted during the coverage. This went up to the point that, "A participant described what sounded like profound grief for a small child who had been severely mauled by a dog. One participant had tears in her eyes when she spoke about covering the story of a little girl who had been raped by a neighbour. I observed in another participant, how, while recounting her memories of a particularly horrific bus crash, she lost track of the original question. It was, as though for a moment, she was back at the scene of the crash" (p.66).

This was as a result of the innate "empathy" her respondents have. The reporters shared how they felt the pain of those they interviewed and how the experience influenced their emotions and even manifested physically through crying and nausea. They needed to be empathic as the job requires them to go through these coverages over and over.

Atika Rehman (2015), an editor of Dawn.com, shared the experience of their reporters about an attack of Taliban terrorists in Peshawar City last 2014. "Summoning the strength to speak to grieving parents, spouses and siblings of young victims and their teachers is a heartbreaking experience. In a span of six

months, our reporters spoke to the relatives of 119 students, 12 teachers and 13 other staff members... The meetings left them shattered... When we sat face to face with the relatives of the deceased, it felt like it was December 16, 2014 again," Rehman recounted.

While a journalist goes through a stressful story, he or she has to strategize. As in the study of Buchanan and Keats (2011), the respondents devised ways to make sure they kept sane during the coverage. As one said in the ethnographic study, "You have to compartmentalize it. I've chosen not to let it overwhelm me. I've chosen not to let it affect my life... The only time I broke down and cried was because of the horrible murder of a child. I was sitting there and I started to cry ... First time and only time and it didn't last very long because I had a job to do and I had to put my emotions aside and move on ... Basically, I put my game face back on and did it" (para. 17). For photojournalists or cameramen, technology "shields" them from the reality, saying "My camera is my buffer. It's my protection from the reality that is right before me" (para. 26).

Several studies abroad about journalists embedded in war zones, covering large-scale disasters or other traumatizing coverages, have reported adverse psychological effects. These range from nightmares to the debilitating Post Traumatic Stress Disorder (PTSD) that is often experienced by soldiers.

In a 2009 article written by American journalist Lisa Anderson, she reflected on the "worst soldier-on-soldier massacre in U.S. military history." The work of a journalist is to report the facts while having to contend with the emotional impact of their stories to their audiences or readers. "Their job will be fraught with professional and emotional pitfalls. One of the biggest, and the one that poses the greatest potential danger at this point, concerns the 'why' of the rampage that left thirteen

people dead and thirty injured” (Anderson, 2009, para 2). She, however, admitted an aspect of a journalist’s life that is an open secret amongst reporters of these kinds of stories.

“But, often for no clear reason, some disasters strike some journalists deeper than others. Maybe it was the gaping hole in the Murrah federal building with the mangled guts of its offices so brutally exposed. Or maybe it was the pastel-clad bodies of babies carried from the rubble of the daycare center. But, for me and some of my colleagues, Oklahoma City was one that made us cry” (Anderson, 2009 para. 16). The Oklahoma City bombing in 1995 was a very visual and emotionally traumatizing event not only for consumers of the news during that time but more so those covering the news on site.



Photo 7. Associated Press Photographer Charles Porter’s photo of the Oklahoma Bombing (Porter, 2015)

Photo 7 shows a firefighter carrying a one-year-old baby retrieved from the blast site. The caption reads, “Oklahoma City fire Capt. Chris Fields carries 1-year-

old Baylee Almon, injured in the bombing at the Alfred Murrah Federal Building in downtown Oklahoma City, April 19, 1995. The child died of her injuries. The photograph won the Pulitzer Prize for photographer Charles H. Porter IV” (Porter, 2015). Other than first responders such as firemen, emergency crews, and law enforcement, the media were there to document life and even 152 deaths. In this scene, the reporter is the only person without training in rescue or any other related emergency responses beyond simple first aid.

Filipino journalists fare no better than their American counterparts when it comes to these kinds of coverages. The "drug war" of President Rodrigo Duterte added to an already burdened media workforce. Photojournalists were featured in Time magazine for their coverage during the drug war's peak. The online article showed the 12 most moving moments taken through these photojournalists' lenses—mostly showing grief and despair (Katz, 2017).

Impact of Traumatic Coverages to Journalists

As discussed earlier, essential to a journalist's work is being onsite and witnessing traumatic events up front and often without preparation.

McMahon conducted a number of studies about the effects of traumatic events to journalists. In her study about secondary trauma for print media, she pointed out the absence or lack of training for journalists. "They [journalists] have no training dealing with either grief or trauma, nor are they trained in interview techniques for distressed people" (McMahon, 2019 p. 52).

Her study focused on the various effects that these traumatic incidents leave on a reporter's life with "then" and "now" variables. The "then" presents the time of the coverage while the "now" is about the experiences at the time that the survey

was completed. An impact of event scale (IES) was utilized to analyze the data gathered from the subjects. The higher the IES score, the more affected a journalist is from covering an event and vice versa. The results showed that journalists who had a high IES score exhibited various physical effects of post-traumatic stress such as anxiety, social dysfunction, insomnia, and even depression. These effects were felt well beyond the day of the coverage. However, an interesting note from the results showed that more experienced reporters had lesser symptoms of post-traumatic stress but have lingering traumatic images on their mind. This is in contrast with younger reporters that have more resilient minds but experience more symptoms of stress (McMahon, 2019).

However, one of the limitations of the study is that the traumatic events were recalled three years after these happened. The problem is that details which may have had significant influence on the results may have been forgotten or deliberately omitted because of "re-living" the stress associated with the event.

In an article by McLellan (2006), a journalist even described that the experiences of covering trauma "rewired" her. "She experienced a fundamental change in who she was... as if life was being forced out of her as so happened to the victims she was viewing. Returning a year later, her experience was one of numbing, with no feeling accessible other than guilt" (McMahon & McLellan 2006, p. 17). The case study showed that a journalist's psychological state could be affected positively and negatively as time passes by since covering a traumatic story. The effects are cumulative in a sense that as time goes by, the journalist develops ways to be resilient in an effort to do the work but unknowingly is still affected negatively.

Some have even reached the point of post-traumatic stress disorder or PTSD. Journalists experiencing PTSD is well-documented in the western sphere of the

journalism industry especially for war correspondents. Neuropsychiatrist Anthony Feinstein (2006) extensively documented the psychological hazards of covering war. He was fascinated by how journalists could be affected by war since they have no choice but to be there although they are not residents or soldiers. Feinstein interviewed 140 men and women war journalists from across several news organizations, mostly American and European. In his research he uncovered various issues that hounded a reporter after each and every traumatizing coverage. Some of the common trends in the stories of these journalists include the classic symptoms of PTSD, some of which were the general feeling of being unwell, sleepless nights, and problematic relationships on the job and even in their families.

One interesting case study was a male reporter who covered the war in Bosnia. He narrated to Feinstein (2006),

I was still having nightmares. I remember at the time being sent to a morgue in Egypt to try and find the bodies of some fundamentalists who had been executed. And I remember the smell of the morgue, this disinfectant, this body smell that provoked a very physical reaction in me. I was shaking. I was very emotional, partly because back in Bosnia, I spent a lot of time in the morgue. The smell of morgues was bad news (p. 28).

His book is an interesting example of how a researcher writes on a more personal note, more like a journal but still maintains the balance of a scholastic work. Nevertheless, it lacks the rigor of presenting data and the results in the larger context of the news media industry since the study was focused on war correspondents.

On the other hand, several studies were also conducted on the extent of exposure by journalists to traumatic events in their work. Simpson and Boggs (1999) and, later on improved by Newman et al. (2003), studied the exposure of photojournalists to potentially traumatic events (PTE) and their reaction to these coverages. Their respondents were made to indicate the kinds of PTE that they have encountered such as automobile accidents to fatal illnesses along with the extent of stress that they experienced covering such stories. Their researches revealed that photojournalists' line of work entail the coverage of PTEs at least once a week. As for Newman's study, majority encountered natural disasters, and automobile accidents and other accidents. Almost forty percent (39.7%) said they had covered such incidents and reported that these are the most stressful to cover.

An interesting variable in this study is personal exposure to PTEs. Death of a family member, physical and emotional assault, and even partner abuse were among the events that they have experienced. The researchers saw that the more personal experience a photographer encounters, the higher the chance that symptoms of PTSD start to grip photojournalists.

Feinstein (2012) has a similar research whereby Mexican journalists themselves encountered traumatic events to the point that they stopped working in the particular news beats. These reporters covered the drug-related stories in a country that is controlled by notorious, violent, and murderous drug cartels. The participants reported being attacked by drug traffickers (2.9%), having a colleague injured (17.3%), or worse, ended up being killed by drug cartels (49%). One in four of them stopped covering these stories because of the fear for their safety and lives.

Even broadcasters are not shielded from the realities of war coverages.

Former BBC host Sian Williams (2012) narrated some of his colleagues who were harmed during coverage:

World Affairs Correspondents Andrew Harding and Caroline Hawley have spent years covering conflict. But in the past, there has undoubtedly been some stigma attached to the emotional or psychological harm journalists can face: the 'if you can't hack it, find another job' mentality. Perhaps more concerning is the common worry that careers will be limited if journalists who have suffered psychological injury due to trauma hold their hands up and ask for help. Some of that denial is being eroded - helped partly by experienced practitioners talking openly about the effects certain experiences on frontlines and in newsrooms have had on them (p.1-2).

Despite this, according to Williams, newsmen are resilient in some form or another. Most who witness, report, produce, edit or record stories about wars and violence, natural disasters or graphic court cases find their own ways to cope with the trauma involved.

Although these researches and articles have delved into issues beyond journalists' jobs, these are significant since they show that reporters themselves are not "bulletproof" or shielded from experiencing PTEs more or less than the subjects of their stories.

Covering traumatic events also involve traumatized individuals and communities. In Seely's (2017) dissertation, journalists do not only experience uncomfortable "visuals" on the scene, but interviewing brings even more stress:

Reporting on trauma often involves witnessing violent or tragic events as they unfold and in the aftermath, but interviewing victims of trauma and their family members is another component of this type of work. Interviews with trauma victims can be emotionally charged and involve listening to grim or violent details and witnessing another individual's suffering. Journalists must negotiate boundaries between being sensitive and getting a good story" (p. 8).

A mind condition has also been observed from phenomenological studies – "shattered assumptions". Janoff-Bulman (1992) presented this condition where a person's trust in other people's goodness is "shattered" because of traumatic events to the point that he or she thinks the world is a very harsh and cruel place to be in. Journalists may display certain behaviors such as having negative attitudes in life, telling uncalled-for jokes, and being lethargic. Irvin (2014) even suggested that trauma to a person could lead to separation of the natural real world and the contexts of life. She said, "Disruption of the narrative provides evidence that at the most basic level of communication, psychological trauma intervenes in public communication through a dissociative splitting of the symbol from its context and meaning, causing abnormalities in meaning and narrative formation as disruptive to foundations of self-identity and its continuity" (p. 62).

Storolow (2007) added that the effect of traumatizing events can be unbearable to a person so that the severe emotional pain “cannot find a relational home” in the mind to the point that it leads to a grim and depressing outlook in life.

Other than PTSD, depression also affects reporters. Covering disasters is terribly depressing as in continuous studies of Feinstein (2003, 2014) and Weidman et al. (2008) where journalists may have the tendency to develop symptoms of depression to up to 21%. In Weidman’s study, the 61 participants covered the 2004 Indian Ocean Tsunami that killed thousands of people in a number of countries in the region. The degree of related symptoms was dependent on the frequency or extent of the traumatic coverage, social support and relationships, and the acknowledgement of the organization of the impact of such stories on their reporters.

As the job requires journalists to cover traumatic events among others, reporters have developed some mechanisms in order to cope with the stress of such coverages. Alcohol seems to be one of the ways journalists to destress themselves. Swart (2017) discovered that journalists have problems with alcohol. In her study, 21 participants were subjected to simple tests such as a blood test, wearing a heart-rate variability monitor for three days, keeping a food and drink diary for seven days and completing a brain profile questionnaire. Based on the results, 27% drank alcohol for almost a week (5 or more). Of these, 41% drank 18 or more bottles in a week. This resulted in disturbed sleep and higher stress levels in the body. This is because of the physiology of the body in breaking down a toxin; the liver works harder when it should be resting, leading to a stressed state. Over one-fourth of journalists had poor recovery during sleep. This is way higher than early studies of Feinstein et al. (2002, 2014) that showed only 14% to 17% prevalence of substance abuse, specifically alcohol, among men and women journalists.

Efforts for better journalist welfare

Welfare of journalists has started to pick up in recent years due in part to recent psychological and psychiatric studies on journalists and the increase of traumatic events being covered by reporters. Their welfare also affects the way they narrate stories.

The Dart Center for Journalism and Trauma is a project of the Columbia University Graduate School of Journalism founded in 1991. It was founded and spearheaded by renowned psychological trauma expert Dr. Frank Ochberg who, at first, collaborated with Michigan Victim Alliance to establish a program to assist journalism students in ethical reporting on victims of violence. Since then, the center expanded its reach from campus journalists to the mainstream practitioners of journalism, mainly focusing on news reporting and violence. (Dart Center Journalism and Trauma, n.d.)

Among the multiple publications the center has produced over the years, "Trauma & Journalism" (Dart Center Journalism and Trauma, n.d.) is one of the most comprehensive manuals that news organization may utilize for their reporters covering traumatic events. This is in recognition of studies about the impact of coverages to journalists through the years. The manual has a set of guidelines for journalists covering stressful and traumatizing events meant for the journalist to maintain resilience since traumatic coverages will always be a part of a reporter's life. Among the recommendations are having healthy habits, taking breaks or even a vacation after the coverage, and talking and having counsel. It also added that a healthy support system, such as the emotional support of family and friends, has to be in place in order for one to function. Finally, the center advocates the

development of proper procedures and protocols in newsroom management for the welfare of the reporters on the ground.

The Committee to Protect Journalists' (CPJ) "Journalist Security Guide" (Smyth, et al. 2012) also suggested that freelancers, or those without the so-called "employer-employee" relationship, must "contact editors in advance to secure interest in possible stories, and to determine the level of institutional support a news organization will provide." (p.39). This is important in order to have confidence in the field to do the job. Freelancers are particularly vulnerable to organizations which either do not compensate enough for the job or waive their rights to responsibilities for a risky coverage. Thus, he or she needs to have an established communication with the supervisor and provide plans:

Freelancers should draw up a risk assessment before traveling to a scene, identifying potential hazards, detailing plans to communicate with editors and others, and charting multiple potential exit routes... Freelancers should also consider what level of health, disability, and life insurance they may have, and whether their insurance policies exclude natural disasters often described in policy language as "acts of God." (p.39).

It may seem counterproductive for newsroom managers and owners of media institutions to focus more on the welfare of journalists especially with intense competition, more stories to cover, and the pressure brought by ratings and/or readership. Nevertheless, journalists are basically employees who need workplace support just like any other worker.

There are a number of publications on how reporters can take care of their own safety. The UNESCO together with Reporters Without Borders published

"Safety Guide for Journalists: A handbook for reporters in high-risk environments" (2015). It provided an extensive collection of tips and advice for journalists in various coverages where safety is an issue. As for Filipino journalists who are almost always mobile and ready to go, the handbook "Philippine Journalist Safety Guide" (NUJP and Internews, 2018) provides for simple bulleted points for journalists in the field. Both come in handy for a review for a journalist; however, these still focus on the readiness of the reporter and the crew or team but lack the call for supervisors and organizations to be more accountable to their workforce. It seems like the journalist is always left to his or her own devices where safety is involved.

The Work Foundation's report, "The Business Case for Employee Health and Wellbeing" (Bevan, 2010) presented a good case for owners and managers of news agencies. If an organization improves its workplace management and treatment of employees, there will be positive derivatives from such initiatives especially on the business side. One of the benefits of a healthier workforce is reduced absence from work. This results to significant cost savings due to reduced substitution, overtime payment, and general efficient human resource management. Another plus side to healthier employees is improved retention. Employees who feel demotivated, disengaged, or stressed by their work could already leave the organization. Making sure that employees are well-supported in terms of workplace safety, benefits, and proper mentoring helps in the retention of the best talents in the organization. Higher commitment and productivity will not only boost the outcomes of an organization but also makes good business sense.

However, based on a study by Pieton (2009) about policies of media companies concerning journalists covering traumatic events, news organizations recognize the need for improved newsroom management. Nevertheless,

respondents to the study had the grim outlook that this concern falls on deaf ears as their supervisors acknowledge the problems of reporters but are more concerned on the day-to-day operations of the news instead of journalists.

As in other literature, there is this idea of the "stoic reporter". Dworznick (2006) said in her research about photojournalists that the "stoicism" comes from the long-held belief that they are not supposed to experience any emotional pain or admit depression. Ross (2003) goes to the point that the reporter stays on the story being covered rather than on what they feel or think about the event. Essentially, news producer Sian Williams (2012) there has undoubtedly been some stigma attached to the emotional or psychological harm journalists can face: the 'if you can't hack it, find another job' mentality.

On the other hand, Pieton's research also recognizes that stoicism has made the journalist forget or even be afraid to talk about their emotional problems and mental health, saying, "even though many companies provide the support of these programs, journalists still have to acknowledge they are experiencing emotional stress and use the programs to their benefit (p. 47). It is unfortunate that results revealed organizations have no plans of establishing even simple protocols in the next year or two. Besides the fact that this initiative costs money, reporters hide under the curtain without the help they need to improve their condition.

Since there is a lack of concern from the big wigs of the news industry, journalists take steps to deal with the stress and trauma. The simple act of bonding with fellow journalists and coworkers in the newsroom helps a lot, which is why it is done by reporters in the dissertation of Seely (2017). Another reporter said that humor uplifts the spirit. However, at some point in their careers, some reporters consulted a counselor or psychiatrist for help. "About half of journalists mentioned

they tried to find activities that kept their minds off work, or at least kept their minds off the emotional baggage of work. These activities included exercising, working on hobbies, watching television and listening to music, keeping the mind busy and taking breaks at work. Eight journalists said exercise, such as running, yoga, hiking, and swimming, was a crucial form of stress relief” (p. 57 para. 3). But these self-help mechanisms admittedly do not help in the recognition that their companies need to extend extra grace and provisions to their journalists.

Indigenous knowledge and the media

The Cordillera Administrative Region’s indigenous peoples have a unique way of alleviating the effects or impact of trauma. Four rituals are done by a community where traumatic incidents have happened especially when it resulted in death.

Elders and family members of the victims may go back to the crash site and perform the “Ay-Ayag,” where offerings of tapuey (rice wine), etag (smoked meat) and cooked rice is brought. The group then proceeds to call the names of the crash victims and cajole them to come home, to return to where they live and leave the accident site. A “daw-es” (cleansing) is then performed by elders involving the initial butchering of a dog or a chicken ending with the offering of a pig to complete the ritual. The “Uplipet” ritual is performed for the person who met the accident in order to cleanse the spirit of the incident, with the elders going to the home of the victim and butchering a small chicken; however the family cannot partake of the butchered animal (Catajan, 2018).

The “mambunong” [native priest] then, who facilitates the ritual, asks for Kabunyan’s guidance to free the minds of those “who handle the dead” of evil spirits, so they won’t be hounded. It is also to pray for guidance to prevent the same

disaster from happening in town. According to Father Francisco Dao-ey, a native of Mountain Province and retired Anglican priest who also facilitates the rituals, even responders such as firemen have to go through some part of the rituals such as offering of animals. The ritual was done to rid their minds of the fear of the evil, fear of death (Agoot, 2018).

In 2010, media men in Baguio who covered the tragic bus accident in Banangan, Sablan where 42 people died, also performed the Daw-es. They kept thinking of the dead bodies being brought up from the ravine, where the bus had fallen. The accident traumatized not only the families of the victims, but also members of the media and rescue groups, who responded to the call for help. Nel Marilla, a member of the volunteer rescue group in Baguio-Benguet area, said the group's members were unable to sleep for days after the accident while some kept remembering the grim incident. The Daw-es was done not only to help traumatized rescuers and journalists recover but also to call on the spirits of those who died for them to "go home" to where they should be and rest in peace (Agoot, 2018, para.18-23).

These cultural traditions, other than being another aspect of the coverage, may form a certain conditioning of a reporter's interpretation and insight of a certain story. In a way, the journalist becomes part of the story by being involved in a ritual or tradition. As such, the reports may be slanted to a certain degree since the journalist's personal life (wellness from the coverage) may be included in the narration of a story.

These articles are important points to consider in this study as cultural traditions could affect the way a reporter would feel about a certain coverage which may affect the delivery of a story's narrative from notes to publication. It is

noteworthy that this still depends on a journalist's cultural sensitivity and treatment of a story.

Analyses of journalists' outcomes

With all the previous segments of this review, it seems the news reporter cannot not be affected by his or her news stories. Studies show that the "narratives" or reports are have personal touches despite the goal of journalism to be objective and without bias. Their "bosses" also have a big influence in the way information gets to the readers or audiences.

Naguimbing-Manlulu (2019) studied the narratives of climate change stories in the Philippines from 2013 to 2017. She examined stories, specifically headlines and leads, from three major newspapers namely Manila Bulletin, the Philippine Star, and the Philippine Daily Inquirer. Utilizing Arnold's cultural narrative analysis and narratology, her research generated the following norms from the narratives: "international cooperation", "government war against climate change", "climate justice", and "science as an answer to climate change".

However, the results showed that these narratives did not have clear distinctions from each other. She stated, "In each news story was a layering of the narratives which was made possible by the episodic nature of the news story as well as through its different news schemata categories, such as in the background, verbal reactions, and comments" (p. 78). Although she focused on the analysis of the topic of climate change in the reports, she noted that journalists wrote in a notably different manner:

While the Filipino journalist hailed the audience as a citizen, the nature of the information that they conveyed in the narratives sent a message

that climate change was an issue that was reserved for the political elite. The audience was not actively engaged in all the stories and they were often portrayed as the victims of climate change. The lack of sources who were the common people was evident in the narratives. They were left out of the conversation (p.79).

Her study showed that journalists' stories, despite the aim for objectivity and inclusiveness in their reports, have a tendency to reflect the mindset of a media person in the write-up. This shows that narratives, such that of articles of reporters, can be a reflection of one's lived experiences in a certain time period.

Grunwald's (2017) research on the narrative norms on the writing of the news also presents how a reporter's work may be affected by his or her own circumstances. In his case materials, they communicated without a personal voice that expresses opinion, attitude, engagement or empathy and without direct reference to sources. He noted that although a journalist makes sure that he or she is out of the story or an observer, the way they write and their personal style gives away a certain subjectivity. Reporters became narrators as they described a news story through the words used and structure for particular stories.

News is essentially narrated, i.e., constructed by a personally involved, individual journalist performing a role as an engaged narrator using a variation of communication acts and aiming at an understandable, reliable and interesting deliverance of the message (p. 77).

His study is worth noting as it lends credence that reporters do their best to be objective as possible. As chroniclers of history and events, journalists are mandated

in their job to make sure that information is passed to the reader or viewer without a tinge of subjectivity, which may still surface during the writing process.

In Yina's (2002) thesis, she explored the intricacies of news personnel's work in Catholic diocesan papers. Her premise is that there may be restrictions or impediments to the journalistic work versus the interests of the church. Thus, she analyzed her data through framing and gatekeeping. She found out from her interviews from reporters and newsroom personnel that there was still some sort of control over the content and information. However, she noted that there was still a degree of freedom in the news was written. In her phenomenological synthesis, working in a "religious" newspaper, she said, "The diocesan newspaper does not exist just to fulfill the yearnings of individual journalists working on them. The work of these journalists must be relevant to the expectations of the dioceses that establish and keep them in existence... thus, helped build the local Catholic community and made people of the diocese know and live their faith better" (p.65-66). This goes to show how the powers-that-be in a publication or news agency have a profound impact on the outcomes of the newsroom which then transcends to the public. The result of this study is relevant as it presents that even if the goal of newsmen to deliver the news, there are other internal factors that need to be considered in the way stories are made by journalists.

Freitas and Benetti (2017) dug deeper into how reporters relate the world to those who read or watch the news. Their study focused on how a past event could transcend into the present or future through the works of journalists. They tackled concepts of "otherness" or "alterity, and the ability of journalism to present life through text. Alterity is defined as the premise for coexistence of people whereby each individual is considered an "other" by another "other". Sympathy and empathy

are needed to understand the “inner” self of and “other”. Thus, if alterity is “the premise of coexistence... otherness is the mode of existence of the ‘other’ to the ‘self” (p.14). This phenomenon of alterity and otherness have an actual effect on the way a story gets written by a reporter and is understood by the audience.

The discourse, such that of the news article or story, is a mix of the subject-enunciator (journalist/vehicle) and subject-interpreter (public)... a bigger relationship process involves the condition of the ‘other’ is plural... sources, readers, members of the community of journalists...” (p.19). In this process of trying to meld all information from their sources and information gathered in its facticity, journalists “mimic” what the real world is, through the use of texts or stories in news platforms. This then opens the possibility of reconfiguration of the real-life story by the public because of their innate “self” and otherness.

This study is significant to my thesis as it shows that journalists are more than just writers of the news but have many factors to consider before, during, and after the coverage. This means that with the “self” of a reporter, he or she gets to have a say or way of interpreting the world in their write-up. Even if the story is published, it is not a done deal. People still see the reporter’s state or “self” in one way another through the style of writing and other factors that identify a journalist.

Another “outcome” from reporters are their social media accounts. These online accounts are platforms for narratives to be seen in an either personal or professional manner. Pellizzaro (2019) found out that there were themes of personal narratives she observed from looking at the social media accounts of TV anchors and reporters. In her study, she focused on narratives about health problems and issues of these journalists.

There are “disclosures of deeply personal thought or feelings – to professional expression – linking their work as a journalist or an effort to maintain their journalistic persona” (p. 187). Beyond expression, she added, there are hidden factors which may have resulted in the generation of such narratives. There is a struggle between maintaining the professional persona of being a news person against telling a deeply personal story with an audience.

Chapter 3

LOOKING THROUGH A LENS

My research calls for the understanding and analysis of lived experiences of Baguio-based journalists in their coverages of typhoons. I will be using phenomenology as a framework for my study. This is an admittedly difficult topic to study using phenomenology, specifically how a person has become into being and their worldviews as results of their experiences. My background and experience in the field and the similar experiences of my participants will be a challenge for me to be as objective as I can in this research. Nevertheless, this also presents an important opportunity to truly understand my own experience through the analysis of my former colleagues' stories.

Theoretical Lens

My research paper delves into people's stories. These stories are not just blabbering and simple conversations over beer or coffee but have deeper meanings. The theoretical lens I chose in analyzing these backstories is phenomenology.

Phenomenology is the "philosophical tradition that seeks to understand the world through directly experienced phenomena" (Littlejohn, 2009, p. 558). The approach is ontological, where a particular subject sees, hears, and feels a circumstance in his or her present time when an event or experience was felt, rather than being speculative. Thus, it is a science concerned with studying the truth based on a person's lived experience (Sokolowski, 2000). Reflections from these experiences are parsed and understood in order to construct a social phenomenon with which the subject was involved.

Experiences of people will be gathered and analyzed in order to understand the impact of traumatic events to their lives. Phenomenology is the best fit for my study as it is an effort to understand phenomena such as when people, especially journalists, experience traumatizing events. "Phenomenology is the study of structures of consciousness as experienced from the first-person point-of view". In this sense, the world in which we live in has objects and events understood by humans as bodily and mentally experiential (Stanford Encyclopedia of Philosophy, n.d.).

German philosopher Edmund Husserl, known as the father of modern phenomenology, posited that "phenomena" involves our interaction with other people, the objects and events that happen around us, and how we understand the experiences as these are lived by us (Nellickappilly, n.d.). The bodily experience either by touch, smell, sight, and others shapes the way an individual will interpret the world around him or her during the time of an event.

One crucial principle of phenomenology is Husserl's thinking about knowing man's consciousness, specifically that the mental or psychological aspect of a person is different from the physical. The mental phenomenon is directed to some object or event. This is the principle of "intentionality" in which everyday experiences are intentional and these experiences present objects from a certain perspective (Sawicki, n.d.). Intentionality "underlines the fact that our everyday experiences are directed towards objects, properties and states of affairs. At the same time, objects are revealed from definite perspectives" (Nellickappilly, n.d. p. 3).

This means that to analyze a person's experience or understanding of reality, the researcher must investigate the subjectivity (experience, opinion, understanding, etc.) in which a person is "a lived center of experience, and both its movement

capabilities and its distinctive register of sensations play a key role in his account of how we encounter other embodied agents in the shared space of a coherent and ever-explorable world” (Behnke, 1996).

Husserl’s fellow philosopher and colleague, Martin Heidegger, further expanded phenomenology to a point of almost contradicting his “mentor”. As Husserl saw phenomenology reduction, a method where analysis of the consciousness is detached and is very much descriptive and objective, Heidegger went to a more etymological stance of understanding the “being”. Korab-Karpowicz (2016) compared both philosophers in the aspect of constitution of consciousness and vice versa. “The central problem for Husserl is the problem of constitution: How is the world as phenomenon constituted in our consciousness? Heidegger takes the Husserlian problem one step further. Instead of asking how something must be given in consciousness in order to be constituted, he asks: “What is the mode of being of that being in which the world constitutes itself?” (para. 11).

Thus, phenomenology evolved from a purely objective and cognitive way of looking at the world through the eyes of Husserl to Heidegger’s existential perspective of phenomenology, in which the human experience can never be devoid of partiality but shaped by people’s values, purposes, ideals, intentions, emotions, and relationships (Thorpe & Holt, 2008).

“Phenomena” then involves our interaction with other people, the objects and events that happen around us, and how we understand the experiences as these are lived by us (Nellickappilly, n.d.). The bodily experience either by touch, smell, or sight affects the way an individual will interpret the world around him or her during the time of an event. Existential phenomenology laid the foundations of interpretivism.

I am utilizing both existential and transcendental phenomenology as the research seeks to analyze the multiple, contingent, and diverse meanings of life, with metaphysical conjecture or only an objective look at events. Thus, using this as a framework of analysis will help in understanding the experience of during the typhoon coverages in order to make sense of the phenomenon of disaster coverage and reportage.

In this study, the aspects of structural forms and derivatives of phenomenology will have to be discussed as a way to analyze a "phenomenon". These will be based on Sokolowski's (2000) discussion of phenomenology.

Structures in Phenomenology

Sokolowski sees phenomenology in three formal "structures". These "structures" are not exclusive from each other but are interconnected.

One of the three structures involve "parts and wholes". Wholes may be seen in two parts: "pieces" and "moments". Pieces are "parts that can subsist and be presented even apart from the whole; they can be detached from their wholes, ... can also be called *independent parts*" (p. 22). Moments, on the other hand, are the opposite which "cannot be presented apart from the whole... [these are] *nonindependent parts*" (p. 23).

He explained by illustrating a tree where its individual pieces such as its branches, leaves, and fruits may be perceived as independent from the tree itself in a discussion. These elements are "pieces". "Moments" involve characteristics such as colors, dimensions (in sciences). He further stipulated:

A whole can be called a *concretum*, something that can exist and are experienced as a concrete individual. A piece, an independent part, is

a part that can itself become a concretum. Moments, however, cannot be *concreta*. Whenever, they exist and are experienced, they drag along their other moments with them; they exist only blended with their complementary parts. (p. 24).

The second structure is known as the "identity in a manifold". As parts and wholes are elements that complete an object's existence, an identity is an integral part to situate an object in a certain circumstance or event - a "manifold". Sokolowski cited several examples such as that of an event or part of history where each individual has a different identity or experience in a timeline like the Second World War. Different persons "identify" the war (manifold) in different situations and even in different timelines. Thus, identity and manifolds are intertwined. To understand the completeness of a manifold, an identity must be formed and vice versa.

"Presence and absence" is the third structure which is all about "intuitions". He warned though that the term "intuition" is a phenomenological vocabulary against the dictionary definition. An intuition is "having a thing present to us as opposed to having it intended in its absence" (p. 34, para 1). He expounded this structure about a sports game. Before the event, we talk about it in its absence, meaning the actual game has not yet happened or began. Watching the event unfold is an "intuition" of that event. When the game is finished, the "intuition" is said to be "absent" but the absence is different from the first instance before the game started. He further specified, "The absence we have given to us after the presence are different from the absences we have before the presence" (p. 34, para 1).

Remembering and perception

While structures show the elements or components of a situation, Sokolowski gives the process of remembering certain events in time. He tackled the concept of perception which “directly presents an object to us, and this object is always given in a mixture of presences and absences” (p.66). He explains that it is like seeing an object in one side (presence) while part of it is hidden from view (absence) but the perception changes as we move around or manipulate an object. An identity is given to each side of such object. In a situation or history, perception changes depending on the perceiver’s situation and placement in a certain timeline. Therefore, an event is seen in the present or while it is going on and also in its absence.

He also involves the concept of “memory”. It presents the same object but is seen as a “past”. This may have different effects especially when the past perception is remembered today. Memory then is dependent on the temporal situation of the perceiver or an actor who experienced a certain past but remembers it differently. “A new blend of presences and absences arises through memory, a new manifold of appearance through which an object can be given in its identity” (p.68).

He warned, though, that remembering is different from “picturing” whereby the former is concerned with more than just a mental picture of events. This then limits the phenomenological stance of “absences”. Remembering involves time, space, and characters - essentially the whole experience – over picturing which sees an event as static and made of certain elements void of subjectivity.

Steeves (1994) reiterated, these events are connected to each other because of “intentionality”. He said, “when we investigate intentionality itself we discover that we do not experience the world as a succession of unrelated, instantaneous moments, but rather each now-moment is a rich slice of conscious-life with a full

array of pretensions and retentions stretching into the near future and the near past”
(p. 2).

Research design

Moustaka's (1994) take on Husserl's phenomenology informed and guided me through this study. As there is a need for a researcher to attain new knowledge or understanding of a certain phenomenon, he then brought up Husserl's thoughts on the "epoche". It is a Greek word which means to stay away from or abstain. He surmised that I need to "set aside our prejudgments, biases, and preconceived ideas about things" (p. 73). The operational term here is "set aside" which includes my own experience as I prepared and conducted my study. He admitted that it is a "difficult task" but in order to truly home in on the phenomenon that my participants experienced, the "epoche" phase that I needed to go through is by way of as they say, "removing myself from the equation". This involved a deeper sense of reflection on how to look at coverage of typhoons in a detached way. Effectively, it is akin to something like having an outer body experience in a certain event. For example, as I prepared my manuscript, I wrote my life experience in the beginning and from there, moved to a third person perspective in examining my own experiences and it stayed that way as I prepared for data gathering and subsequent analyses.

To guide me through this endeavor of looking beyond my own experience through the lives of journalists, there is a need to be thorough in the process of this study. In order to address my questions and objectives, there is a need to lay down the cards on how these will be met with focus and clarity at the end of my research.

My study is mainly qualitative in nature as I sought to understand and dig deeper into the meanings in the stories of journalists. This is focused on analyzing

the experience that they lived through a certain point in their careers. Qualitative studies focus on the significance of human understanding through values, contexts and perspectives. Understanding the meaning that individuals attribute to that knowledge – their thoughts, feelings beliefs and actions. This allows for the exploration of using qualitative research methods that draw on the interplay of making sense of, and interpreting, participants' voices and stories to construct knowledge of the dynamics of that situation. The unique strengths of qualitative methods of data collection are their ability to search for a deeper understanding of participants' lived experiences (Illingworth, 2006). It is "aimed at generating meaning and producing rich, descriptive research" (Leavy 2017, p. 124). Thus, it is concerned with the interpretation of experiences of people's lives, focusing on a small number from a certain population, and taking into account multiple perspectives or angles of an event/s (Creswell, 2015).

In my research, the life of a person is known through their own personal, first-person stories. The primary way individuals make sense of experience is by casting it in narrative form (Bruner 1990 as cited in Reissman 1993). Although we may be tempted to think that narratives are only written, in qualitative studies, it is mostly an exchange of information through questioning and answering made by the teller and the interviewer (Reissman 1993). "Narrative is understood as a spoken or written text giving an account of an event/action or series of events/actions, chronologically connected" (Czarniawska, 2004, p. 17).

These stories could only be taken through an in-depth interview. The interview is a widely used method of generating data in qualitative research (Burns, 2003; Hermanowicz, 2002; Lofland et al., 2006; Nunkoosing, 2005; Roulston, deMarrais & Lewis, 2003; Rubin & Rubin, 2005). Indeed, Silverman (2000) suggests that the

“choice of the open-ended interview as the gold standard of qualitative research is pretty widespread” (p. 291). I utilized the semi-structured and open-ended approach whereby I devised 3 main questions as jump-off points for further querying:

1. To the best of your memory, what was your experience before, during, and after your coverage of the typhoon?
2. What or how did you feel during these events?
3. How did the coverages affect your work as a journalist and your personal life as well?

Before I proceeded with the interview proper, I had to “reconnect” with my participant in order to make the interview as relaxed as possible. I asked questions such as how he or she was since our last meeting when I was still in the media industry. This is to set the mood and usher in the interview without being forceful. I learned this when I was then a reporter doing countless interviews almost every day in my career. This technique settled the mind of the interviewee to get comfortable to share stories.

From then on, I employed active listening in order to devise questions, which were also based from my own experience in the industry, as the interview went on. Although this goes against phenomenological traditions of removing prior biases and assumptions, I decided to go back to my experience as a way to connect and build rapport with my participant in order for them to be comfortable and easily remember their experience as well. Still, I avoided closed, leading questions which may sway their stories to a point that my own experience started to transcend to their narratives. I intentionally focused on questions with what, how, and why which evoked the facts and their own reflections of their experiences.

I chose Typhoon Pepeng as my participants' point of reference in the interview. The said typhoon was one of the strongest on record that have hit the Cordillera region. With Pepeng's presence in October 2009, I saw that most reporters were on their feet almost the entire time – before, during, and after – as it had an erratic path and it lasted almost 3 weeks. I also queried on other typhoons after Pepeng which they could remember as a point of comparison of their coverages.

With this in mind, I scheduled interviews with five pre-selected Baguio-based journalists who at least have covered Typhoon Pepeng. I intentionally picked members of the media with differing backgrounds and news platforms, namely:

1. Newspaper reporter
2. Photojournalist
3. TV cameraman
4. Radio broadcaster
5. TV reporter

Their names are withheld for the purpose of this study as they have requested for their confidentiality and privacy as information taken from these interviews are very personal. However, I gave them names for the sake of narration and to give character to their stories. I intentionally did not include too much of their backgrounds into the study as to make sure that the needs for the phenomenological lens in my study remains. But some important information were requested for the purpose of analysis and narrative writing.

The interviews were documented with an audio recorder after a request for their permission. At the same time, I took down notes for the purpose of expediency in looking for salient points from two to three hours long conversations. I also noted

the tone in their voice and nonverbal cues which were helpful in identifying significant events or experiences not explicitly said during the interview. It is also these nonverbal cues which incited some follow-up questions.

After conducting the interviews, all five recordings were wholly transcribed in an interviewer-interviewee format. I read the transcripts thrice and verified with the participants on parts of the interviews which were unclear or needed repeating due to noise or poorly uttered words, through a follow-up call and/or online chat.

Phenomenological analysis

To understand my participant's lived experiences, I adopted Moustaka's (1994) modifications of the "Stevick-Colaizzi-Keen Method of Analysis of Phenomenological Data" and "Van Kaam Method". It has the following steps in analyzing data taken from interviews and subsequent verbatim transcriptions. These have been modified to suit the nature of the data being analyzed in my study – narratives. Firstly, I read the texts twice. I read through the interview to understand more of the context of their experience, considering "each statement with respect to significance for description of the experience" (p. 101). This provided me another opportunity to look at the phenomenon differently from what I previously experienced.

I then bookmarked and took note of all statements from each participant relevant to the moment of the "experience that is a necessary and sufficient constituent for understanding it" (p. 100). The interview was parsed for "horizons" or essential information connected to typhoon coverage while overlapping, repetitive, and vague expressions were removed or presented in more accurate or descriptive statements through follow-up interviews.

Instead of going straight to creating themes from their interviews, as Moustakas suggested, I made a composite textural-structural description of each journalist's stories. The "textural descriptions" is in keeping with the narratives as = variables for analysis. These textural descriptions are the amalgamation of the participant's perception (Keen 1975 and Ihde, 1977 as cited in Moustakas, 1994) of the events before, during, and after typhoon as perceived by his or her senses. These involved horizons from the interview transcripts. While textural descriptions provided the "what happened" during the typhoon, "structural descriptions", as the "how did it happen", were then melded with textural descriptions to produce the full narrative from the interviews. This is essential to understand the flow of the lived experience.

The participants' narratives were then synthesized through imaginative variation or reflections which involved looking into the themes arising from the collective composite textural and structural. These themes were derived from thorough reading, reflection, and seeking meaning and essences from the events before, during, and after the typhoon. I also sought insights from the participants as to their reflections from their coverage of the typhoons. As a researcher with background and knowledge of the same typhoons, I took insights from my own experience to add depth to the analyses of the narratives. This is only for the further exploration of their narratives and in no way became a factor during data gathering.

Chapter 4

REVEALING THE BACKSTORY

In this chapter, I am revealing information normally not given to the public. Through extensive interviews with five Baguio-based journalists (newspaper reporter, photojournalist, television cameraman, radio broadcaster, and television news reporter), experiences are presented through narratives that describe what they encountered, felt, and reflected on during typhoons Pepeng and Ompong. I am going to delve into the backstories of the following journalists: Jenny (newspaper reporter), Ramon (photojournalist), Arnold (television cameraman), Leo (radio broadcaster), and Rose (television reporter).

Jenny

The newspaper reporter, Jenny, has been in the community press for much of her career, writing for a number of newspapers right after college. She is now in her third decade of being a field reporter and at the same time, is an associate editor for one of the weekly newspapers in the Baguio City.

With Jenny's experience in the locality, she is not new to typhoon coverage. "*Hindi ko na mabilang, basta marami...*" she quipped. One of which was Typhoon Pepeng which hit Luzon in 2009. She recalled that Typhoon Pepeng was one of the coverages that really stuck in her mind. Before the typhoon came, she was very much busy and admittedly did not prepare for the coverage. "My focus then was reaching my three story per day quota... *So hindi siya yung, I have to prepare na gagawa ako ng story ng ganito kasi may parating nang bagyo mga ganun. I wait until kung ano man yung kakaibang mangyari as definition ng news na it has to be different mga ganun pero yung specifically yung halimbawa kahandaan ng isang*

reporter, none. I don't remember a thing... It was a normal day...", she said. During that time, she was originally not meant to cover the typhoon but her editor told her that she has to do reportage in a number of aspects of the coverage. She was assigned to government response and other stories which are connected to the storm but not right in the center of the action. She recalled saying that it is "not really her cup of tea" but if called to cover the typhoon head on, she would not hesitate but do it with a bit of "reluctance" as she puts it.

However, when the typhoon came to the city, her experience changed drastically. "*Hindi malakas ang hangin*, it's more of the continuous downpour *na tuloy tuloy... Tuloy tuloy siya tapos ayun, nasisira ang infrastructure, napasara ang mga roads leading to Baguio*. So, for some time isolated *tayo*."

When the typhoon passed, "*Doon na yung ano tutukan talaga na follow-up, follow-up kasi nandun na yung issue ng economics, issue ng pagpasok ng mga tao sa Baguio*."

Interestingly, when the storm came and it started to batter the city with strong rains for more than a day, this is what she reflected on that experience, "*Alam mo feeling ko talaga minsan na-de-detach yata ako eh. Feeling ko talaga I have to – I have to meet, I have to submit a report on this day, I have to get the statistics, I have to beat a quota, that's it. [laughter] Oo nga ano, nakakalimutan ko na ganun*." I prodded on why she thought of that kind of experience:

Yung parang uhm...reporter ako, meron akong tungkuling gagampanan. So kung uhm...being sympathetic kung may nangyari pero at the same time, huwag mo rin i-ro-romanticize yung mga nangyayari. Or, do not exploit din yung raramdaman. For example, kung may victim mga ganun, mga ganun yung mga naano ko kaya

minsan after interview, dumidistansya ako na huwag mo nang pukpukin pa kung ano yung kailangan -- yung nararamdaman nila sa mga nangyayari sa kanila. That's why more of ano ako eh, nag-i-interview okay more of yung mga officials kasi sila yung mga very convenient na makausap tapos sila yung laging nandpon.

She intentionally tried to avoid areas of the coverage where emotions may come up. She felt a nudge that did not sit well with her if she went on interviewing people who are affected with the typhoon:

Nagpupunta rin pero, nadidivide ako sa nasalanta na nga sila pinupukpok mo pang ano [ng mga tanong] -- siguro ako kasi hindi ako ganyan ka-skilled magtanong na -- ayoko kasi magtatanong na ano eh, 'ano masasabi mo? Anong nararamdaman mo?' Ayoko yung mga ganung tanong. Kapag ako ang tinanong nun ayoko rin eh.

It is seen in her story that she keeps away from being emotionally affected by the story. This is in keeping with the journalist's training to be as objective as possible. But it also shows that the coverage has an effect because she sees the problem of diving into the story as detrimental to her own feelings. However, when an interview is crucial to her story, she tries to "blend in" and tries to be on the same page as that of her interviewees:

Kung ano yung sinusuot din nila. The usual shirt and jeans, kapote, at payong. Tapos kapag nagcocover, I speak to them sa vernacular. Buti na lang kasi community, community journalist of course you can speak to them sa salita nila. Mas madaling makipagusap kapag ganun eh... I even rarely use ID. Nagpapakilala lang ako na I'm from Sun Star, puwede ka bang ma-interview? Pero yung papangalandakan mong

press, press, hindi. Tapos observe, observe, *pupunta ka sa lugar kung saan may nangyari* for example. *Tignan mo kung ano yung kakaiba, ganun* and then write about it, *ganun...ganun na* as the usual *na gawain ng reporter*.

Despite this perceived “detachment” during her coverage, she personally thought of her own situation, as if placing herself in the shoes of her subjects:

Merong panic somehow na -- kasi ako nun, I was -- may naka-schedule ako na travel so papaano ako makakaalis sa Baguio, ganun. Tapos I also thought of uhm...reporter, reporter's instinct, papaano papasok ngayon yung supplies, medical supplies for example or kung may emergency, mga gulay na ilalabas. So may economics din na ganun. So both as a common tao and bilang nagdidikta yung instinct mo bilang reporter, ah ito yung mga posibleng mangyari.

She had a more interesting experience during Typhoon Ompong in 2018.

Instead of being in the field, she was then working in their office as a news editor.

There was a much more intense experience with her having a concerned and scared tone in her voice:

Talagang nakaka-panic, yung mga tao sa bahay hindi mo rin alam. Kasi ang lakas na mararamdaman mo naman sa -- hindi mo rin alam kung ano rin nangyayari sa mga kasama mo sa bahay na naiwan mo. Second, uhm...yung iniisip namin yung kinabukasan. Na morning na uuwi kami kung paano rin kami after all the editing and all the proofreading kung paano rin kami makakauwi safely. Yun din yung naging concern namin while we were at the desk that day.

The conversation amongst her colleagues sounded this way, "*Hala, huwag naman sana magtuloy.*" This came about because of the increasingly deadlier effects of typhoons after Typhoon Pepeng. She attributed this to one of the strongest typhoons that hit Visayas, Typhoon Yolanda. "*Na hala, bagyo sana huwag magtuloy lalo na kung napapanuod mo yung mga weather report na magiging malakas po ang hangin. Maaring ganito po ang epekto,*" she said.

One important and salient point in our conversation struck me. "*Meron talaga yung ano na, na, you pray. You pray that it won't visit or huwag nalang siya magtuloy at mag-melt nalang siya sa ano, sa ocean.*" She offers more detailed experience while still working in their office:

Naririnig mo talagang may mga tumutunog na yero, may maririnig kang parang bumabagsak ganun. "Hala!" Guma-ganun kami lahat tapos pagkano titingin sa may bintana. Siyempre pitch black, walang kuryente. Mga ganun na mga scenario tapos binibilisan talaga namin para makauwi kami nang maaga. Kasi usually ang uwian namin pag – we stay here overnight. So uuwi kami mga alas dose ng tanghali. Between twelve to three o'clock uwi na kami so talagang nag-e-effort kami na to make it earlier para matapos na kami kasi inaalala din namin yung mga papasok pa. Kasi meron pa ibang papasok for the -- magbibind ng newspapers at saka yung guys na magpprint. Kasi kami, after the editing, meron pa yung printing process, hindi pa sila tapos. So, there's also danger na maexpose din sila kasi they have to get out sa mga bahay nila at papasok kasi they have to operate the machines as well.

Although she cannot remember much after the typhoon, she said that she continued working because there “must be new news every week and *hindi puwede yung puro bagyo* or else, doom and gloom *na lang ang mababasa.*”

With her experience in devastating typhoons such as, but not limited to, Pepeng and Ompong, she has learned a lot of lessons, “...*basta masyado akong kampante siguro.*” Because of this, she is now more cautious of her safety, “For example, *sa bag ko. Meron akong laging dalang*, for example, whistle *ganun* in case something happens, I have a flashlight, *mga ganun*. In terms of safety *rin lalo na sa bahay kasi talagang maiiwan sila...* documents, pictures, medicine, may *maliliit na kit para pag may emergency eto lang yung kukunin, ito lang yung ipipick up, ganun.*”

Nowadays, she emphasized that her coverage no longer ends in the field but in the digital space too. The spread of fake news and unverified reports on social media has also made her verify more and triangulate her information before writing the news:

I pay attention *sa sinasabi sa mga weather forecast kasi lalo ngayon sa social media ang daming nag -- ang dami ring weather casters na. So I rely -- mas nagpapay attention ako -- talagang I read several articles regarding for example, oh may paparating na bagyo, ito yung isa sa pinakamalalakas. So, I read several articles na ikinocompare itong bagyo na ito sa ganito. Bakit ganito kalakas yung impact, mga ganun na ano. Talagang ano mas nagiging -- nagiging mas careful din in terms of facts tapos Uhm...ano pa ba? Yun, I strive na sa mga report ko, I strive na tama rin yung ginagawa ko, nirereport ko kasi yun nga, minsan sa dami ng nababasa mong comments minsan nagiging fact yung opinion ng iba na hindi naman niya expertise.*

This means she has to do more than just gathering information from main sources but also verifying reports seen in social media which was not much of a problem a decade earlier.

Her stories about her experiences gave her a thought on how typhoons have greatly changed how she conducts herself during these risky coverages. She cited a fellow reporter who worked during Typhoon Yolanda: "I have met someone who was a broadcaster sa Leyte and she continued to work sa radio station *na 'yun* despite the danger. *Ang nangyari siya na lang ang natira doon sa station. Lahat sila namatay sa station and her family na rin sa kanilang bahay.*" It was a sobering time for her to be reminded on the ways typhoons have also changed their field work:

Iba na yung panahon na yun eh na you can't say. Although our job is talagang in general may risk pero ang disaster coverage ngayon hindi na lang sa klima, meron na ring danger from people, merong din danger from...ewan ko, unknown. Hindi mo na ma-predict kung ano. Dati ang danger lang na iniisip mo ay baka may binanatan kang official or ano baka ipapatay ka ngayon parang ang dami nang puwedeng mangyari ... Dumadami rin ang hazard ng trabahong ito.

She surmised that despite the dangers of the profession, she chose to pursue these stories until the end of the coverage: "Kasi ako there's a job to do, there's a duty to fulfill. There's a report that has to be submitted... Priority *si job over my comfort na nasa bahay sana.*"

Taking all these into mind, she summed up her experience in two words, "inconvenient" and "difficult". I queried further and she said, "It seems *na ang hirap hanapin ng mga sources, mas mahirap magpunta sa area of disaster lalo na kung na-cut ang transpo, mas mahirap mag-cover dahil basang-basa ka, may hawak ka*

pang mga gamit at gadget.” However, it is interesting to note that she gets some thrill from the experience, “*Stress lang na very, very light. Pero somehow nakaka-adrenaline rush na ikaw na reporter ay nakikita mo mismo yung naganap at yung lugar.*”

Ramon

Ramon, the photojournalist has accumulated more than 30 years of experience in Baguio’s media industry. He worked for both local and national newspapers through the years. With two-thirds of his life in the industry, he has almost seen every facet of the city and neighboring towns.

One of the most memorable experiences he had was his coverage of Typhoon Pepeng. He said it was a “peculiar” typhoon to say the least. He had a particularly frustrated tone in his voice when he said, “*Two weeks nga eh. Two weeks ngang paganun. So papasok uli siya, mag-o-observe uli ako tapos lalabas uli siya. So magbababa uli ng typhoon warning kasi wala siya sa PAR [Philippine Area of Responsibility]. Tapos siguro after three days ulit, babalik nanaman siya sa PAR so aakyat nanaman ang typhoon warning.*”

I asked about what he felt while waiting for two weeks for the action to start and he gave me a rather interesting answer. “*Wala, boring actually.*” This gave me a thought that his long experience helped him establish a routine on how to go about covering typhoons. It is already in his head, so to say, has somehow become muscle memory he had a hard time putting it into words, “*Para bang – hindi. Hindi eh, hindi ka – alam mo kasi medyo kung – alam mo yung para bang since you’ve been doing this so long, so para bang* there are things that you can actually predict and they are already a little bit short of a ritual that you’re doing every time there’s a typhoon or

here's a calamity that's about to hit." Despite the long wait, he has prepared for any eventuality of coverage when the storm hits. He narrated:

Naka-typhoon watch ako, tinitignan ko lang na – nakikiramdam. Ready ang batteries, ready ang everything na – at that time wala pa ako masyadong gear eh kasi kaka-shift ko palang from film to digital. So iba pang– very, very basic 'yung gamit kong gear. Isang baterya tapos mga double A na batteries para sa maliit na camera. Tapos meron akong kinuhang isang third party na battery, i-cha-charge ko. So, I was charging batteries. Iisa lang 'yung memory card ko dun sa camera, iisa lang wala pa akong multiple card."

It was particularly challenging for him since his equipment was not what he needed to have. These were the times when he was transitioning from film-based to digital cameras.

It had been an odd experience for him because, normally, typhoons have patterns or a direction by which forecasters are able to analyze and track its next move. However, the uncertainty of when or where the typhoon will go kept him over the edge. "So yung sa tabi ng bahay, tinitignan ko yung ... merong creek dun na akala mo walang ulan dun sa amin kasi parang valley yung sa amin eh. 'Yun pala sa may Marcos Highway, sa may Campo Sioco area, ang lakas na pala ng ulan. So ang lakas ng tubig, mararamdaman mo ang lakas ng tubig. So yun, pinapakiramdaman ko. So sabi ko parang yung flow ng tubig was for the past couple of two weeks na ganun siya, aakyat, lalakas, bababa, lalakas tapos mag-trickle down. Sabi ko, "Ah, mukhang normal lang," he said.

Although experienced in covering typhoons, he did not expect what he was about to witness in one of the most devastated areas of La Trinidad in Benguet. He

got a bit of information from the radio which surprised him even before he was able to reach the Sitio Little Kibungan. "So, I was listening to the interview of the governor. *Talagang, wala na tipo bang, wow! 66! Alam mo yung 66 na bangkay nahukay. Wow!*" He added, "*Hindi mo na almost maisip na sa overnight na yun meron na silang 66 na nahukay na bangkay at may nahukay pa sila.*"

Knowing the fact that there is a very big story on hand, he has a way to temper his emotions and get focused. "I find refuge because there's a device in front of me, there's a camera between me and my subject... *Yung camera na yun*, that affords me to think logically." With his camera, he has the benefit of not seeing the reality in its raw form. He is actively creating the story as he shoots his photos:

Kino-compose mo na siya... tapos kung minsan, yung mga iba talagang alam mo, there's this thing as noon sa amin lalo na sa film, nung hindi pa nauso ang preview, you knew it for a fact that you have a very, a winning photograph, yung panalo na... the elements all come together na ito na yung litratong magkwento ng lahat. Ito yung pinakamagandang litrato to tell the whole story. Andito na, wala ka nang hahanapin. Andito yung ilaw, andito yung movement, andito yung action, andito yung reaction ng tao sa isang image. Para bang the universe just opened a window, oh eto yung litrato mo.

This shows the effect of his camera in helping him to process the coverage's raw nature with the equipment he has to obscure his own humanity. He noted that he is sometimes so obscured from reality that he forgot about his safety:

Kinocompress mo yung buong scene at hinahanapan mo ng istorya. Tapos hindi ka naki-interact dun sa tao, sa nagrerescue, sa nagwawalang kapit bahay, or sa raging tubig at putik, talagang kung

minsang para bang feeling mo impervious ka mga distraction na yun kasi that will affect your storytelling ability. Na kung ang una mong iisipin – kaya ako kung minsan siguro sasabihin nila mas prone yata madisgrasya ang photojournalist kasi kung minsan – kung sinabing, “Hoy! Bumaba ka diyan!” “Okay lang ako rito.” “Hoy! Bumaba ka diyan!” Kasi yung tinutungtungan mo wala ng supporta at babagsak na. Eh yun yung magandang anggulo mo eh.”

One poignant point of his coverage in the area was that of firefighters who died while looking for survivors. *“Naawa lang ako dun sa firefighters. Kasi they were here to save lives tapos next thing you know sila na ang sinasave kaya ganun.”* He related more with the front liners more than the affected residents, *“Kasama mo kasing naghahanap rin, sila ay sa mga patay, kami naman mga storya kaya may connection.”*

Despite the sad and intense environment, he was able to remember a funny moment while on duty. *“May isang kasama sabi nung rescuer, dito lang kayo tatapak so pag tinignan mo flat yun. Hindi niya alam na in between pala nun malalim. So pagtapak niya, kalahati ng katawan niya. Muntik na... Pasalamat nalang walang mga bakal that was sticking out. Honestly yung mga funny moments pero you wish na nakita mo siya para nakunan mo diba, alam mo yun? Talagang biglaan nalang siyang oop! Alam mo yung oops!”* These are the moments of his coverage that made his experience more interesting and worth to have been mentioned in our conversation. With the stressful circumstances, this was a respite.

He covered for almost a week with follow-up reporting. He reflected on why he seemed to be oblivious with his safety despite the dangerous nature of the coverage.

'Yung danger never occurred to me eh pero aware ako sa surroundings ko na baka bigla kang madapa, bigla kang matabunan pero yung tipo bang, that would stop you covering, wala pa ganung ka-level... Pero yung tipo bang deep down talagang lahat nalang tinitignan mo, pati yung – katulad nga yun yung kwan ah...yung – hindi ko alam talaga bibigay ang Little Kibungan kasi hindi ko naman alam talagang dangerous yung area nila. Nalaman ko lang yun afterwards eh.

After his coverages, there is a certain routine that he does together with his friends in the industry in certain days of their coverage. They usually do this in a local coffee shop or the so-called watering hole of media people in the city. Interestingly, this is the only time I heard him say about a medical condition that affects some reporters exposed to traumatic coverages. The conversation runs like this as he calls,

Journalist 1: *"Nakita mo ba?"*

Journalist 2: *"Hindi ko nakita pero alam niya..."*

They talked about how their day went. This practice has been there ever since he started his career in photojournalism. He added, "...you try to fill in each other's gul. So kaya siguro...wala ka masyadong trauma, wala kang PTSD kasi merong -- the end of the day magkikita kayo, magkwekwentuhan kayo, magtatawanan kayo. 'ng hirap macoverage yun.' Ibang yung – alam mo yun? Tapos drinking away. So alam mo yun, tipo bang comparing notes, yung tipo bang ikuwekuwento mo kung paano ka nakarating mula sa Little Kibungan pagbalik at pagbalik ko dito na kikihitch lang. Half of the time naglalakad ka papunta sa – pabalik ng Little Kibungan kasi kailangan mo magpunta ng dun sa first na rescue site, ganun."

A few years later, Typhoon Ompong dealt a different kind of coverage. He was working with nationwide dailies and international news wire agencies. He prepared and did his routine, "...*ganun pa rin. Dalaw sa CDRRMC, shoot ng mga preparation, shoot ng mga weather photographs, yung mga -- una, ang first na ishoshoot mo yun prep.*" But that typhoon made him worry about his home first:

Kailangan ko mag hunker down during the bagyo kasi I was – yung nilipatan kong bahay hindi siya weatherproof. So mismo ako, I was trying to secure my own house. Kasi yung dating tinitirahan ko dun sa Pepeng nuon, maganda yung bahay. Although pinasok pa rin ng ako ng tubig, basa pa yung – basa parin ako sa loob pero at least I don't have a problem na pwedeng ilipad yung bubong ko. Tignan ko na lang kung saan yung tumutulo, tatanggalin ko na lahat yung mababasa, ilipat ko nalang. Maglalagay na lang ang ng timba diyan.

Learning from Typhoon Pepeng, he learned to be with first responders this time than waiting on the typhoon in the comforts of his home:

Matutulog na ako sa bagong command center ang CDRRMC, sa city disaster rescue office... malapit sa bahay so sabi ko, dun na lang ako magpapalipas. Kasi puwede pa ako makipag-charge... at least I don't have to worry about power. True enough, hapon pa lang wala nang kuryente s aamin ha. So nagfa-file na ako ng photo dito.

In the duration of this typhoon, he had more places and tasks to do than before. Upon reflecting, he exclaimed, "Ay ominous *yun!*" Startled by his statement, I queried about his reaction, "*Kasi meron nang Facebook eh.*" Social media was not yet the rage in the time of Pepeng so he was taken a back on how the typhoon was to be and being covered:

Sa Ompong, ... *ang dami nang updates sa kuwan sa Facebook, everybody was -- warning lahat. Oh, mga friends diyan sa Baguio, andun na yung pangalan mo, you were mentioned in a post by like this. Andun na, tignan mo oh, watch out po diyan ah. Tapos pati yung boss mo, nagkuwakuwan na yung boss mo, nag pa – bigla nalang naalala ka ng boss oh. Oh makaalala ah, padala ka ng ganito ah, ganito ganito ah.*”

Nevertheless, he lamented on how he was seen or treated by his supervisors in the wire news agencies, *“Hindi ako naman tinatanong, “Yung kinukunan ba nating nababaha diyan, sa tingin mo mababaha na yun? Sa tingin mo mababaha ulit?”* The need for new content for his supervisors especially that he freelances to a number of news outfits stressed him in an already stressful situation. They said to him, *“Kunan mo ng litrato padala mo ulit ah.”* He said, *“Sir nakatira na ako dun eh. Kung nabaha yun, pati ako kasama mababaha.”* Then he laughs in a sarcastic way. The only consolation for him is *“oh ingat na lang”*. He sighed as he mentioned this.

One of his major assignments was the Itogon landslide. His experience was surreal for him to compare it to another very traumatic event:

Sunod-sunod na landslide pero and itsura niya parang – alam mo yung itsura niya parang movie sa Vietnam War. Ganun ka surreal alam mo kung bakit? Kasi lahat ng andun sa tabi, lahat ng kasalubong mong papasok, puro mga uniform [inaudible] mga mobile battalion. Mga pulis na in training na trained sa insurgency sila yung kasabay mong papasok. So ang hahaba ng mga baril, naka-camouflage, naka-full battle gear tapos sa kabila naman, makakasabay mong papasok din, mga army reservist na mag-rerescue tapos ang kasalubong mo

palabas mga minero na dala-dala yung – alam mo yung mga dala dala? Mga anak, bata, ganyan. Akala mo nga they were coming from a war tapos ang mga kasabay mo puro mag-ge-guera parang ganun. So parang pagkinuhanan mo ng litrato kung hindi lang basa yung kalsada ang feeling mo para kang papasok sa guera kasi parang war evacuees yung kasalubong mo tapos ang dami. So yun yung mga images na unang – yung ang unang nakita namin pababa.

With his wonder of those moments, there were instances where he forgot he was in a landslide-prone area, briefly discounting the danger of his coverage:

Pinatigil na kami sabi road cut na so kailangang umakyat na rin. ‘Yung tinutungtungan na namin dun sinisigawan na kami kasi yung pala, nag cave in na yung tinutungtungan namin. So sabi namin ang ganda ng anggulo namin. “Hoy! Umalis kayo diyan!” “Okay lang kami!” “Umalis kayo diyan!” Yun pala ito yung kalsada baka bumigay na... wala na babagsak na.

This time, though, he and his colleagues in the media encountered more restrictions with government officers who were manning the disaster site. He contrasted this with his experience in Typhoon Pepeng. He was obviously stressed by this experience even more than the news itself:

Kasi nung first four days, we were able to wiggle ourselves in pero afterwards bawal na sa ground zero, bawal nang bumaba, bawal na dito, dun lang kayo sa taas pwedeng mangshoot. Ang dami nang bawal! Ang daming mga pinaguusapan na pagpapaalaman. Eh itong PNP na – PNP army whatever na ground commander, ang trato niya sa ground zero is compact site, para bang bawal lahat. Sabi nila it’s so

dangerous there, *matatabunan – ano? Bumagsak na nga eh, wala na ngang ulan eh, ang araw – ang init-init na nga ng araw. Ano bang babagsak diyan?*

He defended his stance that he needs to be on-site because of his past trainings with his former supervisors when he was still training as a photojournalist, *“Nung sa training ko do not accept what’s being pushed to you diba? Sinabi nung pulis sampu yung saksak. Balikan mo yung bankay bilangin mo kung sampu. I-double check mo lahat. Never believe what they say, never tow the unofficial line. Always double check.”*

Even more than the problems during the coverage, he notably had a particularly difficult time with the demands of his employers:

Mas mahirap na ngayon kasi nagmomonitor lahat. Alam mo yun? Yung tipo bang – split second yung litrato kaya paglabas ng litrato mo pag ganun, uy halos identical kaya ako ngayon ang iniisip ko ngayon – at that time kasi dalawa naman yung camera ko, so itong – one camera was just dedicated for the other agency, one camera was dedicated to the other one. Pero kung minsan mga katulad nun, minsan may mga anggulo talagang it begs for that angle eh. Kung minsan sasabihin mo bakit yung – bakit yung iba binigyan mo ngayon ako hindi mo binigyan nito?

His experience was very much more focused on the needed outcomes in his work. This pushed him to go through the typhoon coverage even under all the stress and danger. He noted:

It’s because you can tell a good story while under duress. That you can keep your wits above you habang nagpuputukan, habang lumilindol,

habang binanayo ka nang bagyo eh kaya mong gumawa ng – gawin yung kwento. Kasi hindi yung skill as a photographer ang binabayaran sa'yo, the skill of telling a story while you're under pressure. Yun ang true test ng pagiging photojournalist. Yun ang difference namin sa pagiging purely photographer.

Reflecting upon what he narrated, the coverage is more of all about “psyching up for the coverage.” He seems to always do “visualizing possible photos to be taken” which lead him to be stressed with the demands of the profession. Nonetheless, he gets the thrill of out of it by being in the field. “No regrets,” he said.

Arnold

Arnold, the television cameraman, formerly worked for almost 2 decades in a local television station where he learned the tricks of the trade. During his stint in the network, he experienced countless typhoons and disaster coverages in almost all corners of the Cordillera Region. He now works in a government broadcast station.

Just like the other participants, he did not expect much from the typhoon before it hit the city. “*Wala talagang preparation. Wala akong inisiip noon eh. Akala ko simpleng bagyo lang... Kapote lang dala ko sa office noon. May gamit ako pero manipis lang din*” referring to just a jacket and snacks for a coverage that he thought would be a walk in the park. He would later regret his decision not to bring enough rain gear and supplies.

Although his pre-coverage was largely uneventful, the typhoon left very much vivid memories. He was deployed together with a news reporter in one of the hardest hit areas in La Trinidad, Benguet. It was particularly difficult for him as the area was

not only chaotic but gruesome. He cannot forget a scene where a whole family was killed in a landslide that took 77 lives:

First time ko na ganun na marami eh, kasi marami ngang namatay eh. First time ko talaga na nakakita nang ganun na natabunan...saka ganun pa yung may huhukay talaga. Pero marami naman kaming coverage na hindi ganun, na normal lang na may natatabunan na dalawang tao, ganun. Pero yun, talagang marami eh – family, hanggang ano...one week na mahigit ako na nagko-cover dun hanggang umaga kaya puyat na puyat din kami. Grabe na ang coverage na yun... tumatak din sa akin yung family na yun na iyakan talaga eh. Talagang makikita mo na naaawa na – siyempre imbes na hindi mo kukunan yung kelangan na alamin natin. Kukunan mo yung nanay na umiyak para yung suot niya ganun.

This coverage was very different from what he got used to from typhoons. For so many years in the industry since he started in the mid-90s, it was only then he had the new feeling that made him uncomfortable. *"Agnerbiyos ka ngay! Nalalalo diay kuwa idi -- diay insang-at da nga nagsasaruno ket talaga nga nagpuwesto ak idiay ayan ti kuwa -- diay ayanti balay nga maysa. Santu adda dagidiay agangangen diay ket -- nagala akun ah -- agtutudo idi diyay -- nagpigsa. Haanak met nga madis-distract kaya lang siyempre sabali latta ti agnerbyos nga kuwa eh makitam diyay bangkay nga nagadu naisang-at da.* (I got nervous especially when the rescuers carry the bodies up. I do not really get distracted but it was different since there were many bodies being retrieved and carried up from the landslide).

With all of these happening during the coverage, he lamented on how work was more demanding than any other coverage he has experienced especially he

was working in a nationwide broadcast company which needs stories from the provinces. This is needed for their national primetime newscasts:

Grabe ang talaga TV talaga. Hindi lang basta basta yung TV kasi na – alam mo naman sa Manila demanding din sila eh. Hindi lang kasi – Bandila, Umaga, tapos yung news nang gabi. Tapos siyempre iba pa yung local na ano mo... kaya kelangan i-produce mo kung ano yung yung pinapagawa sa yo, kelangan i-produce yun kung ano man yun.

Besides that, they have minimal protection against the elements. Their equipment also used needs extra care and attention, “*Ang prino-protektahan namin yung camera. May sarili akong kapote lang at bota... walang binibigay ang ABS nun eh. Kaya lang sa lakas ng bagyo, basang basa rin lang kami*”, he recounted.

This certainly added to the stress he had been feeling since the start of the onset of the typhoon’s effects to the city. Add to that the fact that he had been deployed several times back to the site to produce follow-up stories for two weeks.

In spite of the demands, he continued to focus on the job at hand as a cameraman. According to him, “*Tinitignan ko yung mga angle ko kapag may – andito yung ano na siguro – ganun – parang nagpi-pray din ako na – kasi may naghuhukay dyan...wala- meron din dun,*” he said in a fast-paced manner. It seemed to have given him an “adrenaline rush”. I asked if he is affected by people’s emotions especially when his reporter interviews those affected by the tragedy, his camera works such as that zooming up on the subject gets him:

Umiiyak kaagad yung kamag-anak ng namatay – kaya pagkinukunan ko minsan kino-close up talaga eh para maipakita ko lang yung iyak ng family... siyempre ako naiiyak na nga rin ako eh pero pinipigilan ko

lang. Trabaho natin yan kaya minsan napapa-iyak ka pero pinipigilan ko.

He said this while trying to hold back some tears. The experience left him with no choice but to feel sorry for their interviewees. *“Naaawa rin ako kaya hiling ko lang noon sana mahanap na yung ano – at mga natabunan noon... siyempre naisip ko rin na kung kami yung maapektuhan dito – siyempre na nakabutbuteng ta – nu sika met ti nangyarian na ngay ditoy ngay kaspangarigan saan met idawdawat (It is scary too. What if it also happens to me or to my family?)”*, he said. It was a struggle for him as he remembered, *“Nararamdaman ko rin yung nararamdaman nila – talagang masama.”*

The chaotic nature of the area of coverage meant they might have been actually standing over a body or a home which seemed to be solid ground. Other than the visuals, another element in their coverage that was really stuck in his memories and is particularly disturbing was the odor:

Nadi-distract ako diay amoy ngay. Diay angot na idin isunga siyempre...umadayo kami lang bassit tapnu haan mi lang nga makuwa ngem -- diay lang ah nu agangin gamin ket nadi-distract ako. Isu nga nu uray naka face mask ka ket awan latta eh – naangot. (The smell [of rotting bodies] is distracting. We had to back off a bit from where we were standing but when the wind comes in and whiffs, it is too foul even if you were to use a face mask.)

Another challenge he faced during the typhoon's onslaught was battling for basic needs. *“Awan makain. Siyempre agsubli subli ka – noodles ti kaadwan idiyay* (There is lack of food. We often go back to the site and to the office, so we only eat

stant noodles)", he said as he held on his stomach area and showed a "hungry" face.

Together with hunger was lack of sleep and comfort after a day's work. He would sleep in one of the rooms in the newsroom but could not get enough sleep:

Di na ako nakauwi eh – parang walang tulugan na yun eh. Kaya lang, matulog lang kami dyan sa opisina nun dun sa silong. Kasi ang tulugan naming dun sa silong. Marami kasing mga relief pinagpatungpatong yung mga damit damit, tapos mga pagkain, dun kami natutulog. Kaya, matulog lang kami siguro mga dalawang oras o isang oras ganun...balik uli kami.

Even if he was able to get home, the coverage seemed not to leave him. It has affected him to the point that he could not eat properly either:

Kapag umuuwi ako dun, parang naalala ko talaga yung nagparamdam sa akin yung hinuhukay talaga yung ano – nagdikit dikit na naka-kuwana. Kaya siyempre sa akin, kahit natutulog ako, parang hindi ako makatulog din eh. Mababaw pa rin eh. Parang iniisip mo pa rin yung kuwan na yun na tinitignan mo – yung maraming hinuhukay na tinitignan. Di ako makatulog. Kahit kumain nun grabe – di ako makakain. Kaya ang kinakain ko lang mga biscuit lang nun kasi – tsaka coffee.

Nevertheless, he copes through the difficult situations he encounters. During an interview, he tends to back off, "Kapag medyo naaawa, parang ano na lang lalayo ako nang kaunti." It is an effort to not to be affected with how he shoots video. He also makes sure he gets busy and shoots in different locations onsite. This is his way of distracting himself or getting away from emotional scenes. He also drinks with his

fellow colleagues and friends in other news organizations. Beer seems to be the select alcoholic drink amongst them which as he recounts, makes their bodies warmer after getting soaking wet during their coverage:

Kung minsan uminom lang ako ng kaunting alak. Pero yung mild lang para wala lang yung – siyempre yung lamig na ako nun. Tapos kapag may iniisip ka ganun, makatulog lang ako. Uminom lang ako siguro dalawang bote ganun. Red Horse pa nga yung iniinom ko nun eh para makatulog lang.

Other than Typhoon Pepeng, Typhoon Ompong was a different but very much personal experience despite him no longer being a member of any news organization during that time. He had been laid off for some time when Typhoon Ompong hit the Cordillera region.

When the typhoon came and wreaked havoc to their village in the municipality of Itogon, he had flashbacks of Typhoon Pepeng: “Ganun din yung nangyari sa La Trinidad – walang pagkaiba – siguro kapag nandito ako noon na etong Ompong, baka ganun din siguro yung nararamdaman ko noon. Same din siguro na naaawa ka.” Although he no longer worked as a cameraman then, the effect of covering typhoon Pepeng lingered in his mind. It was particularly personal since the place where who grew was struck with a tragedy similar to his coverage 9 years past:

“Uncle, hinahanap ka dun sa site,” sabi nila. “Pati yung mga minero dun sa ano,” sabi nila sa akin. Siyempre kung – mas lalo siguro na kuwan – na naaawa ako kapag ano – kasi kakilala ko mga yun eh – family...di mas lalo sigurong ano. Kasi kung ano yung nararamdaman ko nuon duon sa ano – sa coverage namin nuon sa Little Kibungan, ganun din siguro, mas lalo ka dyan kasi kakilala ko.

He told me that he once lived and worked there as a small-scale miner, together with his older brother and father, before he joined the media industry. Although he had the urge, he seemed not able to go the area because it involved his close friends. Some perished in the landslide that killed 94 residents and small-scale miners. When I asked how he felt being in his house while the typhoon was raging through the region, he again lamented his helplessness:

Isunga nu kitkitaek ngarud nga kuwa – ket idi agbuybuyaak ti TV ken kuwa ket, kasla nga maasasiyanak nga kuwa ngay – makasangitak idi ngem awan – Awan ngarud ti kuwa – ti ikastak nu kasatnuak nga makaapan idiy santu awan met – awan met ti family kuwak nga kuwan – apaapanak lang. Pati dagidiay pu-pulis nga ka-batch ko adiy ket – “birbiruken da ka met dagidiay kuwa,” kunkunada kanyak. Siyempre siak met – awan “Wala na ako sa kuwan,” kunak. (When I was watching the events unfolding on TV, I got emotional to the point of being teary-eyed but I cannot do anything especially since I was also with my family during the typhoon. Even the police who were onsite and my batchmates were looking for me in the site but I said I am not longer with the media).

However, he admitted, his experience in Pepeng may have affected him in the way he may have reacted if he still continued covering.

Siyempre kung – mas lalo siguro na kuwan – na naaawa ako kapag ano – kasi kakilala ko mga yun eh – family...di mas lalo sigurong ano. Kasi kung ano yung nararamdaman ko nuon doon sa ano – sa coverage naming noon sa Little Kibungan, ganun din siguro, mas lalo ka diyan kasi kakilala ko.

But one thing is for sure; he has learned so much about these coverages and there is always a time to include prayer in times of calamity, "*Siguro number one bago sila pumunta – magdasal.*"

He surmised that his experience was that he was always "alert and prepared" when a typhoon comes his way. He added, "*Hindi lang equipped ka sa gamit for coverage, gathered facts and info but mentally and physically in good condition. Pang-safety precaution din.*"

Leo

Radio broadcasting is in the blood of the fourth participant. Leo has been a broadcaster in the industry for more than two decades. When the typhoon came in 2009, he was already the station manager of a radio station based in Baguio City. As a manager, he knew there was a need to pool all the resources of his newsroom as he recalled, "*Prepare pa rin tayo, tumama man or hindi, alert tayo. Mahirap kung maputukan ka. Huwag kang matutulog sa pansitan 'di ba sabi nila?*" With the mindset that their station is known for their blow-by-blow coverage, he assembled all reporters and anchors of their programs:

Oh, meeting! News room alert *kayo! May dispatching din kasi ang news room... Uhm, mga anchors. Sino ba ang assistant ko nuon, Melchor Balawas, the assistant manager, production head. Ah... June Villianueva. Yun yung aking anchor ng morning. And then Lolo Doro. May part na sa Tambalan. Lolo Doro is a Bombo Hanay Bigtime ganun and among others. Reports *siyempre* veteran reporter, *Manang Precy Mangibat* and the other reporters then.*

Just as the other participants experienced, they really did not prepare for what the typhoon is going to bring to their area of coverage, "Normal *na yun eh... sa kanila na yun na parang*, "Okay! *Sige, alert!*" *Andun yung pagiging aggressive nila.* They're being motivated *kasi parang* it's a Bombo culture", he said. There was a sense of urgency in the newsroom especially during their newsroom meetings of typhoons. The culture he pertains to is the way they were trained to cover the news. Even if he was already the highest in the station's organization, he remarked:

"Kahit na station manager ka na. Ah, kailangan mo rin kasi yung to guide and to motivate your team. Kami magdadala ng pagkain. Oh pare, musta? Buti na lang may mga stakeholders, may mga partners tayo. Ma'am, kailangan namin ng lugaw. Uy! 24/7 tayo, dun din ako matutulog. I lead by example."

Although the typhoon had not arrived yet, he felt a sense of pressure on his part to do an excellent job with his team. It is because the name "Bombo" is attached before their first or given names which is a branding style of the news station:

I've been there and done that *na* I'm being guided by my mentors. Paul Ballesteros, "Bombo" Pablo Mercado, Lolo Doro *na napasabak ka na sa ganyan so alam mo na. Alam mo na kung papaano mo rin i-guide yung tao, yung team members. Uy may kulang tayo and then I see to it na i-monitor dahil para hindi ako mawala. Hanggang sa bahay naka-monitor ako sa radyo. Keep me posted, I said. As a training, kailangan tabi ko yung cellphone. Why? Once na nagtext ang mga boss sa taas, mamememohan ka kung hindi ka nagreply kaagad and that's a fact. Motivation yun ng management para hindi ka – sorry yung word – *tatanga tanga at kukuya kuyakoy or nagrerelax ka lang. Ikaw ang**

commander-in-chief *ng station mo. Magpaplano ako, papaano kaya ang diskarte and I solicit also the members. 'Ah chief of reporters, oh assistant anyay ngay ti makunam? Anya ti maymayat ngata?' (Assistant chief of reporters, what do you think is a good story to tell today?). News room ah, lahat nang binabato ng reporters sa field nakamonitor yung yung mga news writer mo ha." Ta isu nagala ti details and then nakagawa na ng news (They gather the details then the writers fix it). Pak! I-post na kaagad yan sa website.*

Beyond the duty for the news, he also had his work cut out for him, "...you're handling administrative function, operation, technical, news. Understanding all aspects of operations, *parang ganun. Parang kailangan knowledgeable ka sa lahat.*" Nevertheless, he knew what he had to do even before the typhoon came, "Well *parang iniisip mo* is to deliver the news... as the team leader or the station manager, *binabalanse mo eh. Tignan mo kung paano mo hinandle. Oh kailangan consistent 'yung coverage ... siyempre you're a family man pa rin naman.*"

Interestingly he surfaced a personal matter concerning his family during our conversation, "*Kailangan i-secure mo muna yung family mo. Tanong ko sa misis ko, 'Okay lang ba kayo?' Meron na akong peace of mind niyan. Kasi ang dami mong iniisip eh, hindi lang yung mag cocover ka eh*", he said. There is a sense in his words that the work demands very much from him that he needs to settle his personal affairs before he can concentrate and focus on the tasks at hand. He prepared for a reality where he handled two burdensome tasks: making sure his family is safe and being a manager who tackles administrative and news-related work. He fondly remembered how difficult it is to be a manager and a reporter at the same time:

Merong yung ganyan na you are here by advised from our main office in nila na... general memo nung presidente na kayo sa Baguio kailangan dispatsyo, kayo tutukan ninyo. And at the same time may memo rin siya na all stations, Bombo and AM, Star and Bombo parang ganun na kumuha kayo ng update sa Baguio.

As the typhoon made its presence felt on the city, he was on manager mode. After doing paper works in their station, he decided he had to get on the field too as a reporter. He was not able to prepare himself when he was on-site based on his action. He said to himself, "Grabe yung nangyari dito... Grabe yun." He repeated these words a few more times throughout the interview as though he could not move from the experience.

Morning pa lang yata, lakas na ng ulan nun. Nakita yung tao, yung medical rescue and? – Sabi ko, grabe naman itong nangyari na ito kasi kakaiba eh. Yan yung talagang typhoon na tumama na particular sa Benguet na ang daming namatay na ang daming nabigla, hindi talaga na-anticipate. Naabutan ko nilalatang nila yung mga bangkay while ongoing pa rin yung paghuhukay. Grabe talaga."

One scene he could not forget was too heart-wrenching for him to tell. "Yung bangkay na andun sa stretcher, hinhila gamit ang isang tramline na being used by farmers, they built it for this purpose only. Then di ko malimot lalo na kapag nakakita ka ng namatay na mga bata... ang bigat eh." He got teary-eyed as he pondered on how he got affected. This is where he confessed about his struggle, "Mangan kayo pay ngem diyay liklikodak ket makasangsangit met (It is very hard to take in, the affected residents get to experience this. I bring the food to them but at the back of my mind, I wanted to cry.) I mean alam mo

yung – tapos yung andun ka sa site pa lalo pag nakakakita ka talaga ng mga namamatay na yan... nakita mo yung – makaramdam ka ng pain.” Nevertheless, he explained that the voice when reporting can exude emotions and other feelings during coverage, he tries to cope through the situation right on the spot. “*Naririnig nila eh,*” he said, pertaining to the audience being able to discern a reporter’s feelings just with the voice of the newscaster. At that time, he tried to cope with the situation as I queried on how he handled the stress:

Habang naghuhukay sila, lalapit ako sa mga ibang tao pa... madalas may mga residents na nagluluto malapit sa site for the rescuers at responders para ma-divert ko sarili ko. Habang naghuhukay pa mga rescuer, makiki-kape ako, makikisama ako sa mga ritwal especially at tinatawag ako madalas. Yun nakikinig-kinig din ako sa mga ritwal. News na rin yun and then may mga mangyayari pa, maririnig mo... oh, adda nasaraan nga bangkay! (A body has been found!).

Notably, he reminds himself to make sure his work does not get affected by how he felt during the coverage, “Lord guide me...”, he said. Since they have constant exposure to “visual” death with what they see, the smell and feel of the area, for almost every hour, there is a need to focus on what their job requires them to do, “*Patatagin mo parin yung sarili mo. Focus ka sa ginagawa mo kasi once na naapektohan ka, radyo yan, mararamdaman nila sa’yo kung apektado ka. Pagkatapos noon is ‘hay okay’. Madamdama manen (mamaya ulit) same experience all over – ganun ang experience ng reporter, makikita mo ulit yung itsura ng mga bangkay, the site, lahat ulit. Grabe.*”

At the same time, he remains to be managing the news with his pool of reporters scattered through the site and other areas of coverage during the typhoon.

The “Bombo” culture makes sure that he and his team need to deliver the news despite what they experience, this is how he calls his reporter for updates on the story other than the current situation of rising number of dead, “Ah, running story in the sense *na oh namatay tapos? Ano na nangyari? Anong tulong? Hindi lang iyon eh. Kumuha kayo ng side lights or side stories. Yun pala yung natutulog sila, meron yung mag-asawa na kinover yung anak nabuhay.*”

He also serves as commentator in one of the programs so if he does reportage and comments about the news, he still needs to make sure he stays balanced with his feelings and the story. The thrust to provide more than just news provides some comfort during the news coverage:

We sympathize. But we need to motivate also ah...our listeners, the victims, we alert them. *Trabaho natin ito eh. Sabi ko, basta huwag tayo direkta paapekto dahil trabaho natin ito, parang ganun. Huwag kang madadala kasi once na naging emotional ka na sa nangyayari hindi ka – iiba yung magiging takbo ng – lalo kung commentator ka. Baka kasuhan ka nila o baka sugurin ka nila. Parang wala nang sumbatan, wala nang sisihan parang ganun na talga po ang buhay parang ganun. Ang hirap din maghanap ng word na...hindi pa dapat madagdagan pa yung hinanakit.*

There are days they needed to rest after more or less one week of blow-by-blow coverage. He would normally confide with his colleagues or friends from other news outlets. He said this while laughing, “*Hindi mo din maiwasan na kailangan mong uminom eh. Kailangan mong mag-relax, kailangan mo i-refuel or i-recharge ang sarili mo. Katawan, utak na parang outlet yung konting, konting, konting*

ah...beer ni Chong Loi. Huwag lang sumingit si Chong Loi na, wala na." Chong Loi is the term used by locals in Baguio as a beer and hard alcohol mix.

Notably, he produced and composed songs as a manner of destressing too.

He somehow does this to pour out his emotions and feelings in his songs:

Kino-compile ko experience ko... lahat ng pangyayari. Ah, it's my passion. I'm a musician by profession, too. So dun ko rin nakita yung sarili ko na oh, marunong pala ako magcompose. And then I made a theme song of "Sakripisyo" ang title for 911 on call. That's one of my outlets. I play guitar, I sing, I compose songs.

Reflecting on his experience since then, he learned a lot of lessons from his experience in typhoon coverages especially with Typhoon Pepeng, "It's a wake-up call kung tutuusin din. And then naging alert na rin ang – sa tingin ko, dahil kapag ganun sanang bagyo, kailangan alert. Alert in a sense na tignan natin yung paligid natin, tignan muna natin yung bahay. Although hindi mo alam kung tatamaan ka nga ng bagyo," he said.

Then came Typhoon Ompong. He was already working as a TV anchor for the government broadcast station in Baguio City. He was also running a radio production company in the city. It was an uneventful preparation for him so he really could not remember much about the days leading to the typhoon. He did not expect that this coverage was very close to his heart.

The area where a large landslide hit in the town of Itogon was where he grew up, together with Arnold. He was then eager to cover on-site, "So nagrereport na yung reporter, pinapanood ko rin, lumalabas sa amin. Pero sabi ko, "Ma'am Debs, pwede ba ako lumabas?" There was that "high" that he experienced in past typhoons, specifically Pepeng, "Halos magkaperehas nanaman sila ng Little

Kibungan noong Pepeng from taas ng bundok... Konektado yung mga ganun. Meron yung -- halimbawa sabihin mo bagyo yan, ganun yung setting kasla nga parehas da (...they are almost the same)." He was very interested because of his connections with the community:

Because we have this sense of belongingness and sense of territory. *Ang sarap mabuhay at tumira sa minas (mines). Naku James, we treat each other as a family. Uncle, Auntie. Ag aammo amamin ti tatang mo ken nanang mo kasi one community yan eh (Your parents know everyone in the community because they are one community). Adda met ti recreation mi dun ah (We had recreation there then). Pinapasukan ng tatay ko yung mining tunnels as a driver ng locomotive or bagon. Sabi ko, 'Mapanak man' (I will go and cover)."*

Although this time, he had more leeway as he was working as a reporter than a manager when he was still in his former organization. In addition, the reporting style of government news outlets does not provide for the gory and sensational but concentrates on what the government can do for those affected. "*Nagiging mediator kami, instead na '200 ang patay', hindi ganun. 'Puspusan na pagtulong ng agency so and so...'"* he explained.

Nevertheless, one additional task needed to be done. Posting on social media was an extra task to be more effective in telling the story. This experience made him more motivated to do his reports onsite despite the circumstances his former community was into. He referred to his Facebook account as a medium, "*Sa aking FB na kailangan ko magkaroon ng file... dun mo makikita na once you posted -- once posted, makitam ngay ti views and then dumadami.*" This may have been an added work for him but he gets his strength in knowing that people are getting

informed. He said some of his friends commented his work which made them more informed of the situation of him being on site, "*Hala, hala buti naman na nandyan ka na nag-re-relay.*"

Like the other participants, prayer is a part of the habit for these types of coverage for the sake of the work and his audiences:

Kasi ito na yung buhay ko rin eh na isa, dito ako natututo, dito ako namold. Ito yung God-given talent na instrumental tayo to deliver the news. Sacrifice kasi hindi mo din kung kailan darating yung nagrereport ka, bigla kang tamaan ng kidlat, biglang kasama ka dun sa aksidente. So prayer, prayer. Naiisip ko parin na may danger kasi yun kasi may pamilya ka. Kaya pag ganun, Lord bahala ka na. Mahirap yung ganun eh na yun yung nagpapalakas sayo. Parang uy, ang daming uhaw sa balita, kailangan andun ako, parang ganun ang motivation ko. Kailangan andun ako, kailangan ideliver ko yung news.

As we ended our interview, he said that the experience was particularly "toxic... because of the danger it poses and it drains your strength and energy, yet an uplifting experience... because it reminded me of how strong and resilient Filipinos are and how thoughtful they are even in times of calamities and personal tragedies."

Rose

The TV reporter, Rose, was a news editor and producer for a television station based in Baguio City. She has been in the industry for more than a decade. She was a new field reporter during the time of Typhoon Pepeng. Her initial area of coverage was the province of La Union. She and her crew of a cameraman and

driver had an original game plan for the typhoon but it turned sour in a just a span of a few hours. "Shucks", she said in a bewildered way. "*Basta nagpe-prepare... kami sa La Union. Pero nagsiuwian muna kami, tapos ang plano namin kapag andyan na yung bagyo, andyan na yung ulan, babalik kami ng station. Pero hindi namin inaasahan yung mga sumunod na oras,*" she added. When they were on their way to fetch their cameraman in the nearby town of Bauang, the situation got worse:

Ang nangyari – sinundo namin. From San Fernando, sinundo namin cameraman namin sa Bauang – sa bahay nila. Kasi nahirapan na rin sya kasi gabi na, nag-brownout – gabi na. Ambilis – ambilis lumakas nang ulan, tapos anlakas nung hangin. Di ang nangyari nung hinihintay namin sya – ambilis nang hangin. Ah...ay, ambilis – anlakas pala nung hangin. Nayuyugyog yung sasakyan. Parang anlayo nang drinive namin kasi hindi namin makita yung daan – anlakas na ng ulan, anlakas pa nang hangin. May mga nagbagsakan nang puno. Anlakas talaga nang hangin eh. Nag-aalala kami kasi baka tangayin yung sasakyan – kasi anlakas talaga eh – gumaganon talaga sya. Natatakot ako na baka hindi mapaandar yung sasakyan, bigla na lang siyang tumaob. Pabalik na kami nang station na ganyan kasi kukunin namin yung camera.

Upon arriving at the station, the problems stacked up even before their work of covering the news started:

Pagbalik namin sa station para kunin ang mga gamit, 'yun na umaakyat na yung baha. Tapos pagtingin namin sa station pinasok na. As in ambilis – sobrang bilis. Oh, my God, sabi ko, wala na kaming na-gather na balita.

So, itinaas namin, iniangat namin kasi sobrang tumataas na yung tubig. Tapos yung sasakyan nga na-trap na dun sa harapan nang station kasi hanggang bubong na nang sasakyan yung tubig. Kami rin na-trap na kami dun sa station. Hindi kami maka – hindi kami makaalis. Kasi yung sasakyan, yung crew cab halos kasing bubong na eh – yung tubig baha.

Sa totoo lang hindi kami masyadong nakaikot nung gabi na 'yun eh...kasi inalala rin namin yung mga gamit sa station sa La Union. So, nung madaling araw, naghintay kami. As in, andun lang kami – nakatulog kami. Dun kami sa likod ng station. Kasi yung harap nang station, marami na talagang tubig. So, naghintay kami hanggang madaling araw around 2 or 3 yata 'yun nang umaga... Hindi kami makatulog eh. Pagising-gising kami... Kasi binabantayan namin. Once na humupa kasi gusto talaga naming mag-push – punta na kami – mag-gather na kami.

They were literally stranded in their office for a few hours. Frankly, she did not want to be hunkered down but she made herself busy with what she was able to control in that time. "Ambilis nga eh, nakakainis. Tapos andami kong nare-receive na text na nagpapa-rescue. Dahil hindi naman kami makaalis, tinitext ko yung mga taga-Philippine Navy kasi sila yung may mga sasakyang malalaki. Sinasabi ko na lang sa kanila yung location nang mga nagpapa-rescue na tao tapos pinupuntahan nila," she said. There was that urge from her to leave the comforts of their office because of the demands and pressure from their main station:

Siyempre yung sa akin – para sa akin pagkakataon na 'yun – big story 'yun eh. At tsaka 'di ba pag pumapasok naman sa Manila yung mga

story *ganyan* – disaster... *Yan yung mga karaniwang pinapatulan nang Manila at tsaka kailangang kailangan nila. So 'yun – so parang nanghinayang ka, sayang pero kesa namang – siyempre sabi nga nila no story is worth dying for.*

Upon pondering this, she reflected on their preparedness to tackle this kind of coverage and fondly reminisced a poignant experience, which she recounted in a particularly sarcastic tone, *“Hindi napaghandaan yung – noon – noon hindi masyado pag mga ganyang emergency. Yung preparedness ng team parang hindi masyado... kulang kami ng gamit, wala kaming gear. Wala kaming boots, wala kaming raincoat, wala, hindi pinaghandaan.”*

When the flood in their area subsided to a point where their crew cab could safely wade the flood waters, they were able to gather the news. They were ordered then to go back to the main station in Baguio because of internet connection issues at the time. However, the journey was terribly tough for her and her crew. Her most memorable experience was along Marcos Highway heading to Baguio City where she and her crew were stuck in heavy traffic due to large landslide that effectively closed the main road. *“Sa isang restaurant doon, oh, dun na rin kami nakiligo. Dun sa kinainan naming restaurant, buti puwedeng makiligo,”* she laughingly said. She could not forget how the wet weather made her feel, she said the following with an exasperated tone, irked by the experience:

Problema pa eh basa na yung mga damit namin. Yung damit ko ang may-ari nun yung sa sales and marketing ng La Union pa noon. pinahiraman niya ako kasi hindi – eh kasi di ba ano lang naman nag-rent lang ako dun, hindi naman lahat nang damit ko bitbit ko. Hindi naman ako nakakapaglaba dun – hindi ako nagpa-laundry, inuuwi ko

pa dito. So – wala madumi na yung mga damit ko, yung iba nabasa. Kaya yung suot kong shirt nun sa tsaka – hindi ko alam pati pants yata sa kanya – pinahiram niya sa akin.

After having to take a bath in the restaurant, they had to further investigate the scene of the landslide, this is what she remembered from her experience:

Bago ka umabot sa road cut, may guho muna. So, nakita namin yung guho pa lang. So, pabalik-balik kami dun sa pinupwestohan namin na harap ng resto. Naghihintay kami nang mga taga-DPWH kung sino ba ang magki-clear ng daan kasi inisip ko ayaw kung iwan yung team. Kailangan bitbit namin yung sasakyan paakyat. Kinontak ko ngayon si DPWH Regional Director. Sabi ko “Sir, hindi kami makalusot andami daming sasakyan dito.” Sabi ko, “Mayro’n po kasing malaking slide.” Tapos dalawang beses niyang sinabi sa akin na papunta na raw yung backhoe nila para daw tanggalin, yun pala nahihirapan silang pumunta kasi may road cut nga.

With no assurance of going up to the city with the crew cab, she and her cameraman decided to walk through dangerous terrain and paths, “Sige lakarin na lang natin. Yun yung video ko na paulit-ulit na naglalakad sa putikan,” she laughed so hard she had to catch her breath because of what she just remembered. When she arrived at the scene of the landslide and road cut:

Sa landslide. Kasabay ko si ano nun eh – yung taga-channel 7 – si Ruth Cabal – kasabay ko. Doon naka-boots si Ruth Cabal pero tinanggal niya rin yung boots niya nakapaa-paa kami kasi lulubog yung bota mo doon sa putik. Amputik putik as in. Nakakatuwa nga may kasabay akong ano eh bitbit syang mga alaga nyang baboy.

Tumatawid din dun sa road cut tapos sobrang nipis. Mahuhulog ka na... kaya dahan dahan tapos paisa-isa lang literal ang dumadaan. Tapos pagkatapos nung road cut, meron ulit sasakyan – yun na diretso na ng Baguio ‘yun.

Nag-interview ako nung mga kasabay kong naglalakad. Gusto lang talaga din nilang makauwi para ma-check nila yung family nila kung okay ba... hindi pa kasi uso ang social media at hirap ang cell connection noon sa area.

I queried further and asked of what she felt in the experience. “Na-realize ko ang hirap naman maging media practioner (laugh). Sacrifice talaga.” She realized she was in the same situation as those she was also covering then, “*Yung mga ibang nakasabay namin matiyaga din sila na talagang gusto rin nilang umuwi na kahit mag-sacrifice sila nang ganun okay lang. Pero ang mahalaga naman safe kami kasi tumila na eh. Walang nang ulan nun.*” In spite of this, she had a goal and work duties even in the midst of all the chaos and hardships. She had an epiphany during that time especially since she was still new to the job:

Parang sabi ko pa nga ang cool naman nang experience na ‘to. Kaya sabi ko parang – ah – bago kasi ako – parang nakakatuwa on my part na na-experience ko yung mahirap, di ba? Ganun pala talaga. Parang na-realize ko na “Ah, eto na.” Parang – talagang media practitioner ako.

Upon arrival in the main station after hours of walking and a short ride, she was able to file her story. Interestingly, she did not pursue to rest as would someone who came from a tiring experience, “*Ewan ko, yung talaga ang goal ko noon, duty pa rin. Hindi ko nga naisip kung kumusta yung mga magulang ko,*” she again laughed at

her revelation. *“Alam mo talaga ano ako – ewan ko masyado akong workaholic. after the coverage...tuloy-tuloy lang hanggang weekend duty.”* She had the choice to rest but there was a culture in the newsroom that was unavoidable, *“Hindi kasi uso sa atin noon yung rest day eh.”* Add to that the additional work beyond the reportorial duties, *“Wala di ako nagpahinga dire-diretso lang. Kasi after nung mga coverage, tumulong ako sa repacking naman.”* She even neglected to do some self-care even if the job requires it, *“Wala nga akong pakialam. Walang make-up make-up nun. Damit nga eh wala na akong damit.”*

With this experience in Typhoon Pepeng, she saw how the typhoon has affected her especially succeeding news coverages like that of Typhoon Ompong. She was then a news desk editor who managed reporters and their story line-up for the day. This time, she made sure her news teams were equipped:

Meron silang go bag, tapos yung mga gamit nila na pang-live – yung iPhone, yung Wi-Fi. Kasi ngayon meron na, na puwede ka nang mag-live anytime anywhere. So, kailangan kompleto ‘yun. Tapos yung mga safety gear nila. Kailangan may bota sila, may mga kapote. Meron namang provided ang company. So, para masiguro kailangan i-check – dinouble check ko lahat ‘yun.

There was also more intentional planning of news stories for broadcast because of the demands of the main station and social media as well.

Tapos papano ba nila bubuuin yung istorya nila...ano ang dapat nilang ipakita dito – ‘yun pinagplanuhan namin. Tapos yung mismong araw na nung coverage, nagpi-feed sila sa amin kung ano ba yung mga nangyayari sa area nila, tapos fini-feed namin sa Manila desk.

Despite being in the industry for almost a decade, she noted that Ompong's wrath in one of the hardest hit areas still gave her an insight like that of Pepeng. "*Na-shock na kami –ang tindi pala nung nangyaring landslide sa Itogon.... Pero andami – andami kasi nung mga nabaon din dun eh.*" She added that people seem to have not learned from the previous typhoons. "*Nakakalungkot lang na parang naalala mo na mas matindi naman 'yun kaysa sa Pepeng*", she said.

Interestingly, as we wound up our conversation, she thought of her experience as wrought with anxieties, "Fear...Fear that I won't be able to produce the expected output. Fear that I would be 'outscooped' by other reporters. Fear that the desks or bosses might call me out if I won't be able to satisfy their requirements in terms of content and visuals. *Hindi naman ako takot dahil nakasalang ang personal safety namin during coverage, mas takot ako na hindi makapag-produce ng good output. Basta ako nagiging aligaga agad kapag na-a-assign sa typhoon coverage.*"

Chapter 5

BEHIND THE BACKSTORIES: THE LIVED EXPERIENCE

In this chapter, I dig deeper into the journalist's narratives in an effort to explore the phenomenon they live through typhoons. Themes are presented as a matter of understanding the experiences of all five participants in my study. These will help us construct the lived experience in the latter part of this chapter.

Theme 1: Struggle

Covering a story necessitates that the event be seen objectively and fairly. This is one of the necessary foundations of journalism and is expected from any trained journalist. This, in effect, makes the participant-journalist an observer to the story. However, this is a struggle for the participants who cover typhoons. They experience the typhoon for themselves. The mere presence of the typhoon muddles the concept of the journalist being an accurate, undeterred observer because the journalist is drenched in rain, getting dirty, and experiencing the very dangers experienced by the subject/s of the news. This blurs the line between the need to do the job and care for oneself at the same time. This experience made the respondents choose between one over the other: work or self-preservation. It appears that the participants subconsciously chose the former as regards what to do during the typhoon. There are some factors to explain this thinking based on their narratives.

Firstly, the job itself requires a reporter to be on the field when most will try to flee from a potentially dangerous situation. Although one would argue that they can choose not to cover the news during those days, most of them seem to have the sense that they have no choice because it is the nature of work. The term "service"

is widely used by the participants justify their decision. As one of the participants explained, there is a duty to her supervisor and those who need the news. This may not be very evident because it did not come out of their narratives, but one of the journalists' end goals is to deliver the news, and someone must receive it. Again, there is a choice not to do it because of the risk of covering such a story, but since there is a need for an all-hand approach for news organizations to deploy journalists, there is an unwritten code that there is a need to say "yes". Indeed, without people covering the news, the public will not know vital information about their surroundings during a calamity. This need to deliver information is much more highlighted when the journalists' hometown or where they live and work is affected. The "proximity" of the event made them an unintended active observer of the story instead of being purely a documenter of the events before, during, and after the typhoon.

Notably, I observed that most of their stories always include details of what they saw, how they gathered and wrote the news. But when it came to their personal experiences like how they felt, what they were thinking, and other questions that involved deeper prodding, they needed additional questions. It took almost an hour of conversations before I could pick into their memories of what they have felt then. It is understandable because it occurred more than a decade ago, but it is important to note because it shows how the typhoon has affected their lives. This observation of their narratives is remarkable as it shows how their work trumps most of their personal experience.

Secondly, there is a "desensitization" effect to journalists as time goes on with typhoon coverages. "Desensitization" in a general sense is the process of causing someone to experience something, usually an emotion or a pain, less intensely than before (Cambridge Dictionary, n.d.). The repeated exposure to typhoon events has

made a dent in their thinking of protection, personal sentiment on covering such a story, and many more. Four of the five participants have more than ten years of experience in the media industry, with many stories covered by them. In contrast, although the other participant did not have the years to back her up, she had covered a number of typhoons before typhoon Pepeng. In hindsight, their experience may have helped them in their handling of the situation at that time. Emotions are always kept in check as not to affect themselves and, subsequently, how they gather and present the news. As the radio broadcaster reiterated, any journalist's still needs to be as fair and objective as possible to present the news properly.

Theme 2: Temporal experience

An event is only truly experienced when the presence of a phenomenon has been seen, felt, and sensed in other ways. This also holds true with our participants. For example, before the typhoon, there was no urgency or point of action to do anything that would prepare them for the events to follow as it only lasts until the next story; the lived experience is also transient because when the effects of the typhoon passed, they move on to another story that is relatable to their readers or audience. This coincides with Husserl's thoughts that these experiences are "temporal" in nature (Husserl as cited in Rassi and Shahabi, 2015). However, it does not mean that everything is just relegated to the past and forgotten. Phenomena exist because of there is a precedent and antecedent in experiences. Hence, one moment cannot exist without the other.

The complication of this is that whenever typhoons are perceived to be encountered, the phenomena repeat in a similar fashion but with different parts and wholes depending on the aspects of the story being covered.

Nevertheless, the absence of the typhoon does not negate the experience, especially after it has passed or its effects have left the area of their coverage.

Typhoon Pepeng made this more apparent because of its strength and the destruction it left along the way. With this in mind, participants have established or developed coping mechanisms that helped them to go on working despite the stressful and traumatic experience. Learnings from these fleeting experiences are then formed as part of their ways of coping during and after their coverages.

Theme 3: Adaptation

All the participants have specific ways to cope with the effects of these types of coverages. I call these "adaptations" which are used as a way to help them manage their personal lives in spite of the effects of the typhoon coverage.

It is intriguing to note that the men have particular methods of destressing or debriefing after their coverages as compared to the women. My study does not tackle the issues of gender; however, it is only an observation.

All three male participants adapted through camaraderie, especially with their fellow male co-media practitioners from other news organizations. Their interactions with each other mostly start with some "debriefing" of their day in the field. They shared notes and stories and even cracked some jokes about funny moments they remembered. Alcohol is also at play during their bonding sessions, which seems to have been the social lubricant. It is conventional wisdom that alcohol provides rewards such as being a pleasant distraction, releasing tension, and providing relaxation amongst friends.

On the other hand, the women participants (newspaper and television reporter) did not mention or think about intentionally resting. For both, work was a

way for them to cope with the stress. They continued working even during the weekends. This may be the result of the following general issues of local community media which is widely known among the media community in the city: lack of human resources or reporters to gather the news for specific days or weekends; hence, the women in this study have more duties, or they decided not to take a rest.

These adaptations may also play a part in their desensitization. The cycle of coping from one news day to the next makes them "less sensitive" to their emotions. This does not mean they become stoic to their interviewees. They manage themselves better for every coverage, but typhoon after the typhoon, the participants have developed ways to make sure they "cope better". The most notable was to pray. The act of praying is understood to have psychological healing through deep reflection and the hoping for an outcome that will eventually provide comfort and other emotions that evoke healing (Chibnall et al., 2001, Sloan and Ramakrishnan, 2006 as cited in Chittaranjan, 2009;). Praying is also a mental effort to change the coverage's outcome despite the fact the reporter is there to document their story rather than predict its outcome. This is understandable as the typhoon hits their locality and potentially affects their life. Since the typhoon brought perils or even caused death, it is natural for someone to seek a higher being who would help them during their coverage. In effect, they "pass" the trouble of thinking of their safety, for example, to the thought that someone will take care of it. This act may have made a difference in their coverage, mostly when they were onsite.

Another mechanism they use is to have "emotional boundaries" with people who have been affected by the typhoon. All journalists in my study have their ways of inserting space between themselves and their subjects or interviewees. The print reporter tried not to delve into questions that may conjure some uncomfortable

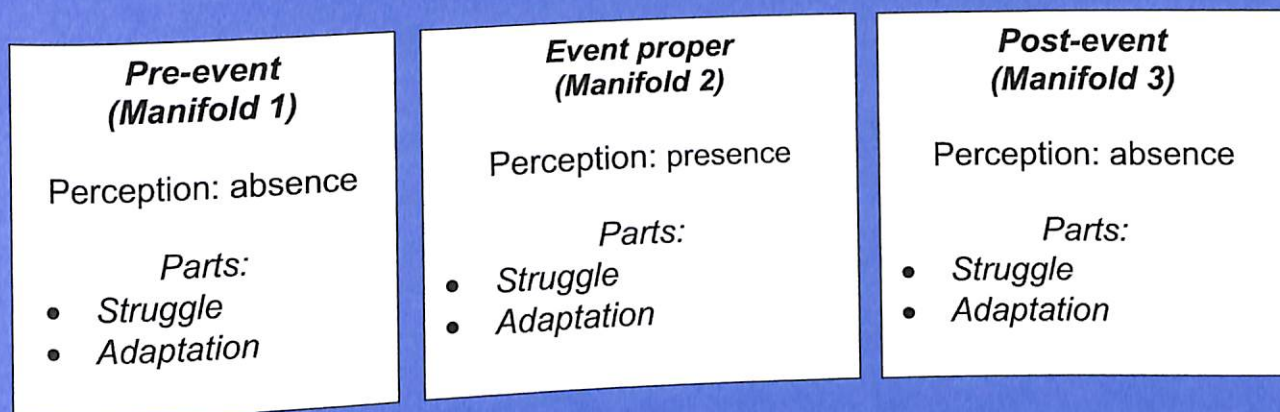
feelings. The photojournalist and cameraman have their equipment, which acts as physical barriers to what is in front of them. The radio broadcaster backs off and looks for another angle of the story that evokes less doom and gloom while the TV reporter uses humor. They also mentioned having better experiences in more typhoon coverages since typhoon Pepeng. It seems the coping mechanism they established for themselves bore fruit, specifically leading to a better way of working through stressful coverages.

The Lived Experience: Beltran's anatomy of a typhoon coverage

To further understand the typhoon's influence on the work of journalists, I laid out the phenomenon (Figure 1) through manifolds of time (event phases), perceptions (absence and presence), and its parts (themes).

Figure 1. Illustration of the lived experience in a typhoon coverage.

Typhoon coverage (Lived experience)



The phenomenon starts when a typhoon has been forecasted to hit a journalist's area of coverage. I call this the *pre-event (Manifold 1)*. The first manifold is when a participant has not yet fully perceived the role of being a journalist. He or

she undergoes a gradual phase of transformation during this time which results in the blurring of boundaries between private and work life. The journalist starts to undergo what I call the "duality of experience". It is related to the broad concept of "dualism" in philosophy which stipulated that there are two sets of heterogenous elements but still have a relationship with each other in an individual through phenomena (Howard, 2017). The duality happens when a journalist is about to experience an event such as a typhoon that is expected to arrive in a day or two. In my study, my participants implied and explicitly said this as a "struggle". Although the event is still technically absent during this time, a journalist starts to think of ways to prepare personally and for the work to begin once the typhoon or its effects are felt in their locality. On the personal side, they have developed some habits brought about by previous experiences. Some of them prepare their personal belongings or "survival" gear to bring to work, such as pens, notebooks, gadgets, and equipment, while some do not have a physical preparation but a mental conditioning through prayer. I see prayer as an interesting mechanism of my participants. The act of praying seems to provide a sense of security and safety against the impending danger ahead. According to Krause (2005), prayer serves as a source of hope from a higher being and expectancies of control. "When people believe that God knows the best way and the best time to answer a prayer, they are turning control of certain aspects of their lives over to Him" (Krause 2005). Even with previous experience, a journalist still knows that anything can happen during a typhoon coverage. He or she relies on an external power which is perceived as a powerful protector against anything that comes their way. It is an effort to surrender the personal aspects of the coverage to a higher being.

The experience then transitions to manifold 2 or the *event proper*. This begins when a journalist starts to experience the effects of the typhoon and ends when it has left the vicinity of the area of coverage. I have observed that this is when journalists' work becomes complicated. First, the culmination of all the preparation from *Manifold 1* is being used to its fullest during this time. This helps the journalist tackle the hardships and challenges that are associated to covering typhoons. With the presence of the typhoon, the journalists transition to fulfilling the real work as a gatherer of information, documenter of live events, and understander of the story amidst chaos and danger.

Second, struggle is still experienced here, although the urgency and motivation for work trumps the regard for personal safety as seen in their narratives. This is understandable since they have to deliver the story at the end of the news cycle which is the main point of their jobs. If they do not cover the story, they will either not be paid (freelancers) or their reputation in the company be tarnished just as the television reporter has experienced. Despite being focused on work, they are still personally affected. They get affected emotionally, physically, and up to a point, psychologically by their experiences from one coverage to another. This is seen in their struggle to hold off their emotions when families are involved and when they witness death first-hand. Though one would surmise that desensitization happens, it is only up to a certain extent. This is because there is a factor of community and empathy for the subjects whom they regard as "*kailyans*" or fellow residents in a general area. All participants have expressed their concern for strangers who in pain. This is much more apparent in the narratives from the radio broadcaster and cameraman whose own communities were affected by Typhoon Ompong. They also

have flashbacks of previous experiences which becomes a source of stress and distraction from work.

Once the typhoon has passed, the journalist goes through the *post-event phase*. Each participant lives through this phase differently but on the whole, their experiences are characterized by “adaptations”. There are more stories to be covered in the aftermath of the typhoon. However, the most significant activity during this time is the adoption of a coping mechanism from the stress and challenges of the coverage. For some of them, the duality being experienced tips toward the personal side to compensate for what the work has taken from them during the typhoon. The personal expense or toll from the coverage is being regained through certain “rituals” like that of having a casual meet-up or having simple conversations with their colleagues. Cobham (2019) pointed out the need to generally take a break from work which included debriefings on trauma, taking some time off, and even seeing a therapist. On the other hand, there are instances when the duality leans toward the work side as journalists choose to keep working. This might be brought about by two factors: human resource management or a force of habit. Ideally, there are periods of rest after the coverage and typically, employees would want to get some vacation and use their leave benefits to recover from a difficult work condition. However, based on my experience, newsrooms have only a very limited number of manpower or reporters to handle the daily reportage, let alone typhoon coverages. When I was with the local television station, we were only three or four in a day where each have to gather two to three stories per day. As a result, when the typhoon passes, the same pool of journalists continues the coverage without the opportunity to take a break. Also, the digitalization of news platforms and the utilization of social media have compounded the already taxing work of a journalist.

As mentioned by some of my participants, social media has made the coverage of a typhoon particularly challenging as they no longer have a single media platform. For example, previously, print reporters would only write for newspapers; radio only for radio; and television for television's sake. These days, journalists have to gather multimedia materials for their online readers or audiences. This is also a trend in newsroom around the world where digital media has changed the dynamics of journalism. In the study of Thomas (2013), it shows that there is perceived pressure from their supervisors as many of their readers or audiences are online. They also have to compete with other media outlets in terms of readership and engagement. The print reporter said that there is a compulsion to combat disingenuous or fake news sources online.

This trend of continuing coverage beyond the literal timeline of the news created a certain habit. As more typhoons come and get covered by the journalist, these practices became "normalized" to accommodate the demand to accomplish the work. I have observed that since the lived experience is said to be a temporal phenomenon, a journalist experiences another round of manifolds, perceptions, and parts when the next typhoon comes their way. There are almost the same experiences from Pepeng to Ompong such as struggles and adaptations. Nevertheless, some changes were noted in terms of the post-event where social media changed the experience and work of the journalist.

Chapter 6

EPILOGUE

Journalism is a tough profession. It is challenging because it calls for a journalist to go where ordinary citizens would avoid, especially when typhoons come their way. When people evacuate for safety, reporters leave the comfort of their homes to wait out the typhoon while anticipating the best and worst of nature's wrath. As winds howl and the rain pours without end, journalists get wet and cold to get the "juiciest" tidbits. Furthermore, their work does not end when the typhoon has left their area of coverage. For the non-journalist, this is tiring, unsafe, or even downright crazy, to be frank. With more than 20 typhoons in a year, the experience is essentially repeated for every typhoon that comes their way. A handful of these is devastating, such as Typhoon Pepeng in 2009 and Ompong in 2018, my study's focus.

These experiences from typhoons are more complex than one could imagine – behind the by-lines, cameras, and microphones. Against the stereotype of a journalist being a "superhuman" or individuals said to be resilient through time (McMahon 2019; McMahon & McLellan, 2006), my participants have shown vulnerabilities that are generally not known or even recognized by their superiors or the media industry in general. Their narratives reveal the personal struggle of a journalist to balance work and personal life. At the onset of the typhoon, a journalist needs to make sure that he or she feels confident to cover a dangerous situation by preparing physically with the gears and equipment for coverage. Mental preparation is also needed as there has to be a plan to be safe and out of harm's way. Spiritually, most pray to God to be assured of their safety in the midst of uncertainty. As the typhoon makes it to their area and the journalist needs to get out and battle

the elements, work gets more complicated. Journalists are bombarded not only the demands of coverage itself but also an "internal talk" of preserving personal safety.

On the other hand, the work demands one to be on-site to witness and document the story even in the harshest conditions. When the participants need to face people and emotions run high during their work, they try to avoid being affected by what is happening in front of them. They shift to coping mechanisms or "adaptations", which they have developed through years of typhoon coverages. These vary from devising a distraction to using equipment (i.e., camera) as physical and emotional barriers. To note, though, they go through these dual experiences simultaneously, which results in an internal struggle to continue working. The test for them is to balance the need to produce objective outputs while also acknowledging their own experiences and feelings during and after the coverage.

When the coverage ends, the typhoon no longer has a direct effect but still causes the journalist to struggle. Coping mechanisms or "adaptations" are developed or manifested to regain the "personal" aspect of their lives through "aftermath" activities with their colleagues. These include having chats or *kuwentuhan* that allow them to reminisce their experiences and may even involve some alcohol. Some of the participants even continue to work as a convenient distraction. This shows the demands of the journalism profession, especially with journalists based outside of Metro Manila, such as those based in Baguio City, where one cannot get a vacation from the rigors of work as there are limited staff and resources. However, people need to get some rest, too, as Morel (2020) quoted from psychiatrist Sarah Vinson, "Give yourself permission to be human."

Thus, the lived experience then is a story of struggle. In essence, the journalist seems to tread two roads at the same time. One road leads to perilous

work, while the other is personal comfort and safety. He or she then needs to navigate both roads throughout the coverage. As evidenced by my participants, it is a challenge that they choose to take on because this is what the profession asks of them at the end of the day – to deliver the news. In the whole duration of the coverage, the occurrence of a "duality" of experiences is prevalent which lead to struggle. In the three phases (manifolds) of a typhoon coverage, they encounter blurring lines between their personal and work lives. This "blurring" sets off a struggle of surviving the worst effects of the typhoon while making sure they get all the information needed to cover the story to its fruition. The occurrence of blurring is when either side (personal and work) transcends or overlaps the other because of an event's presence.

Therefore, typhoon coverages affect a journalist's work by adding personal aspects of their own lives into their work. One of these aspects is personal safety. They think and prepare for a safe coverage such as on how to be effective in the looming chaos that may be caused by the typhoon - from physical (preparing equipment and safety gear) to mental preparation (learnings from past typhoon experiences). It is a requirement for my journalist-participants to have a sense of safety on their work which would help them continue gathering the story until the end of the coverage. Another interesting aspect closely related to safety is a journalist's use of prayer. Praying seems to provide some sense of security and comfort for journalists as they prepare their minds for the challenging work ahead. It is a rite of "surrendering" anything that is beyond their control. Past experiences are also a personal aspect that plays into these coverages. When a journalist experiences a typhoon, it sets off a particular internal protocol with which he or she makes sure what has been learned from a previous experience is implemented.

In this context, I have seen how these journalists go through a balancing act of their safety and the profession's demands. It seems to be a constant struggle to think of two very different aspects of their lives at the same time. Although they get used to it with each typhoon, there could be long-term issues that arise from psychological and physical effects on the journalist. The Philippines' vulnerability to typhoons every year should serve as an impetus for news organizations to consider their field journalists' personal life, especially for those based in the provinces, such as the Baguio-based reporters and their teams. Nevertheless, it may still be imperative for a journalist to check their principles on the integrity of their practice. The challenge is whether a journalist can be invested in the community in a way that does not compromise objectivity. Being part of the community also adds a complexity that entangles personal relationships or acquaintances. However, I am not suggesting that what they are doing is inherently against any code of ethics. Some traditional schools of thought reiterated that inserting personal aspects into the profession is detrimental to a news story's integrity of being factual, unbiased, and fair. However, in a figuratively embedded journalist, there is no choice but to think of their circumstances and how they can take advantage of being a resident in their areas to enhance further or improve the newsgathering process.

It is in this light that news organizations need to consider the personal dimension of a journalist. This may go against the grain of management and business as a whole. Newspapers, broadcast stations, and online news organizations have a business side that keeps it going. Considering journalists' human side may entail additional resources for training, equipment, or safety apparatus, and even the workforce. Nevertheless, I believe news organizations need to review their policies on coverages, which affect the safety of those in the field.

My study brings to the fore many issues that news organizations need to address in the country. As expressed by all my participants, journalists need to have protection or even benefits that would make their work safer, more comfortable, and efficient. There is the need for a support system for everyone in any company, especially when it involves any danger. The participants have said it themselves --- they need support and are not just pawns in a company for the sake of news. Also, there must be government support in the enforcement of workplace safety, albeit it needs to be suited to the nature of a journalist's work. I do not support full regulation, but policies must be set in place for a safety work environment code or standard operating procedure, especially for those working on the field.

To give credit, some large news companies have instituted reforms such as disaster preparedness seminars, first aid training, protective equipment, and even debriefing meetings. However, these efforts pale when the journalist works in the province or regions where news organizations are cash-strapped and lack the human resources needed to function efficiently. All the more, in these days of economic uncertainty, both the community and nationwide media companies need to take care of the journalist, a human resource which cannot be replaced by any technology or even the well-regarded citizen journalist.

Freelancers also need safeguards from their own companies as the Committee to Protect Journalists (Smyth, et.al. 2012) suggests. An effort from the government to protect these freelance journalists would also be welcome. Undeniably, some journalists take this route over being regular employees because of better pay, and the possibility that their work may get international attention and publication.

As with any news about typhoons, there are many angles which can be explored beyond my study. Firstly, as a jump-off point for a Development Communication study, I would recommend the continuation of this research with the goal to further explore or consider policy reform and better journalist welfare in news organizations. Secondly, the sample size needs to be larger. A wider spectrum of journalists is ideal as to properly represent the whole of Baguio-based journalists and even the country's media community. Also, there needs to be a longer time frame of succeeding events for the phenomena to be understood in a holistic manner especially with typhoons which we do experience almost every month of every year. Lastly, as revealed in some of my interviews, another study could be pursued with the ethics of news gathering in mind especially when conducting oneself as a journalist in indigenous people's territories or contexts. It is desired that this be studied further as it provides guidance for doing other kinds of coverages where cultures and traditions have to be considered.

Conducting this study was, undoubtedly, a difficult endeavor. Beyond the challenge of academic research, I had to relive my own experiences during typhoon coverages which conjured memories of people's desperate and tear-jerking stories, unforgettable experiences, and even personal hardships. It was particularly, as I may put it, "heavy". Although, in hindsight, I was able to process my experiences with the interviews and analyses thereafter. My experience during typhoons was also a struggle to survive through the coverage despite the odds. Each typhoon made me question what I could endure to get a story. However, even when one's life is threatened, there is a goal that needs to be fulfilled at the end of every typhoon coverage – to defeat the personal struggle for a greater purpose of serving the Filipino people. Journalism in general, is truly a calling for those who would dare take

on typhoons. I would like to cite one of my favorite show's famous lines to describe a journalist's experience during perilous events in society, "...to boldly go where no man has gone before..."

I am Jermaine Beltran and these are our backstories.

Bibliography

- Aare, C. (2018). A Narratological Investigation of Eyewitness Reporting: How a journalistic mission affects narrative structures of the text in *Associação Brasileira de Pesquisadores em Jornalismo*.
DOI:10.25200/BJR.v14n3.2018.1125
- Agoot, L. (November 1, 2018). Daw-es: Igorots' cleansing ritual for dead, living. Philippine News Agency. Retrieved from <http://www.pna.gov.ph/articles/1052457>
- Alhojailan, M.I. (2012) Thematic Analysis: A Critical Review of its Process and Evaluation. *West East Journal of Social Sciences*, 1, pp. 39-47.
- Anderson, L. (2009). The Dangers of Disaster Reporting. *Columbia Journalism Review*. Retrieved from https://archives.cjr.org/behind_the_news/the_dangers_of_disaster_report.php
- Andrade, C. and Radhakrishnan, R. (2009). Prayer and healing: A medical and scientific perspective on randomized controlled trials. *Indian journal of psychiatry*, 51(4), 247–253. <https://doi.org/10.4103/0019-5545.58288>
- Arksey, A. (2018). Teachers' bereavement experiences after the sudden and violent death of a student: An exploration of lived experiences (Order No. 10933768). Available from ProQuest Dissertations & Theses Global. (2137611495). Retrieved from <https://search.proquest.com/docview/2137611495?accountid=47253>
- Beam, R. & Spratt, M. (2009). Managing Vulnerability: Job satisfaction, morale and journalists' reactions to violence and trauma. *Journalism Practice*, Vol 3 No. 4, pp. 421-438.

- Behnke, E. (1996). Edmund Husserl's Contribution to Phenomenology of the Body in Ideas II. In: Nenon T., Embree L. (eds). *Issues in Husserl's Ideas II. Contributions to Phenomenology (In Cooperation with the Center for Advanced Research in Phenomenology)*, vol 24. Online ISBN: 978-94-015-8628-3 Switzerland: Springer, Dordrecht. Retrieved from https://link.springer.com/chapter/10.1007/978-94-015-8628-3_8
- Bevan, S. (2010). The Business Case for Employee Health and Wellbeing: A report prepared for Investors in People. United Kingdom: The Work Foundation. Retrieved from <http://investorsinpeople.ph/wp-content/uploads/2013/08/The-Business-Case-for-Employee-Health-and-Wellbeing-Feb-2010.pdf>
- Bowling, A. J. (2015). *The lived experiences of African American spouses who have lived with veterans with PTSD: A phenomenological study* (Order No. 3682296). Available from ProQuest Central; ProQuest Dissertations & Theses Global. (1657373690). Retrieved from <https://search.proquest.com/docview/1657373690?accountid=47253>
- Buchanan, M. & Keats, P. (April 2011). Coping with traumatic stress in journalism: A critical ethnographic study in *International Journal of Psychology*. Vol. 46. Issue 2, pp. 127-135.
- Burke, S. M. & Sabiston, C. M. (2012). Fostering growth in the survivorship experience: Investigating breast cancer survivors' lived experiences scaling Mt. Kilimanjaro from a posttraumatic growth perspective. *The Qualitative Report*, 17(16), 1-19. Retrieved from <https://search.proquest.com/docview/1504066833?accountid=47253>

- Catajan, M. (November 2, 2018). Sagada elders perform 'cleansing' for road crashes. *Sunstar Baguio*. Retrieved from <https://www.sunstar.com.ph/article/1772190>
- Cherrie, C. (2006). *Traumatic Loss and Transformative Live Experiences: The Lived Experience of Green Cross Traumatologists Deployed to the New York City World Trade Center Disaster*. Published Dissertation. USA: ProQuest Information and Learning Company.
- Chibnall, J. T., Jeral, J. M., & Cerullo, M. A. (2001). *Experiments on distant intercessory prayer: God, science, and the lesson of Massah*. *Arch Intern Med*. 161:2529–36.
- Cobham, K. (May 29, 2019). *How journalists can take care of themselves while covering trauma*. Poynter Institute. Retrieved from <https://www.poynter.org/reporting-editing/2019/how-journalists-can-take-care-of-themselves-while-covering-trauma/>
- Connors, J. (n.d.). *A Systems Theory of Trauma*. Retrieved from https://www.academia.edu/214881/A_Systems_Theory_of_Trauma
- Crary, J. (1992). *Techniques of the observer. On vision and modernity in the 19th Century*. Cambridge, Massachusetts: MIT Press.
- Cresswell, J.W. (2015). *30 Essential Skills for the Qualitative Researcher*. Sage Publications.
- Dart Center for Journalism & Trauma. (n.d.). *Mission & History*. Retrieved from <https://dartcenter.org/about/mission-history>
- Dart Center for Journalism & Trauma. (n.d.) *Reporting Trauma & Journalism: A Guide for Journalists, Editors & Managers*. Compiled and edited by Mark

- Brayne. Retrieved from <https://dartcenter.org/content/trauma-journalism-handbook>.
- Dworznick, G. (2006). Journalism and Trauma: How reporters and photographers make sense of what they see. *Journalism Studies*, Vol. 7. Pp 534 – 553. Retrieved from <https://doi.org/10.1080/14616700600757977>
- Eason, D. (2008). The New Journalism and the image-world: two modes of organizing experience. In N. Sims (Ed.) *Literary journalism in the twentieth century*. Org. N. Sims. Evanston: Northwestern University Press, pp. 191-205.
- Englund, L. (2019). The Eye of the Disaster: Journalists' work and media coverage at traumatic events. Sweden: University of Gothenburg.
- Erichsen, J. E. & Paige, H. (1867). On Railway and Other Injuries of the Nervous System. USA: Henry C. Lea.
- Federal Bureau of Investigation. (n.d.). "Oklahoma City Bombing". Retrieved from <https://www.fbi.gov/history/famous-cases/oklahoma-city-bombing>
- Feinstein, A. & Owen, J. (2002). Journalists, war and posttraumatic stress disorder. In Y. Danieli (Ed.), *Sharing the front line and the back hills: International protectors and providers: Peacekeepers, humanitarian aid workers and the media in the midst of crisis*. New York, USA: Baywood Publishing Co, Inc. pp. 305-315.
- Feinstein, A. (2006) *Journalists under Fire: The Psychological Hazards of Covering War*. Baltimore, USA: The John Hopkins University Press.
- Feinstein, A. (2012). Mexican Journalists: An investigation of their emotional health. *Journal of Traumatic Stress*, Vol 25 No. 4, pp. 480-483.
- Feinstein, A. (2013) "Mexican journalists and journalists covering war: a comparison of psychological wellbeing", *Journal of Aggression, Conflict and Peace*

Research, Vol. 5 Issue: 2, pp.77-85. Retrieved from

<https://doi.org/10.1108/17596591311313672>

Feinstein, A, Audet, B., & Waknine, E. (2014). Witnessing images of extreme violence: a psychological study of journalists in the newsroom. *Journal of the Royal Society of Medicine Open*, Vol. 5, pp. 1-7.

Fox, K. (2008). Rethinking experience: What do we mean by this word "experience"? in *The Journal of Experiential Education*, 31(1), 36-54. Retrieved from <https://search.proquest.com/docview/274921314?accountid=47253>

Froneman, J. & Swanepoel, T. (2004). Embedded journalism- more than a conflictreporting issue in *Communicatio*, 30(2), 24-35, DOI: 10.1080/02500160408537994

Frank, R. (2003). "Folklore in a Hurry: The Community Experience Narrative in Newspaper Coveraged of the Loma Prieta Earthquake" in *Journal of American Folklore*, 116 460. pp. 159-175.

Freitas, C. & Benetti, M. (2017). "Alterity, Otherness and Journalism: from phenomenology to narration of modes of existence" in *Associação Brasileira de Pesquisa- dores em Jornalismo*. DOI: <http://dx.doi.org/10.25200/BJR.v13n2.2017.989>

Johnson, A. C. (2012). The lived experience of the adult african american female who has lived in multiple foster care placements (Order No. 3518439). Available from ProQuest Central; ProQuest Dissertations & Theses Global. (1033339330). Retrieved from <https://search.proquest.com/docview/1033339330?accountid=47253>

Gaille, M. "Patient's lived experience" in *Med Health Care and Philos* 22, 339-342 (2019) DOI:10.1007/s11019-019-09896-5

- Grunwald, E. (2007). Narrative Norms in Written News. *Nordicom Review*, Vol. 26 Issue 1. DOI: 10.1515/nor-2017-0247
- Hacking, I. (1996) "Memory sciences, memory politics", in *Tense Past: Cultural Essays in Trauma and Memory*, London, Routledge, pp. 67 - 88. Retrieved from http://ls-tlss.ucl.ac.uk/course-materials/ARCLG175_74756.pdf
- Harper, D. (2010). "Trauma". *Online Etymology Dictionary*. Retrieved from https://www.etymonline.com/word/trauma#etymonline_v_16912
- Horowitz, M., Wilner, N. & Alvarez, W. (1979). Impact of Event Scale: A measure of subjective stress. *Psychosomatic Medicine*, Vol. 41, pp. 209-218.
- Robinson, H. (2017). "Dualism", *The Stanford Encyclopedia of Philosophy (Fall 2017 Edition)*, Edward N. Zalta (ed.). Retrieved from: <https://plato.stanford.edu/archives/fall2017/entries/dualism/>
- Ihde, D. (1977). *Experimental phenomenology*. New York: G. P. Putnam.
- Illingworth, Nicola. (2006). Content, Context, Reflexivity and the Qualitative Research Encounter: Telling Stories in the Virtual Realm. *Sociological Research Online*, 11(1), 62-73. <https://doi.org/10.5153/sro.1216>
- Irvin, L. (2014) In Search of the Real: Communication Around, About, and Of Psychological Trauma and its Subjects. *Communication Graduate Theses & Dissertations*, p. 41.
- Janoff-Bulman, R. (1992). *Shattered Assumptions*. New York NY: The Free Press.
- Johnson, A. C. (2012). The lived experience of the adult African-American female who has lived in multiple foster care placements (Order No. 3518439). Available from ProQuest Central; ProQuest Dissertations & Theses Global. (1033339330). Retrieved from <https://search.proquest.com/docview/>

1033339330?accountid=47253

- Katz, A. (Feb. 23, 2017). "Philippines Drug War: Photographers on Most Powerful Images". *Time.com*. Retrieved from <http://time.com/philippines-rodrigo-duterte-drug-war-local-photographers/>
- Keen, E. (1975). Doing research phenomenologically. Unpublished manuscript, Bucknell University, Lewisburg, PA.
- Korab-Karpowicz, W.J. (2016). *The Presocratics in the Thought of Martin Heidegger*. New York, USA: Peter Lang.
- Krause, N. (2005) God-Mediated Control and Psychological Well-Being in Late Life. *Research on Aging*, 27(2), pp. 136–164.
<https://doi.org/10.1177/0164027504270475>
- Kulothungan, S. (1994). Journalistic narrative and the communication of racism: A comparative analysis of news stories from India and the United States in *Proquest Dissertations Publishing*. USA: East Texas State University.
- Leavy, P. (2017). *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-based and Community-based Participatory Research Approaches*. New York and London: The Guilford Press.
- Littlejohn, S. & Foss, K. 2009. *Encyclopedia of Communication Theory*. SAGE Publications, Inc.
- Long, C. (2013). *Sense from the senseless: Understanding how journalists make sense of everyday trauma* (Unpublished thesis). Royal Roads University.
- Loewenstein, A. (July 15, 2013). "We are all subjective: why journalists should declare who they vote for." *The Guardian*. Retrieved from <https://www.theguardian.com/commentisfree/2013/jul/15/journalists-should-declare-vote>

- Lu, A. (2013). An experimental test of the persuasive effect of source similarity in narrative and nonnarrative health blogs. *Journal of Medical Internet Research* 15(7).
- McMahon, C. (2001). Covering disaster: a pilot study into secondary trauma for print media journalists reporting on disaster. *Australian Journal of Emergency Management*, Vol 16, No. 2, pp. 52 – 56.
- McMahon, C. and McLellan, T. (2006). *Journalists Reporting for Duty: Resilience, Trauma, and Growth*, Dart Center for Journalism and Trauma.
- Meichenbaum (1994), quoted by Mariette van der Merwe, in Chapter 5: Salutogenic versus pathogenic approaches, in *Salutogenic versus pathogenic approaches in Vicarious traumatization in journalists*, p. 224. Retrieved from <http://academic.sun.ac.za/journalism/papers/vandermerwe.doc>
- Morel, R. (July 15, 2020). Reporting and Resilience: How Journalists Are Managing their Mental Health in *Nieman Reports*. Retrieved from <https://niemanreports.org/articles/reporting-and-resilience-how-journalists-are-managing-their-mental-health/>
- Naguimbing-Manlulu, M. (2019). *Kwentong Klime: A Narrative Analysis on Climate Change Stories in Philippine Print News Media (2013-2017)*. Unpublished thesis: University of the Philippines Open University.
- National Union of Journalists of the Philippines. (2018). *Philippine Journalist Safety Guide*. Quezon City: Internews
- Nellickappilly, Sreekumar (n.d.). Edmund Husserl's Phenomenology: The Principle of Intentionality and the Methods of Reduction in *Aspects of Western Philosophy*. India: National Programme of Technology Enhanced Learning, pp. 1-9.

- Newman, E., Simpson, R., & Handschuh, D. (2003). Trauma Exposure and Post-Traumatic Stress Disorder Among Photojournalists. *Visual Communication Quarterly*, Vol 10 No. 1, 4-13.
- Page, R. & Tomas B. (2011). New narrative stories and storytelling in the digital age (Frontiers of narrative). Lincoln: University of Nebraska Press.
- Parco, J., Levy, D., & Spears, S. (2014). Military Personnel in the Post-DADT Repeal Era: A Phenomenological Study in *Armed Forces and Society*. Sage Publications. DOI: 10.1177/0095327X14530112
- Pearson, J., Nelson, P., Titsworth, S., & Harter, L. (2006). Human Communication (2nd ed.). Boston, MA: McGraw Hill.
- Pellizzaro, K. (April 2019). Personal Narratives of Health by TV Anchors and Reporters. Arizona State University.
- Pieton, M. (2009). Media company policies concerning journalists who cover traumatic events. Unpublished thesis. Retrieved from https://etd.ohiolink.edu/!etd.send_file?accession=kent1260654915
- Porter, C. (April 18, 2015). "OKC Bombing | Baylee Almon". *Enid News & Eagle*. Retrieved from https://www.enidnews.com/okc-bombing-baylee-almon/image_b4abe676-e639-11e4-9f2e-ef05c044ffc1.html
- Ranna, P. (2017). What Is Posttraumatic Stress Disorder?. American Psychiatric Association. Retrieved from <https://www.psychiatry.org/patients-families/ptsd/what-is-ptsd>.
- Rehman, A. (December 12, 2015). More than a number: The story behind 144 stories. Dawn.com Retrieved from <https://www.dawn.com/news/1225919>

- Reissman, C. (1993). *Narrative Analysis: Qualitative research methods series 30*. Sage Publications, Inc., USA: California.
- Robinson, S. (2007). "Someone has to be in control here:"The news narrative and journalistic authority shift in the move from newspapers to cyberspace. Temple University Graduate School: Proquest Dissertation Publication.
- Sawicki, M. (n.d.). Edmund Husserl. *Internet Encyclopedia of Philosophy, ISSN 2161-0002*. Retrieved from <https://www.iep.utm.edu/husserl>
- Sloan, R. P. & Ramakrishnan, R. (2006). Science, medicine, and intercessory prayer. *Perspect Biology. Med.* 49:504–14
- Sokolowski, R. (2000). *Introduction to Phenomenology*. United Kingdom: Cambridge University Press.
- Seely, N. (2017). *Reporting on Trauma: The psychological effects of covering tragedy and violence*. Unpublished Dissertation. Retrieved from <https://cdr.lib.unc.edu/.../uuid:d4e1bdbf-b0a3-4d88-a9b2-c3cb61c132ea>
- Seidman, I. (1998). *Interviewing as Qualitative Research, 2nd Edition*. (New York: Teachers College Press).
- Simpson, R. and Boggs, J. (1999). *An Exploratory Study of Traumatic Stress among Newspaper Journalists. Journalism & Communication Monographs No 1*, pp. 1-25.
- Smyth, F., Lowenthal, T. & O'Brien, D. (2012) *CPJ: Journalist Security Guide*. New York: Committee to Protect Journalists.
- Steeves, P. (1994). *Phenomenology and the possibility of narrative in CLIO*. Vol. 24, No. 1. USA: Indiana University, Purdue University of Fort Wayne.
- Storolow, R. (2007). *Trauma and Human Existence: Autobiographical, Psychoanalytic, and Philosophical Reflections*. USA: The Analytic Press.

Swart, T. (2017). *Study into the Mental Resilience of Journalists*. Retrieved from <http://www.taraswart.com/wp-content/uploads/2017/05/Report-Study-into-the-mental-resilience-of-journalists-Dr-Tara-Swart.pdf>

Thomas, C. (2013). *The development of journalism in the face of social media A study on social media's impact on a journalist's role, method and relationship to the audience*. Sweden: University of Gothenburg Department of Applied Information Technology Gothenburg. Retrieved from <https://core.ac.uk/download/pdf/16668883.pdf>

UNESCO and Reporters without Borders (2015). *Safety Guide for Journalists: A handbook for reporters in high-risk environments*. Paris: Reporters Sans Frontieres.

University of Pretoria: Higher Education (n.d.). *Theoretical Overview of Trauma*. Retrieved from <https://repository.up.ac.za/bitstream/handle/2263/27855/03chapter3.pdf>

van der Kolk, B. and McFarlane, A. (1996). *The Black Hole of Trauma in Traumatic Stress: The Effects of Overwhelming Experience on Mind Body, and Society*. New York, USA: Guilford Publications, Inc.

von Bertalanffy, L. (1968). *General system theory: Foundations, development, applications*. New York, USA: George Braziller.

Weidmann, A., Fehm, L., & Fydrich, T. (2008). Covering the tsunami disaster: Subsequent post-traumatic and depressive symptoms and associated social factors. *Stress and Health*, Vol. 24, pp.129-135.

Williams, S. (2012). *Trauma in Journalism*. BBC Academy. Retrieved from <https://www.bbc.co.uk/academy/en/articles/art20130702112133406>