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JERRY D. DONATO

CONSTRUCTION OF ENTERTAINMENT NEWS AS A COLLABORATIVE AND NEGOTIATED COMMUNICATION AND DISCOURSE: AN AUTOETHNOGRAPHIC STUDY

Dissertation Adviser:

DR. ARMINDA V. SANTIAGO
Faculty of Information and Communication Studies

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Acceptance Page

This paper prepared by **JERRY D. DONATO** with the title: **CONSTRUCTION OF ENTERTAINMENT NEWS AS A COLLABORATIVE AND NEGOTIATED COMMUNICATION AND DISCOURSE: AN AUTOETHNOGRAPHIC STUDY** is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree, Doctor of Communication.

DR. ARMINDA V. SANTIAGO
Chair, Dissertation Committee (Date)

DR. GRACE JAVIER ALFONSO
Member, Dissertation Committee (Date)

DR. LOURDES M. PORTUS
Member, Dissertation Committee (Date)

ROBERTO B. FIGUEROA, JR., Ph.D.
Dean
Faculty of Information and Communication Studies

Day Month Year
(Date)

BIOGRAPHICAL SKETCH

Jerry Donato has been straddling between his interests in and passions for writing-editing and teaching for years. He also intends to pursue them in the years to come.

Describing himself as a lifelong learner, he earned his Master of Development Communication in 2016, with academic honors, *Chancellor's List*, and Diploma in Language and Literacy Education in 2011 from the University of the Philippines Open University, and Bachelor in Broadcast Communications, with academic honors, *magna cum laude,* in 1998 from the Polytechnic University of the Philippines. Donato is about to add the Doctor of Communication degree to his list of aspirations fulfilled.

He is a contributing writer of *Go Negosyo: Joey Concepcion's 50 Inspiring Stories of Women Entrepreneurs* and co-author of *Noel Ferrer: Sisikat Din Ako! Your Guide to Making Your Mark in Showbusiness.*

Donato was the president of UPOU Alumni Foundation, Inc. and is the co-project proponent of UPOU Faculty of Information and Communication Studies' (FICS) Masterclass.

His interests include cultural studies, discourse, development communication, media and information literacy, media studies, and postmodernism.

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As a lifelong learner, I'm always and forever thankful to God, the source of amazing things in life such as thirst for knowledge.

DEDICATION

First and foremost, I dedicate my dissertation to God. All glory to Him.

I also dedicate it to my parents, Susana Dedicatoria Donato and Aniceto Donato. My mom inspired and taught me how to write, while my dad ignited my interest in history and the life and times of national heroes such as Dr. Jose Rizal.

I dedicate my study to my grandparents, Lourdes and Gregorio Dedicatoria. My “Lola” (grandmother) Ding introduced me to Filipino classic films and songs, while my “Lolo” (grandfather) Greg showed the significance of reading news.

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LIST OF ABBREVIATIONS

Abbreviation	Definition
Corp.Comm.	CORPORATE COMMUNICATIONS
Gen Z	Generation Z
Gen X	Generation X
IG	INSTAGRAM
Info	INFORMATION
K-pop	Korean pop
Net	Internet
P-pop	Pinoy pop
PR	PUBLIC RELATIONS
press con	PRESS CONFERENCE
socmed	SOCIAL MEDIA
TV	TELEVISION

ABSTRACT

The qualitative study investigated how Entertainment news as a discourse and its meaning come into being. It also interrogated the roles of editorial and Public Relations and Corporate Communications personalities who take part in it, the communication systems and the power relations that enact and shape the construction of Entertainment news. Utilizing analytic autoethnography and thematic analysis, the 10 themes that emerged were “Source” of the “source” of Entertainment news; What and who lands on the Entertainment page; The avenues and sites for Entertainment news; What questions to ask and get to ask; Questions and answers as basis for Entertainment news; The culture of giving; The writer’s making sense of Entertainment event; Entertainment narratives: Events to personalities; Stories people are talking about and whose voice; and New way of gathering and writing Entertainment news. They also revealed different points of communication, collaboration, negotiation and tension in relation to the construction of Entertainment news.

Themes were based on the recollections and experiences of the researcher and the five other informants. In the interplay of their voices, the researcher’s perspective took the lead in understanding how Entertainment news emerges. Using Fairclough and Foucault’s conceptions of discourse and Berger and Luckmann’s The Social Construction of Reality as lenses, the study analyzed and discussed Entertainment news, from the text and discursive levels to the social practice level and encompassing surfaces of emergence and authorities of deliminations, and the habitualization, institutionalization

and legitimation of practices and policies. The qualitative study legitimizes the value of Entertainment news and that it is never a neutral site of communication and discourse.

Key words: Entertainment news, communication and discourse, social construction of reality, analytic autoethnography and qualitative study

CHAPTER I

INTRODUCTION

Background of the Study

"Appalled with dampened spirits" is how I vividly remember myself when a member of the "powers that be" called my attention about a submitted article on the participation of a network in a celebrated festival in a southern part of the country. The initial lead and the content of my feature article focused on the celebrities' activities were acceptable prior to the heart-to-heart talk. But the editorial personality wanted to focus on the admission of the male actor's effort to court a female star and thought it would sit well with readers. It was my first encounter with what we would then call a *"sinabon"* [had a dressing down or reprimanded] in writing. The figurative statement meant that I was given a quick refresher course, after covering Entertainment for almost a decade, on choosing an interesting topic and sharpening understanding about readers' interest. Thus, I was "washed" with soap as if I did not know any better.

As I accepted the criticism and read the semi-"butchered" original copy thoroughly, without defending myself, in the presence of other staff members at our glass and wood office in Manila, I felt small. My resilience was shaken, and my confidence was at its lowest ebb. I even questioned if I deserved to be a sub-editor at that moment after an emotional outburst from "the powers that be."

Since there was a deadline to beat, I kept mum, tried to calm myself and followed what the personality wanted. After all, the latter had a point and it was well taken. Then, I took the challenge to “overhaul” my article, with still some remnants of the initial submission, despite such a setback. No tears were shed, but I could feel that my wings were clipped somehow. My respect and gratitude for the editorial personality remain intact up to this day. Looking back on and taking all the truthful, yet hurtful words, the experience has left an indelible and lingering impression on me that writing an article or Entertainment news is never neutral. The *“sinampal ng katotohan”* or a slap-of-reality realization is true that writers or editors have an “internal” set of rules and considerations that shape their work.

Since then, I have begun to reflect and question my sense of agency and independence as a sub-editor and how Entertainment news is constructed. I realized that particular published article was a combination of the editorial personality’s voice and mine. The former took a dominant position in that sense since the lead is an important part of any story and where all its parts will revolve. Such an experience, which happened sometime in the first week of August, a decade ago, has become a basis for me to embark on this study.

For the past 20 years, I have been part of a newspaper’s Entertainment section that has churned out articles about the local creative industries. The latter encompass broadcast media arts, live and recorded music, commercial arts, film and even theater. These print narratives explain and explore the professional and personal lives of personalities, the triumphs and challenges of the industries, among other things. Within the lens of journalism, the feature articles are under the genre of soft news and described

as stories, similar to the ones produced and published by the Lifestyle section of a broadsheet. They are different from the straight news articles, such as political and business news, referred to as stories that report only the most essential information in a concise and impartial manner (Roberts, 2016). My participation as a sub-editor allows me to see how Entertainment events and personalities are being covered, written and published. Making a proposal on a study about Entertainment news was natural and inevitable.

When it was conceptualized, Entertainment news contained actress Dolly de Leon's plans after the award seasons (like her nominations for Golden Globes and BAFTA, Best Supporting Actress win at L.A. Film Critics Awards and non-inclusion at the Oscars), Christian Bautista's successful anniversary concert, Sparkle GMA Artist Talent actor Allen Ansay's new role in a primetime rom-com series and an HBO drama's latest season. Upon checking the line-up of stories published in various Entertainment sections of national newspapers that week, one could find out that some of these stories might or might not be found in some of them. If ever the same subjects appeared in all the Entertainment sections on the same day, the articles might be written differently. This contrast in story line-up and story presentation among articles published by different Entertainment sections also inspired me to investigate how Entertainment news, as a discourse and its meaning, emerges. In the study, I interrogate my own beliefs based on my memories and those of my colleagues, that shape my construction of Entertainment news.

Asked how Entertainment news is constructed, here is a quick look at my day as an Entertainment writer-sub-editor. My work starts from the time the section editor

decides what to cover, which is usually an upcoming TV (television) series for local (and regional, like Southeast Asian) viewers, a news and public affairs program, a local or foreign film, a recording, a theater and live performance, a commercial, a political endorsement of celebrities, and award shows, to name a few. Given the existing hierarchy and respect to it, I would accept the assignment right away, but there are instances in which I can decline it and pitch a story idea. Even if the section editor identifies who will cover the Entertainment event, the sub-editor and writers have the liberty to choose a topic that emanates from the invitation, sent by the agency or company's Corporate Communications or Public Relations team.

As a writer-sub-editor, I can interview the headliners and even the behind-the-scenes creatives. The unwritten rule, however, is that the event's lead or main stars should be the priority, especially if they are the recent talk of the town, for personal and professional issues. It is believed that readers, aside from keeping abreast of the latest developments in their favorite celebrities, want to know juicy tidbits about the latter's personal life, from relationships to investments. From there, the writer will prepare a series of questions to ask as a basis for the entertainment news he or she will later write and submit for publishing. Essentially, the article is mainly written based on the questions to be asked by the writer and the answers provided by the interviewee or subject. This is not always the case.

There are some circumstances, however, when the interviewee's management has something in mind on how the invited friends from the media should play the story up or play it down. It builds up tension between the story angle the writer will focus on and the story angle the subject's team wishes to be written about. If the writer subscribes to the

focus the publicist wants to privilege, it marginalizes the voice of the writer, who, like myself, prefers to explore an actor's craft, encompassing the whole gamut of preparing for the character and the project and the actual portraying of the role. It is also about the writer's personal preferences that shape the Entertainment news, which, however, may also come in the following forms:

A colleague once expressed that actors who highly regard themselves or appear *"mayabang,"* [arrogant] will never ever get written about in their page, except for a newsworthy story about a career feat that deserves to be told to the public. Another fellow writer, who had a *"tampuhan"* or mild rift with an important star, would never mention the latter's presence and name in events and projects the celebrity was part of. If it is inevitable to acknowledge the personality in the news, the colleague has to mention the name once with no further details about the celebrity. The subject has to be "buried" or put in the secondary parts of the text.

Aside from the writer's preference, political and power connections may also shape Entertainment articles. A TV personality poked fun at another celebrity, who comes from an influential family. Given the latter's connections, the former has made it to the list of stars not to be covered for the meantime or until further notice. Anyway, the given status is not forever. It can be lifted. In this situation, the stars' political involvement and alliance are also crucial to whether they will get interviewed or written about, especially if the elections are within reach so the article won't serve, in any way, their political agenda. Another instance, but away from the political scene, is when a subject seems to appear on the page consistently, he or she will take a breather for some time as people may look

at the coverage as a PR (Public Relations) campaign, in which any of the editorial workers might be privileging.

Given the ever-changing communication landscape these days, Entertainment stories can also be sourced from social media accounts of celebrities as the latter give updates on their followers. These platforms, along with new media applications, also connect editors and writers to their subjects. These also contribute to how Entertainment news is constructed.

There are conditions and considerations that shape what the editorial team and the readers believe to be Entertainment news. From what one could glean from it all, the section editor has the primary function of considering what events have the potential to become Entertainment news. The latter initially emerges from the editor's point of view and is further developed when the reporter-writer interviews celebrities as subjects. The stars and the latter's PR (Public Relations) and management teams, on the other hand, provide pieces of information that become bases for the reporter-writers to construct Entertainment news which will also go through the lens of the section editors. The editors, the reporter-writers, the celebrities and the latter's teams engage in the construction and meaning process of Entertainment news.

Such a construction of Entertainment news can also be seen from the lens of Social Construction of Reality or SCR. It is based on the "rituals" and processes that have been created and recreated by the key personalities from the creative companies and the newspapers' Entertainment section.

The “daily routines,” such as meetings and briefings among Public Relations and Corporate Communications department, the top management, and the celebrities about the story angle and content to highlight in the press release and the questions to be entertained in the press conference, shape the Entertainment news. They are bringing their individual and collective perspectives about what Entertainment news is to the fore.

The Entertainment section’s editor, its writers, and the newspaper’s top management also have their own “rituals” in which editorial and corporate practices and policies on what Entertainment events and personalities should land on the page are diffused and implemented also on a daily basis. They have become their guideposts in the construction of Entertainment news.

Their journalistic background and print media culture, say, thriving on objectivity, fairness, balance, creative-issue preference over personality and source-driven, come into play.

The social relationship between the newspaper, as the source of Entertainment news, and the creative company, as the former’s advertiser, also dictate, define and delimit the Entertainment narratives the two entities can create and construct. Their roles and identities in relation to Entertainment news are also constructed.

Thus, Entertainment news is a social construct by those who have accessed to the “rituals” and “routines” relevant to it.

Statement of the Problem

As I study and reflect on my experiences as a sub-editor and writer, I would like to investigate how Entertainment news as a discourse, a form of knowledge, and its meaning are formed and the power relations that enact it. The construction of Entertainment news involves the editorial team of a newspaper's Entertainment section, the celebrities and the latter's PR (Public Relations) and management teams that have their own systems of practices in organizing Entertainment news. Part of it is probing how the shift from traditional communication media to digital platforms also shapes Entertainment news.

The autoethnographical study has identified the following questions to be examined as it begins:

1. What entertainment news narratives are constructed by the editors, writers, celebrities, the latter's PR (Public Relations), Corporate Communications and management teams and myself as an Entertainment writer and sub-editor?

2. How are they formed by the editors, writers, celebrities, the latter's Public Relations, Corporate Communications and management teams and myself?

3. What editorial-corporate and Public Relations and Corporate Communications practices and policies (such as in information sourcing and writing) are privileged and marginalized in the construction of Entertainment news?

4. How are they being maintained and perpetuated by these Entertainment news producers and sources?

5. What are the traditional and new forms of communication the editors, writers, celebrities, the latter's Public Relations, Corporate Communications and management teams and myself use in the construction of Entertainment news?

6. How do these communication platforms shape Entertainment news?

Objectives of the study

The following are the objectives of the study:

1. To identify and describe the Entertainment news narratives being constructed by the editors, writers, celebrities, the latter's Public Relations, Corporate Communications and management teams and myself as an Entertainment writer and sub-editor;
2. To analyze the editorial and communications systems and processes involved in their formation and production;
3. To describe the editorial-corporate and Public Relations-Corporate Communications practices and policies such as in information sourcing and writing that are privileged and marginalized;

4. To explain how the editorial-corporate and Public Relations-Corporate Communications practices and policies are being maintained.
5. To identify and describe the traditional and new forms of communication the editors, writers, celebrities, the latter's Public Relations, Corporate Communications and management teams and myself use in constructing Entertainment news; and
6. To describe how these traditional and new forms of communication shape Entertainment news.

Statement of Purpose

The goal that drives the study is to investigate how entertainment news as a discourse emerges. It examines the professional and personal practices of the editors, writers, and the celebrities' management teams in the construction of Entertainment news and how they are being privileged and marginalized.

Positioned in the Critical Tradition of Communication, the study reveals "truths" about the power relations that interplay and interact and the tensions that build over when the editors, writers, the celebrities, and the latter's management teams construct Entertainment news.

Significance of the Study

The study contributes to the critical examination of how communication practices and platforms form a discourse, that is, Entertainment News; and the power relations

among editors, writers, celebrities, and Public Relations-Corporate Communications personnel that contribute to its emergence.

The study engages the following groups:

For the communication academe community to reflect on Entertainment news as a possible site of struggle, resistance, and power play due to clashing views on certain issues that concern the personalities and the creative industries and view soft news as a collaborative and negotiated product of people who have access to it.

For the students of communication and media studies to look beyond what Entertainment media texts and pieces of information bring to readers as a cultural product. They should further expand the idea of how soft news, such as Entertainment news, plays a role in the public's media and information literacy.

For the print and Entertainment news workers to reflect on the value of their set of skills, from gathering information, writing articles, editing and publishing Entertainment news, in mainstreaming a particular point of view. Along this line is for them to question and check their sense of objectivity and subjectivity in the process of constructing Entertainment news and see the sense of agency they have in their journalistic profession.

For the reading and online public to have an active mindset when they receive and consume media texts and information, although print sources have journalistic and corporate rules in place to follow.

For the future researchers to either explore a particular meaningful aspect or moment of Entertainment News production or expand the latter's constructed nature.

CHAPTER II

REVIEW of RELATED LITERATURE

To have a better understanding of my study on how Entertainment news is constructed, I spent ample time searching and reading related local and foreign literature. It started from the time the study was conceptualized and continued until after it was proposed. Most of it was done online given my six-day workload and work-from-home setup. Surveying the field on what has been done and said so far with regard to my study gave me an overall insight that it remains an “unexplored territory” as compared to the construction of straight news.

Reflecting on my experiences as an Entertainment sub-editor, however, makes me realize that some contexts that shape a straight news are also the same contexts that shape an Entertainment news. These include the sources of news, writers and editors’ voices and standpoints, the newspaper’s editorial policies and news values and criteria being privileged.

This chapter of the study frames the starting point for me as a researcher, and has further guided me to embark on the study and describe how Entertainment news emerges as a form of discourse.

Role of reporters and their sources in the construction of news

Huan (2018) reveals the ways two Chinese journalists gathered data for and wrote local, national and international news stories. Utilizing a progression analysis, which is defined by the author as “a computer-based, multilevel method for research on writing in the workplace,” Huan has provided insights about the newswriting process and the

construction of attribution, the naming of news sources, as the author followed how the journalists worked for a local press.

Reporting two different newsworthy events, the first journalist, after reading the pre-formulated reports and available materials, used her own words, from beginning to the end, without copying texts from a source for the first article. She had attributions in the text based on the interviews made. For the second article, without pre-formulated reports, the journalist used quotations from other news sources.

The second journalist, on the other hand, copied “a text into a document” from an online news database and “deleted a substantial part of (it).” The database gives daily updates on news happening “in China and elsewhere in foreign countries.” Then, the journalist also did copy “materials from other news stories provided” by the same news agency. From there, he began to write, then read and edited the text. The journalist wrote at the end “According to report by (the news agency)” where he got the news.

With that, Huan says that “journalists in the Chinese local press produce news in distinctive ways depending on the kind of news they report. The different ways in producing local and national/international news are relevant to the distinction in the manner attribution is constructed in news discourse.” The author further states that “broadly, journalists reporting local news have access to various news sources, whereas reporting national and international news must be mediated by national news agencies and/or national media,” the author adds.

Huan points out that reporting local news and national news required different processes. The journalist constructed local news based on his understanding of the pre-formulated reports, available materials and quotations from other sources. The other journalist wrote national and international news by using a text from an online news database generated by a news agency and other news stories provided by it.

Both journalists relied on secondary sources with attribution in the construction of news.

The writers' ideological standpoints in the news

Garlitos (2020) analyzes the eco-news articles' linguistic patterns published by Philippine local and national newspapers. His findings identify "different core ideas about destruction, allocation of blame, victimization, bias, risk and hazard, the government's role, and objectification," which were being promoted by the news reports.

These are based on what the author describes as the "ideological assumptions" or "ideological standpoints" of discourse producers such as writers whose "choice-making has been plagued with biases since they decide what to include and exclude in the news discourse," he says.

Garlitos also reflects on how these "ideological constructions have been fed into and produced from the consciousness of the news writers," in spite of adhering to the ideas of being neutral and objective. He suggests looking at "the editors' and news company's influence, personal influence, and the dominant ideology's influence."

The writers' choice of narrative style and language

Reyes et. al (2012) investigate how two Philippine newspapers treat five controversial issues, such as a massacre, hostage fiasco, acquittal of a personality, murder of car traders, and suicide of a public figure. They determine the narrative codes that news writers employ, their (story) treatment, and the implications of using narrative codes to highlight the issues.

The results reveal that the newspapers "have an inherent style in writing their news stories," say the authors. "However, the use of these codes revealed excesses in journalistic practices, veering away from objectivity, fairness, and balance."

The authors add that in gaining the reader's trust and confidence, the use of "figurative or colloquial expressions" and informal and sensationalized languages that distort the true accounts of events should be avoided, and it may compromise the journalists' objectivity.

The editor's and newspaper's ideology and motto

Through the research using Teun van Dijk's critical discourse analysis, Mardikantoro et al. (2020) determine the social cognition of news texts in newspapers. This refers to "how journalists do the news text production process." The analysis of text production, as the authors put it, will "find out the ideology of the journalist or print media."

With that, journalists will be seen if they “are bound/influenced by working ideologies, social ideologies, such as norms, customs, culture, etc., that reside in the society’s cognition.”

The results show the role of editors was crucial, social cognition-wise, in a newspaper report. The authors share that “each newspaper has its plot and way of producing corruption news, depending on the ideology and the motto of the newspaper.” They add that “news construction,” or what is commonly called “framing a news text,” is a privilege of each mass media. Thus, *Suara Merdeka, Republika, Kompas,* and *Jawa Pos* newspapers have some differences and similarities in constructing news.

The research provides one that the ideology of the editor, the journalist and the newspaper shapes the news. Print workers and their news organization have the privilege to frame a news story.

Passive agent deletion and use of evaluative language in privileging an ideology

The study of Tejada (2021) is about the leading Philippine broadsheets’ discursive nature in their news reportage, which also establishes that “purposive linguistic choices” could “lead to biases that shape ideology.”

The author describes the newspapers’ discursive nature as “non-conventional” for using “passive agent deletion in headlines and the strategic use of evaluative language to forward ideologies.”

The use of passive agent deletion in headlines, relegating the subject in the background and making it unclear, is ideologically motivated, according to Tejada. He considers the evaluative language as powerful as verbs in forwarding ideologies in the articles. It is usually defined as words and expressions that put across an appraisal or a judgment. The use of such descriptors in the news “is rather deliberate and is viewed as a successful instrument of the media to tell a story in a favorable manner without getting too much into detail,” says the author.

He also presents that news headlines and leads are ways to present the ideological positioning and the news article’s meaning. The articles’ bodies “can disguise journalistic viewpoints and portray themselves as reporting events from a neutral perspective,” he adds. It is also a part where the reader can be persuaded by journalists to believe in their ways of presenting the event.

The positions editors and writers take in writing news

Luza (2023) explores the spelling concerns and news writing techniques in tabloids. Data from coding analysis reveal that tabloids mostly follow the guidelines provided by the Commission on the Filipino Language, while journalist-participants use their school knowledge and “the reader’s knowledge” in selecting and spelling words. However, the editors have the final say on which style to implement.

The author shares, “The proper selection and use of words greatly affect not only the meaning of the message but also the word form recognition of the person directly receiving the words or statement.”

“The use of words in a statement is complicated as it has a significant effect not only on the message but also on the learning and knowledge of the person receiving the message,” he adds.

Although the study is about journalistic style book, it gives one a sneak peek at the dominant and marginalized positions of editors and writers, respectively, as well as the hold of a commission and the readers to legitimize editorial practices.

Dominant constructions of news leads

Astrero and Torres (2020) analyze the news leads, or also known as lead paragraphs, of selected Philippine newspapers. They say that this “genre of journalism” has the purpose of informing the readers and is employed with “specific disciplinary practices, procedures, and cultures understood in the community of news reporting and news reading.” So, journalists are bound by the rules when they develop their news leads.

According to the authors, their study “describes the news leads’ organizational structure and identifies the shared cultural context evoked by the news leads.”

It reveals that news leads fulfill the main purpose of conveying information with “direct, summary, or conventional lead” as the dominant construction of headlines, “characterized by brevity and directness, with adherence to the ideal length consisting of 35-word limit,” the authors say.

The study gives one a glimpse into how “the culture of specific genre, the genre of journalism” may shape written discourses such as news leads.

News values that represent the elite voice

Kisuke (2004) claims that news in contemporary times is associated with “what the elites do and say,” in which their deeds and misdeeds are considered newsworthy. Thus, the elites have become “the actors and sources of news.” “Even when they are not directly involved in news events, they are sought out by journalists to validate those events and to interpret the social reality to the readers as news sources,” adds the author.

Kisuke details this as name recognition, which privileges the rich and gives “news sources a certain leverage to determine the news agenda” as well as “influence the news content in ways that reinforce the views of the elite.”

News personalities such as reporters and editors “draw their interpretation from a small minority in the public, while other views are largely neglected.” Thus, the author says the newspaper has a narrow view of newsworthiness. Such narrowness leads to imbalances, selection of news sources- and news stories-wise.

Focusing on news sources selection in Kenya’s *Daily Nation’s* front-page stories, the data emerged from qualitative interviews, observations and content analysis establish the significant role of news values as criteria that guide journalists in selecting sources and news stories.

The results show that social values are reflected and embedded in the news. They are the journalists' preferences for male politicians over women and the elites over ordinary people as news sources. These are known as male dominance and elitism.

Kisuke (2004) shares that "a few male politicians' voices dominated news" which ranges from business, economic, legal, political and social. This was followed by those of male professionals, while the grassroots people and female voices are rare.

According to several reporters, grassroots sources are represented by the views of societal leaders who speak on behalf of the former's interests and views in the front-page stories. Their voices are heard in the following pages, such as letter, opinion and vox-pop.

As for the rarity of female voices in front-page news stories, the data connect it to cultural norms and socialization issues. Some editors have the tendency "to look at news with male lenses in setting the news agenda, which is something attributed more to the historical factors that have shaped the gender proportion in the staff than to an ideological factor," says the author. This is set against "a notable number of senior female editors in this newspaper, and a good number of female reporters."

The news values used by the newspaper also reflect the "journalistic conventions and ways of interpreting the social reality in the news" of Western news media. They are "recency, proximity, unusual events, human interest and conflict," although the Third World newspaper has created news values of its own. The import news values are "seen to be in large part responsible for the elitist source selection of the *Daily Nation* newspaper," says the author. This resonates with McNair's view regarding structured bias

that gives emphasis on “elitist news values and political elite status” in the selection of news sources (Kisuke, 2004).

The author reveals that the newspaper “does not satisfactorily adhere to the full requirements of its democratic role in terms of source selection,” in terms of representing varied views and voices that should include those of non-elites, women, minorities and ordinary people.

The study provides insights on what Kisuke says as the news values theory. It states that “news values are an important consideration in guiding the selection of news sources;” they are “interrelations of story selection and source selection and found the criteria of newsworthiness, complemented by gendered societal values, to be the key consideration;” news values are “many attributes of news that qualify a story for page one inclusion (that) bear similarities to those of the sources, such as resonance, human interest, impact, consequence, elite personality, controversy, proximity and so forth;” and “news has to be ‘driven by the issue and the person together’ to qualify for front-page treatment.”

News form and the imagined audience

Al-Habsi (2014) understands how the Al Jazeera-Qatar based broadcast news program is done with attention to its news program forms and the journalists’ practice. The research shows that the production of news is not just “an output of daily routine and standardized actions,” or the consequence or product of group practices, but “a creation

of journalists' deliberate practice, visualizations of specific news forms, and expectations of their audience's needs."

This is in relation to what the author describes how "the news form and the imagined audience" shape or play their roles in the production of the program and the structure of the news. The terminology, "news form," is based on the idea of "news agenda, stance, and style."

The author also investigates the perceptions of Al Jazeera journalists about their audience to get a grasp of "their daily practices and news presentations."

The following data, which have been edited for brevity, are the main findings revealed in Al-Habsi's study:

> According to the author, the journalists' understanding about the news form and their audience affect their practice, agenda, stance, and presentation of the news. Their "visualizations of their audience as attached to their culture" are bases when they select news topics and construct the main themes. The selection for and framing of the news should be relevant to the audience and guided by the program form requirements (Al-Habsi, 2014).

> The audience's specific views, characteristics and needs are considerations when the journalists present human interest news.

The study adds there are professional values that guide the crafting of news presentation. The first two on the list are the obligations of journalists in informing the audience and presenting in-depth, credible pictures of events “that are modified according to the political and cultural background of their audience.”

The third professional value is about the experience, knowledge and understanding of journalists about the news form as guides with regard to the news’ “focus on certain cultural and political principles above others.”

Choosing interviewees, which encompasses “guests’ roles, identities, and the expected reactions of the audience,” will fall under the professional value in which the journalists aim to cover “the topics from all sides” and provide “in-depth information about the news story.”

The criteria for Entertainment news

Derthick (2013) shares the five main criteria identified by Gorin and Dubied in determining stories that are considered entertainment news. They are solely focused on people, such as celebrities; the stars’ dual personas; the emphasis on the stars’ private lives and personal behavior; the display of stars’ attributes; and entertainment news is produced and reported according to specific media procedures. These criteria may also consider qualities of Entertainment news.

The first criterion is its focus on celebrities, described as “dynamic, evolving, narrative-centered icons” and the change that happens in them. It encompasses “the celebrity undergoing obvious physical evolution in relation to puberty, the “role model worthy” and “mature” transformation, emotional and mental changes-wise, and the “meltdown” when a celebrity takes on a new sexy image and persona.

The second criterion is that Entertainment news presents the stars’ “dual personas,” which represent “both the ordinary and the extraordinary, the glamour and the vulgarity.” It shows their lifestyle from “high-end fashion, sports cars, extravagant houses, among other things” and their being “real people” that have “real lives.” These things keep the public interested in stars.

In relation to it is the third criterion, which is “emphasizing the star’s private life and their personal behavior, which further enhances the duality of the star.”

According to Derthick, it is carried on through having “intrusive pictures taken with concealed, candid cameras, which reveal what is normally kept secret and push the envelope to the limits of propriety.”

Aside from capturing their glamorous life, their personal lives and choices as well as private moments are also exposed like “(publishing) photographs of them wearing no makeup,” and in casual dress and the display of “the star in their most vulnerable form,” and “more realistic and less ‘beautiful.’” This is in contrast to the picture-perfect image of celebrities shown in events such as “red carpet.”

Putting attributes or characteristics of stars on display is the fourth criterion in making Entertainment coverage. It is similar to the previous criteria about the personalities' "style and fashion sense, the lifestyle they lead, and luxurious or over-the-top behaviors that set them apart from normal people."

What makes it different, particularly from "the third criterion in the sense that this is where the actual objects and things the person owns are put on display rather than their behavior and life choices." The reports explore the designers or brands celebrities are wearing as well as financial details about going on a trip and staying in an expensive hotel suite.

The fifth criterion is that "entertainment news items are produced and reported 'according to specific media procedures… categorized as news because journalists write them according to a set of principles, the recording of facts and documentary evidence." To make the entertainment story a form of media text and information, it should be treated the way a news reportage is. As Derthick puts it, it provides "entertainment news legitimacy and credibility."

News as a product of selection of sources based on national interest, journalistic culture and editorial policy

Archetti (2011) inquires what shapes the news, particularly about the news coverage of eight elite newspapers in France, Italy, Pakistan and the US, and uses political communications, international communications and news sociology as theoretical approaches.

The author states that “Political communications argues that political actors have a major role in shaping news stories at the national level.” These politicians possess a “news-making edge,” help “journalists to fill the daily ‘news hole’ with a steady supply of economical, well-produced material” and tap media “as a channel to reach out to their electorate,” she adds.

International communications, according to Archetti, includes the existence of unidirectional and unbalanced news flows among countries, in which more media products from the US are coming to Asia.

The author adds that it tackles news becoming homogenized on the global level and the roles of communication technologies and news agency to it; and information is framed differently at the national level as news producers adapt it to local audiences’ tastes and interests.

News sociology, on the other hand, asserts that every media organization’s news product “is the unique output of patterns of social interactions among media professionals and between them and the rest of society.” With in-depth content analysis as a method, the author finds out that “what shapes the news is neither the influence of political actors, nor international macro-processes, nor social interactions among media professionals only. Each theory alone is unable to explain what shapes media coverage beyond its narrow concern, respectively, with what happens either at the international, national or media-organizational level. What is needed, instead, is a deeper understanding of the

way news is constructed, which can be achieved by analyzing the newsworthy sources within the news and the factors that shape their selection."

This is due to each "exclusive focus on single levels" such as political communications deals with the national level, international communication is on macro approaches, while news sociology concerns "with micro-interactions," as the author puts it. However, what she says is "News is really different in each media organization but this is not due to the social interactions among media professionals only. It is the result of media professionals' progressive selection of sources influenced by a combination of national interest, journalistic culture and editorial policy."

Diverse perspectives on the social construction of news

Paul and Berkowitz (2022) present diverse thoughts on how the news is constructed. It is a set of perspectives that veers away from viewing news "as a fully formed and stable thing" to as "an inherently dynamic entity, shaped in a social environment." The authors say that the journalists' educational and personal backgrounds, their workplace arrangements in the news organizations, "interactions with the larger society over a period of time" (Paul and Berkowitz, 2022), and occupational beliefs construct and shape what news is.

Paul and Berkowitz discuss what Altheide, Altschull, Fishman, Roshco, Schudson and Tuchman say about the social construction of news. According to the authors, Altheide (1976) shares advanced four factors that affected news perspective: "media

executives' and journalists' perception of audience preference of news, technological limitations of news gathering, scheduling of news programs and organizational constraints arising from a news staff's differing skills, personalities, attitudes, and levels of professionalism" as factors that affect news perspectives. These "limit reporters to a narrow range of angles on a news story" (Altheide cited in Paul and Berkowitz, 2022).

In addition, the "news routines" concept is forwarded by Tuchman (1978), who said that "news workers possess more power than anyone in the news organization" in the creating, imposition as well as the reproduction of social meanings. This is known as the construction of social reality.

Paul and Berkowitz continue by saying that Schudson (1981) emphasizes "that news was an outcome of work 'accomplished in a social environment'" and views news organizations as "bureaucratic organizations" and news as "the outcome of a routine, bureaucratic process." Paul and Berkowitz have identified the "common condition in all four patterns," and that is, "an organization must keep its news content within the boundaries of acceptability to its financiers."

Todd Gitlin (1980) says that "the interpretation, selection, presentation, emphasis, and exclusion of news stories" are set in "the context of the class society, which maintains stability through both coercion and consent."

Fishman (1980) identifies the following as crucial factors in explaining how news content is made: "The social location of reporters, their beats, and their standard

operating procedures for detecting newsworthy occurrences, assigning meaning and validity to them, and transcribing them into news stories."

In relation to these factors are the "institutional pressures that shape individual behavior," in news making, as Roshco (1975) presents. The author shares "that news is the end product of a social process that results in selective publication of information." Roscho shows "the relationships that the press maintains with other institutions define news and how news is shaped by dominant values of a society."

These pressures and relationships are also discussed by Altschull (1997), who says official, commercial, interest, and informal patterns as fundamental and overlapping patterns of relationships that exist between news financiers and news content.

According to the author, news content is determined by governmental rules, regulations, and decrees that determine news content in the official pattern, while it is a reflection of advertisers and their commercial allies' views in the commercial pattern. Altschull adds that these allies "are usually found among the owners and publishers."

As for the interest pattern, Altschull says that news "echoes the concerns of the financiers, which could be a political party, a trade union, a religious body, or any other body pursuing specific ends," while media content reflects (mirrors) "the goals of relatives, friends, acquaintances, or lobbying groups who supply money directly or who exercise their influence to ensure that the desired reports are circulated," in the informal patterns.

Synthesis of the Literature Review

The reviewed literature reveals that most authors focus on the construction of news and identify the different contexts that shape it.

This kind of news is a reportage about what Patterson (2000) considers as hard news. It is concerned with breaking events about "top leaders, major issues, or significant disruptions in the routines of daily life, such as an earthquake or airline disaster," says the author. Such news is not the one described as soft news, which refers to Lifestyle and Entertainment articles and stories.

Only Derthick (2013), who discussed the five main criteria identified by Gorin and Dubied, took on explaining the construction of Entertainment news.

This supports my research intention and goal to have embarked on such an endeavor or project that theorizes how Entertainment news is constructed within the fields of journalism and mass media and within the cultural phenomenon of news making.

So far, the studies have identified and proposed that reporters, their sources, the editors, newspaper's ideology and motto, news values leaning towards the elite, the news form as well as the imagined audience are conditions and contexts that shape the news. National interest, journalistic culture and editorial policy also come into play.

Specifically, journalists' educational and personal backgrounds, their workplace arrangements in the news organizations, the latter's interactions with the society and

occupational beliefs are also constructors of news. They are news routines or daily activities that reveal “media executives’ and journalists’ perception of audience preference of news, technological limitations of news gathering, scheduling of news programs and organizational constraints arising from a news staff’s differing skills, personalities, attitudes, and levels of professionalism” as also factors. Authors explore the construction of news discourse by adding that “the relationships that the press maintains with other institutions define news and how news is shaped by dominant values of a society.”

When news is seen as a business enterprise and a commodity, the idea about “official, commercial, interest, and informal patterns as fundamental and overlapping patterns of relationships that exist between news financiers and news content,” is vital.

Then, my study has investigated if the previously mentioned conditions and contexts for straight news are also applied to Entertainment news and if the criteria identified by Derthick can be further expanded. The news values criteria revolve around people, also known as stars; their dual personas; private lives and personal behavior; display of stars’ attributes; and that entertainment news is produced and reported according to specific media procedures.

Given the fact that I work in an Entertainment section within the bounds and realities of a democratic and capitalist society, my study also explores the uniqueness of the construction of Entertainment news and examines how communication practices and platforms form such a discourse.

CHAPTER III

FRAMEWORK OF THE STUDY

The study utilizes autoethnography and its theoretical and methodological perspectives. Through autoethnography, I have learned that I wear several hats, namely, of a researcher, participant-observer, storyteller and theorizer in investigating how Entertainment news is constructed as a cultural experience or phenomenon. It serves as my orienting perspective on what questions to ask, how to collect data and interpret the results. Autoethnography is the basis of how the study is designed.

This chapter of the study allows me to explain how I use autoethnography, along with the critical theory as a lens, to identify and describe the Entertainment news that editors, writers, celebrities, the latter's Public Relations, Corporate Communications and management teams and myself construct. It also allows one to identify, analyze and describe the practices, policies and traditional and new means of communication that shape it.

Autoethnography as the preferred research inquiry

My study investigates how Entertainment news as a discourse emerges, in which I am part of the cultural phenomenon responsible for its production. The research primarily relies on my lived experiences encompassing memories and reflections. This is why autoethnography is the chosen research approach.

The various following thoughts on autoethnography have guided me in embarking on my study:

As compared to other forms of research inquiries, autoethnography is highly personal as it celebrates the researcher's perspective, standpoint, and subjectivity. According to Railsback (2022), autoethnography is an inquiry about culture through a person's lens, while Poulos (2021) says it concerns "knowing human social life from knowing from within of a human being." So, the researcher is not detached from the cultural phenomenon being studied, but is living in it. He or she is also attuned to his or her emotions and feelings. That's why Warren (2009) looks at it as an examination of "the lived experiences of the self in order to question and open up one's experiences to communicative analysis."

Poulos, on the other hand, adds that autoethnography helps the researcher to "draw on, analyze or interpret" his own lived experience and connect insights to such ideas as "self-identity, cultural rules and resources, communication practices, traditions, premises, symbols, rules, shared meanings, emotions, values, and larger social, cultural, and political issues," the author continues. Autoethnography honors the privileged position of the researcher since he or she can provide contextual knowledge and thick descriptions.

Even if the researcher looks inside himself or herself, his or her experiences and recollections describe the cultural phenomenon that happens within the community. This is true since autoethnography is an offshoot of ethnography. Creswell (2007) says it also focuses on an entire cultural group, while Ellis et al. (2011) add that it studies common values and beliefs, the relational practices of a culture and shared experiences with the aim to help insiders and outsiders make a better sense of the culture.

Autoethnography adheres to the idea that something personal is also political and communal.

Theoretical lenses within autoethnography that guide the researcher

According to Poulos (2021), autoethnographers can trace their roots back to what he describes as “philosophical and epistemological orientations in human social theory,” such as “existentialism, phenomenology, narrative theory and social constructionism.” So, autoethnography is a rich source of theoretical lens that I can use in explaining how Entertainment news emerges and the power relations that are at play.

The perspectives of existentialism and phenomenology will guide me to ask what Entertainment news is — how similar or different it is as compared to straight news — and the experiences that come with it (from covering Entertainment events and interviewing personalities to deciding which information to be included and excluded, and finalizing the article). Since the cultural phenomenon will be captured through stories made by myself and my colleagues, the narrative theory helps me explore the life within the print media environment, particularly the construction of Entertainment news. It is a way for writers, editors as well as Public Relations and Corporate Communications practitioners explain their circumstances and experiences.

Aside from that, the study also uses the lens of social constructionism as entertainment news is being created, recreated, produced and reproduced by the people that constitute such a life world. The life world and experiences as told from my point of view and my colleagues’ are shaped not only by the interpretations and understanding of ourselves, but also by the people we deal with, the society we live in, and the culture and ideologies we identify with. With the marginalization and privileging of thoughts embedded

in the experiences, autoethnography allows me to question them as the status quo, which resonates with critical theory. Autoethnography as a form of critique emancipates myself from social and institutional structures and discourses.

Critical Theory as the main lens

Since the study is about how Entertainment news as a discourse emerges, I use critical theory as the main theoretical lens.

The term “discourse” is defined in different ways by scholars and their students. On Michel Foucault’s view of discourse, Barker (2012) says, “For Foucault… discourse ‘unites’ both language and practice. The idea refers to the production of knowledge through language and practice which gives bounded meanings to material objects and social practices.”

Maesthrie et al. (2000), on the other hand, share Norman Fairclough’s more linguistic definition of discourse, which encompasses text, discursive practice (which involves text production and interpretation) and social practice (the wider social and political relations).

In my study, however, “discourse” is viewed as a text, in which knowledge is embedded, and constructed through well-defined systems of production. The use of critical theory provides insights on how the investigation of Entertainment news may be look at, as suggested by Fairclough.

The textual level deals with how sentence structure, choice of words, the use of passive and active voice, and sources of information privilege ideas and personalities.

The discursive level reveals names of sources, the use of direct and indirect quotes, the use of summary leads and figures and statistics as strategies that give prominence to certain ideas. The social practice touches on issues and circumstances (such as the newspaper's social and political positions and its relationships to institutions like the government) that may shape the discursive practice.

All this complements Foucault's take on discourse, which concerns the use of language to produce knowledge and give meaning to objects it describes. It also suggests questioning the status quo and the power relations involved. It entails studying and analyzing the systems that help form such knowledge or the discursive formation, which is "a pattern of discursive events that refer to, or bring into being, a common object across a number of sites (Barker)."

Then, the critical theory describes the hegemonic practices and ideas dispatched in the construction of Entertainment news and "brings into view" the dominant and marginalized voices in the Entertainment editorial section.

The Social Construction of Reality as a supporting lens

The construction of Entertainment news can also be viewed through the lens of the Social Construction of Reality or SCR, by Berger and Luckmann (1966). In their book, the authors discuss and introduce such concepts as habitualization, institutionalization, and legitimation.

Berger and Luckmann share that “all human activity is subject to habitualization,” adding that “any action that is repeated frequently becomes cast into a pattern, which can then be reproduced,” while institutionalization takes place “whenever there is a reciprocal typification of habitualized actions by types of actors.”

From there, institutions come into being with their own “historicity” and “control,” along with other ideas like the use of language and socialization as well as legitimation.

As other authors would put it, Berger and Luckmann emphasize that human beings create and construct their own social world as well as their perceptions and understanding about it.

Within the world of Entertainment journalism and writing, editors, writers and the newspaper’s top management as well as the Public Relations and Corporate Communications people and the latter’s bosses, in the persons of creative company executives, come together to construct what Entertainment news is for the reading public’s consumption.

Habitualization is shown in their everyday activities and rituals relevant to their functions and roles in the construction of Entertainment news.

As a collective source of Entertainment events and news to editors and writers, the program think tank and the Public Relations and Corporate Communications team engage in meetings and briefings on how they intend to promote, say, a latest show with a new roster of stars. The former presents ideas, while the latter accepts them. They

make sure that the ideas are being carried out in the writing of the press release, the questions to be highlighted during the press conference, and the story angles to be seen in the articles. Then, the Public Relations people send invitations to broadsheet and tabloid editors and writers.

From the editorial team side, as the channel of Entertainment events and news, the editor assigns the writer what or who to cover. If the latter gets an invitation, the writer needs to seek the editor's approval. They also discuss the possible story angle, the editorial considerations, Entertainment news values, corporate policies and unwritten rules.

The writer then attends the press conference, gathers information, and composes the Entertainment article, with ethical values such as objectivity and fairness in mind. The Entertainment news, at this point in the construction and production process, is still under the editor's final editing and approval.

Each key player in the editorial team and the Corporate Communications team does specific tasks routinely that have become habits and crucial norms of the professional work system. As one takes part in the construction of Entertainment news, the personality is also bringing in the company's values, culture, and beliefs.

Since these people behind the construction of Entertainment news perform their work in a rhythmic pattern and creates and re-creates it over time, they consensually institutionalize practices that have been considered the best. These can be passed on

and transmitted to the next generation of Public Relations and Corporate Communications practitioners and future editor-writers.

These actions, explained and internalized through corporate and organizational socialization with the help of language, are legitimized and make the creative industry, such as a TV network or an artist's management agency, and the newspaper as institutions with their own history and work processes as a form of control.

So, the people behind the newspaper's editorial-corporate team and the creative company's Public Relations and Corporate Communications-top management team construct a "human product," a phrase used by Berger and Luckmann (1966), called the Entertainment news.

It is a social construct, born out of collective agreement.

Autoethnography as a method of writing memories, reflections and epiphanies

Autoethnography, the research inquiry, is also the method being used to investigate how Entertainment news is formed.

Ellis et al. describe it as "an approach to research and writing" with the intention of describing and analyzing in a systematically way "personal experience (*auto*) in order to understand cultural experience (*ethno*)." Lucero (2018) adds that it uses "the tenets of

autobiography and ethnography," in which "autoethnographers use hindsight to retrospectively and selectively write about past experiences."

Inquiring about the research problem entails writing narratives that capture personal and professional experiences, which are products of social interactions and constructions made within the cultural group. Thus, autoethnographies are viewed as "highly personalized accounts that draw upon the experience of the author-researcher for the purposes of extending sociological understanding," explains Vasconcelos (2012).

Doing autoethnography entails me recalling memories about my participation in the construction of Entertainment news and those of my colleagues in a story form, through a diary. Data include experiences on setting interviews with the subjects and interviewing them, transcribing, writing the rough draft, and editing the final manuscript. Described as autobiographical and based on generated accounts by myself, the narratives are thick and contextualized descriptions of a cultural, editorial group experience.

Poulos, who also references Adams et al., says that the qualitative research method uses "a researcher's personal experience to describe and critique cultural beliefs, practices, and experiences; acknowledges and values a researcher's relationships with others; uses deep and careful self-reflection — typically referred to as 'reflexivity' — to name and interrogate the intersections between self and society, the particular and the general, the personal and the political." Thus, writing reflections is part of the method. Themes, insights and epiphanies emerge from it.

Poulos adds autoethnography “shows people in the process of figuring out what to do, how to live, and the meaning of their struggles; balances intellectual and methodological rigor, emotion, and creativity; and strives for social justice and to make life better.” The author also shares that the research method involves writing field notes and reflecting on them. Through writing, the researcher comes to understand the subject since “writing is a process of discovery.”

“You’re trying to see who you are in the scene as much as who the others are in the scene,” he says and describes that autoethnography involves a recursive loop of participating, observing as well as reflection and introspection.

The different thoughts on autoethnography have provided me understanding about my roles and identities in my study — from being a researcher to participant-observer of what is being researched, to becoming a writer, storyteller-narrator and theorizer of the cultural experience or phenomenon. Essentially, these personas all rolled into one, which appear at certain specific and overlapping moments, have helped me capture the construction of Entertainment news and how it is formed.

An analytic autoethnographic approach

My autoethnography, however, involves recording my experiences and thoughts by keeping a diary. It also involves experiences of my colleagues who also play a part in the construction of Entertainment news. This is similar to analytic autoethnography. According to Anderson (2006), it has the following five key features: a complete member researcher

status; analytic reflexivity; narrative visibility of researcher's in the text; dialogue with informants beyond the self; and commitment to theoretical analysis.

As an entertainment writer and sub-editor, I'm fully immersed in the construction of Entertainment news six times a week. I interact with fellow editors and writers as well as celebrities and the Public Relations and Corporate Communications teams that represent them. In that sense, I take the participant and observer roles. I'm very familiar with the journalistic processes — from interviewing personalities, writing about them, editing stories, and closing the Entertainment pages. I'm also privy to the corporate and editorial practices that guide us in our editorial work. Given my circumstance, I'm aware of my involvement with the cultural phenomenon being investigated and the value of self-introspection in understanding myself in relation to others and the data.

Since my experiences and recollections form the primary data, my voice takes the dominant position in the autoethnography. Anderson shares, "Analytic autoethnography is grounded in self-experience but reaches beyond it as well. David Karp, for instance, writes that while each line of analysis in *Speaking of Sadness* was initially guided by personal introspections, it was 'always disciplined by the data collected' in in-depth interviews." That's why my thoughts and experiences are interspersed with those of the informants who are privy to how Entertainment news is constructed.

Through that, the end-goal of my autoethnography — to analyze a communicative and cultural phenomenon — can be done, as Anderson says, "(it is) not simply to document personal experience, to provide an 'insider's perspective,' or to evoke emotional resonance with the reader. Rather, the defining characteristic of analytic social

science is to use empirical data to gain insight into some broader set of social phenomena than those provided by the data themselves."

Definition of Terms

After discussing and explaining autoethnography as a research inquiry and method, I find it fitting to describe and "delimit" how the following key terms have been used in the study for the readers and future researchers.

Since people may have different conceptions and understandings about terminologies, this section provides contextual meanings so that when the readers make an appreciation of the study, they are on the same page with the researcher.

It also gives them a sense of familiarity as the readers navigate the entire study with the hope that the meaning-making process will be clear and smooth sailing.

This part of the study can be likened to a scaffold or support for readers' comprehension. The terms below are defined using the researcher's personal and professional lens.

The word "**construction**" refers to the entire process of creating Entertainment news or Entertainment news making, from gathering information (through receiving and responding to invitations to cover involving the Public Relations and Corporate Communication people, the Entertainment editor and writers), interviewing and attending events, interpreting data and writing them into articles, editing the manuscripts, and publishing them on a page.

It also encompasses the decision-making process made and participated in by the top management from the creative company's Public Relations department and the newspaper. Construction also includes their preferred story angle and focus, interests, as well as considerations.

Entertainment news, on the other hand, is a collection of articles about personalities from the creative industries, their lives as a professional and a public figure; and new content from TV and radio programs as well as live recordings and theater presentations. It also includes timely issues. Entertainment news or narrative can be classified as “events” and “personalities.”

The term **“communication”** refers to a systematic way of exchanging ideas through a series of day-to-day activities in relation to news. Examples are the top-down communication that involves the creative company’s top management (program heads and executives) and Public Relations and Corporate Communications people, the newspaper’s top-management and the editorial team, the Entertainment section editor and the writers, the Public Relations and Corporate Communication team, the editor and writer; the bottom-up communication between the writers and the editor; and the top-down, one-to-many (social media) communication with the stars and the writers.

Collaborative describes how the writers, section editors, and sources of information (such as the Public Relations and Corporate Communications’ personnel and celebrities) and the latter’s management teams play their roles and share their expertise in the production of Entertainment news.

Negotiated, meanwhile, refers to how the editors, writers, celebrities, and the people behind the latter’s careers shape the narrative, the story angle, and the meaning of Entertainment news. It also means the approach the personalities use to privilege their interests and intentions, such as collecting questions and doing briefings before the press conference, the implementation of no-personal-and-controversy inquiries, the creative-work-preference-over-personality reminder, the practice of and dealing with the culture of gift-giving, and the implementation of editor and management’s considerations.

Discourse is the news, stories, and narratives that get published by the newspaper's Entertainment section. It also refers to the status quo belief systems, personal and editorial, that pervade the process of Entertainment news production.

Autoethnographic study pertains to a kind of qualitative research in which the researcher analyzes his or her personal experiences in understanding a cultural or social experience or phenomenon that happens in a social world, wherein he or she is a part of. In such a study, the researcher wears the hats of a researcher, participant-observer, storyteller, and theorizer.

CHAPTER IV

METHODOLOGY

In fulfilling the goal to depict how Entertainment news as a discourse emerges or comes about, I had to figure out first what research design would be deemed fit to answer the research questions concerning my study and the latter's purposes. Since my study was into understanding the meaning and lived experiences of those people, including myself, involve in the construction of Entertainment news, the qualitative research design was "the" choice. Journal writing, which captured daily activities and referenced edited, written articles and published articles and social media messages, and in-depth interviews with informants, were the methods utilized to gather data or thick descriptions of the cultural phenomenon. Data provided by these methods, on the other hand, were analyzed thematically. From there, themes emerged and were told as vignettes to portray how Entertainment news is constructed from the perspectives of myself and my colleagues in the interrelated and interconnected fields of Entertainment journalism, corporate communications and public relations.

This chapter details a set of clear steps in relation to data gathering, data analysis, and ethical considerations in dealing with the informants and handling the data they and I provided.

Part of it also is a description about the roles taken by the researcher and the informants, the setting of the study and its scope and delimitations.

Research Design

This study uses qualitative research design, which helped the researcher collect and analyze data to understand how Entertainment news is being constructed. This approach to sociological and communication research was propelled by Norman Denzin

and he describes the qualitative approach as “how is meaning constructed and lived in the lives of ordinary people and how may we, as interpretive scholars, ground our understandings in the spoken prose of the people we study” (Denzin as quoted by Todd, 2023). Qualitative research uses text as empirical material (instead of numbers), starts from the notion of the social construction of realities under study, and is interested in the perspectives of participants, in everyday practices and everyday knowledge referring to the issue under study (Flick, 2018). The researcher finds this design fit for the purposes and objectives of this study.

Research Methods

The researcher used the diary journal and in-depth interviews with key informants, which served as sources of primary data. Each method is described as follows:

1. A journal of daily activities, experiences, recollections and reflections

The diary journal is seen as the technique to collect and record daily observations, memories and reflections that concern my work experiences as a sub-editor and writer of an Entertainment section.

Compiled for a month, the diary journal contains 250- to 500-word essays and done in the article format. Each essay is structured with a beginning that encapsulates the experience of the day. Its body part provides details of the latter, while the conclusion either reiterates the early statement or provides new insights about how the work goes.

A. The content of the journal

The diary documents daily activities that refer to editing stories, such as editorial considerations why certain words and statements need to be changed and new information should be added; the reasons for prioritizing and declining Entertainment events and interviews with personalities; writing articles that encompass from figuring out the story angle and choosing data to be included to considering factors like news sources (primary and secondary) that help shape the Entertainment news; and conversations with Entertainment news collaborators from the editor, fellow writers and Public Relations and Corporate Communication personalities.

The content answers the questions for the informants, particularly the editors and writers.

B. Edited and written articles as sources of memories

The daily recording of editorial activities is based mainly on the article/s written and edited by the researcher. They help the latter recall experiences as well as evoke feelings and thoughts while he was doing his editorial tasks, such as receiving and pitching a story idea; coordinating an interview; attending a press conference; interviewing the subject; writing and editing his own articles and those of others; and reading the final copy on the page.

C. Published articles and social media messages as the memory box

Also included in the diary essays are reflections of past, and similar experiences that may lead the researcher to access his own published articles as well as gmail and *Facebook* messages as part of the memory box in further elaborating what is being encountered in a particular day. The online articles and social media conversations form the sources of secondary data.

Each day, the diary journal entry has been compiled in a folder and chronologically with labels such as Diary #1.

The use of a journal is described in the autoethnography that McIntyre (2016) did, as mentioned by Cooper and Lilyea (2022). The author described "her experience of being in the World Trade Center on 9/11," through writing and noting her "thoughts, feelings, memories, questions about her experience" via a daily journal "with the goal of having an entry every day, no matter how small (though at times she needed to pause to manage and process the emotions that arose from the data collection process)."

2. In-depth interviews with informants

To complement my experiences with how Entertainment news emerges, in-depth interviews with informants were also conducted. It added another layer to the thick descriptions that primarily came from me. The informants were expected to recall their more recent and past memories about their work and share their opinions. Like the researcher, they took a subjective stance.

The informants were grouped according to their expertise and contribution to Entertainment news. There were editors and writers from top national dailies or tabloids, and Public Relations and Corporate Communications practitioners.

Criteria for informants

The informants were chosen based on the following characteristics they possess to provide rich information:

For the editors and writers, they have been part of the Entertainment sections for the past five years and more. They are covering Entertainment events and interviewing personalities; writing three to six articles weekly; interacting with Public Relations and Corporate Communications people; and closing Entertainment pages on weekday or weekly basis. Editors and writers have the knowledge and skills to use traditional and digital platforms to source information and write Entertainment news.

For Public Relations and Corporate Communications personalities, they are (and were once) part of a company whose clients are celebrities that have made a name in the Entertainment industry. Their primary role is to deal with media workers, who will help them publish articles. They are into seeding or pitching stories, organizing interviews and providing information and pictures.

The number of informants

The study did not have a specific number of informants because in a qualitative research sometimes number doesn't matter, given that the informants provide rich and thick descriptions of the cultural phenomenon being investigated. Similar to grounded theory, once the informants reach a level of saturation, in which they give the same

information to the questions, the study has already tapped the so-called number of informants. Each informant did a face-to-face, in-depth interview.

The interplay of data from my personal and informants' recollections

Data constructed from the diary entries set the main tone of the narratives and perspective about the cultural phenomenon being investigated. The informants' recollections, on the other hand, served as supporting data to my memories and observations. They might offer new insights and experiences and add another layer to the thick and rich descriptions. Their recollections were interspersed with my own, which took the lead.

Although my research allowed me to embrace subjectivity, the informants' data also helped me assess my positionality and manage my tendency to be overemotional.

A semi-structured interview that involved me and my informants

A semi-structured interview was used and revolved around the research questions. However, it was designed as a catch-up and personal conversation between colleagues who shared common experiences at work, and in which I enforced my point of view at every point.

Data were managed by creating a folder for the transcripts of interviews.

Data analysis: Analyzing emerged themes

Thematic analysis was utilized in analyzing data from the diary journal and in-depth interviews with informants.

After each personal essay had been compiled and every transcript of the interview had been transcribed, it was subject to reading and re-reading to reveal the theme or themes emanating from the text. Then, the coding process began. Descriptive coding was used, in which the researcher summed up the basic topic of the qualitative data with a word or phrase as Cooper and Lilyea (2022) define it. From there, the themes emerged and were constructed as vignettes or narratives.

Authors such as Gibbs (2008) and Janesick (2010), as cited in the discussion of Cooper and Lilyea, suggest ways of doing the thematic analysis that see the researcher to “look for events, experiences and accounts,” as well as “major themes, key words, and indices of behavior and belief” to “take notes or memos about your ideas” and “to develop a metaphor to capture your feelings.”

Cooper and Lilyea emphasize that the researcher determines the analysis approach that suits his preference as “an author and researcher” and his “research objectives.”

With that, I followed the steps stated below in making sense of data from each diary entry and transcript of interview:

1. I read the data thoroughly.
2. I highlighted words and sentences relevant to the research problem and questions.
3. I looked further for relevant key words and passages.
4. I made an initial category or label of the basic topic/s.

5. I identified and noted whether it was a minor or major theme as being set against the research questions.

6. I finalized the description of the theme.

The emerged themes formed the data that contributed to the plausibility of the narratives. This is what Railsback (2021) refers to as verisimilitude, the trustworthiness of the story, which allows a person to “imagine being in the person’s shoes and feelings,” she says.

Synthesis of qualitative data

The themes emerging from the essays and in-depth interviews with informants were synthesized in vignettes or stories. They were presented chronologically according to how Entertainment news is constructed and separately. Thus, the vignettes or stories depicted the cultural phenomenon that was studied.

Researcher as the main participant

The study had the researcher as the main participant, while the informants served as supporting participants. They are writers, editors, Public Relations and advertising workers and Corporate Communications officers that the researcher interacts with and works with before, during and after editorial deadlines.

Ethical Considerations

To protect my own privacy and confidentiality as well as those whom I might mention in the study, I was guided by the following:

1. The researcher never shared “more identifying” and sensitive information, embarrassing and intimate stories that might put himself in a bad light legally,

personally and professionally. It also applied to personalities and institutions to which he might allude in the study.

2. He asked himself and reflected on which particular experience or event he was comfortable sharing and weighed in on the psychological, social and economic issues it might entail.
3. The researcher always spoke from his own point of view to protect people, places and organizations that might be associated with him.
4. He focused on his feelings, opinions and thoughts than mentioning people and places and avoided making any comments about the latter.
5. The researcher gave people, places and organizations “unique pseudonyms and descriptions,” devoid of any reference to class, culture, gender, physical attribute, place or position of power. He changed or tweaked their identifiable characteristics.
6. He thought carefully about the negative impacts on people and organizations that might be identified in the study. Thus, the researcher reviewed and rewrote their descriptions until they became less identifiable.
7. The researcher provided general descriptions of experiences and events.
8. His diary and entries were kept in a filing cabinet with a lock and key. Its backup file was stored in a laptop with encryption (and security features such as finger print, facial ID, zipping folders and documents and the use of a single-unique password).
9. The researcher intended to make the research abstract and study results only available to the public.

In protecting the informants' privacy and confidentiality and those they might mention in the study, the researcher assured the following:

1. The informants responses remained anonymous and never carried more identifying and detailed information about themselves and the people they might mention.
2. The interviews and discussions were kept strictly confidential.
3. An informed consent was obtained from the informants.
4. The informants were known by their pseudonyms in the transcripts, coding notes and the study itself.
5. The informants shared more about their work processes, thoughts and feelings instead of talking about entities such as people. They anonymized their answers by making them not personality-oriented.
6. Their answers were only known to the researcher and themselves. They were kept in a filing cabinet with a lock and key. Its backup file was stored in a laptop with encryption (and security features such as finger print, facial ID, zipping folders and documents and the use of a single-unique password). Only the researcher had access to it.
7. The audio files of interviews with select informants were destroyed as soon as they were transcribed.

Collaboration and a waiver to address information leak

The concern regarding the information leak of identified individuals/organizations was initially dealt with when the researcher and the informant, also identified as a participant in the informed consent form, practiced measures to protect their own privacy and confidentiality as well as that of others. They refrained themselves from providing "more identifying" information and explicit descriptions" and used pseudonyms.

How the researcher handled, managed and stored data as explained in the informed consent form also addressed it.

If information leak couldn't be avoided, as advised by a lawyer, the researcher asked the informant to sign a waiver, stating that the latter is giving up his or her right or claim. The researcher is not responsible. An attorney drafted and provided the document.

The setting of the study

The setting, or the venue for the interview, was determined by the informant. It was either in a café or a restaurant that he or she felt comfortable and anonymous, particularly in sharing experiences and thoughts. The researcher suggested that the establishment should be far from the informant's workplace office or headquarters. The informant also determined the convenient time to conduct the one-hour interview.

The researcher coordinated the scheduling of the interview and reservation of the venue. He accommodated the reasonable requests from the informant such as having a chaperone, who was seated at another table and couldn't be privy to the conversation as well as to the purpose of the interview.

As for the researcher, the setting of the study comprised the workplace, where he reported twice a week, and the workspace at home, where he stayed most of the time. There, he also set and conducted interviews, edited and wrote articles, helped close the Entertainment pages and communicated with colleagues in these places and work set-ups.

Scope and Limitations of the Study

The study was set within the bounds of the informants' lived experiences and the researcher's as personalities, who participated in the construction of Entertainment news. The roles they played ranged from editing pages and writing articles to pitching events and personalities as subjects of Entertainment news.

My personal recollections and reflections as well as those from the informants provided rich and thick descriptions about the construction of Entertainment news as a cultural phenomenon.

CHAPTER V

RESULTS AND DISCUSSION

Entertainment news does not happen in a vacuum. There are actors and players who participate in what I call key points of communication, collaboration, negotiation and even tension before Entertainment news becomes readily available to the reading public. In these points, they bring their own conceptions and standpoints of Entertainment news. This autoethnography on the construction of Entertainment news walks one through the different themes emerged from the data that reveal the processes (as in “rituals”), policies, contexts that shape it. The recollections of my experiences as well as those of the informants help one to imagine and recreate a day in the life of a sub-editor, who also covers Entertainment events and personalities. The informants come from various fields of Entertainment writing, public relations and corporate communications, and are known by their pseudonyms. Their names such as Matteo Cruz, Amberkind Fajardo, Jay-R Lee, Alexander Saavedra, and Alfred Sanchez that appear in the study were products of the participants’ imagination and the researcher’s guidance. Their creativity in making those pseudonyms was solely based on the purpose of anonymizing themselves.

My personal accounts, which are supported by the informants’ stories, guide one to depict in one’s mind how Entertainment news is constructed and produced. With that, I, the researcher, ask the reader to see this text as similar to a non-fiction work but thrives and moves in the narrative form, with myself as the lead voice, while the informants are supporting ones. Since it was a product of my recollections, the setting, particularly the sense of time, was sporadic and implied pre-pandemic, pandemic-new normal and the present times, when writers attended physical press conferences, virtual

(synchronous and asynchronous) interviews, or a mix of physical and virtual conferences. It was subject to one's "stream of consciousness."

My autoethnography begins when the "source" of Entertainment news receives an invitation from another "source."

Theme #1: 'Source' of the 'source' of Entertainment news

"Good morning, I'm gently reminding you about the media conference of the show, on (this date and at this venue). Please be there at this time and confirm your attendance. You may also send the name of your representative. Thanks and see you there."

"Hello there, (the name of the artist) has a forthcoming event on (this date and at this venue). Is it possible for you to interview the personality? Salamat po (thank you very much)."

"Good day, Sir Jerry.

"We're pitching the new show that features (the actor-singer). The celebrity is also joined by (these talents). You might be interested in writing about the show and the host on your Entertainment page. Please let us know if you're OK with it. (The message is punctuated with a smiley emoji or emoticon)."

These are the typical invitations that were sent via SMS or *Facebook* messenger to me at nine in the morning or in the middle of the day. I get them from various Public Relations and Corporate Communications workers on a regular basis. They represent international and local recording, film and broadcasting companies as well as small firms

that handle talents and stage live shows and theater productions. Public Relations and Corporate Communications people pitch Entertainment stories and set face-to-face or virtual interviews. Most of the articles that I've written are sourced from them. These workers provide events to cover and link me to different creatives — from actors and directors, singers and songwriters, to name a few — that form the ever-changing and thriving Entertainment industry. That's why I consider them as collaborators and co-creators of Entertainment news. They are the "source" of the "source," referring to editors and writers, of the Entertainment news.

"As a PR (Public Relations) practitioner, I view myself as a vital link between the entertainment industry, its people, the media and the general public," said Amberkind Fajardo. "My role is to curate and present stories about personalities, events, or projects in a way that captures the interest of editors and writers. I try to help shape public perception by pitching stories that align with current trends, highlighting the unique aspects that make the news compelling and interesting."

I agree with that, and it's the reason for this claim that Entertainment news begins with the Public Relations and Corporate Communications people and their companies. Editors and writers like me consider their invitation or pitch, which serves as a jumping-off point for Entertainment articles. They are on the front line to entice the editorial people. Whether I pursue an exclusive interview or not, I rely on them since Entertainment news in the Philippines is event-and-personality-driven and oriented.

For Matteo Cruz, who spoke on behalf of his company's Public Relations' arm, shared, *"Kami yung nag-i-*inform *sa* public *lahat ng* news *sa* company [we inform the

public about any news or what's going on in the company], about *dun sa* personalities, about *dun sa* events, about *sa* shows [that includes events and shows the company produces and personalities it manages]."

"Lahat nun ay nang gagaling sa amin, lahat ng nababasa sa papers, *sa* social media, *sa mga* interviews *at mga* press conference [everything that one reads in the newspapers, on social media, and all that one gets from interviews and press conferences is coming from us]. *Kaming lahat ang nag-mo*-mount *nun, sa amin lahat nang gagaling ang* information about it [we all mount it and all information comes from us]. So, *kami yung* source *ng* Entertainment news [we are the source of Entertainment news]," said he.

The Public Relations and Corporate Communications arm of every creative company has the function to curate events for me and my fellow colleagues to write about and publish as an Entertainment news or narratives. These events are about its shows and stars that need to be communicated to the reading public. It also offers a rich array of information that will pique the interest of the writer and the latter's publication.

"Kaming PR [we in the Public Relations], I think writers will find it difficult because we're the bridge, *eh, paano nila makukuha yung* info (information) *na makukuha nila sa* subject *nila kung wala kami* [how will they be able to get the needed information about their subject without us?]. So, *kami ang lahat na nag-fe*-feed *sa kanila, oh, si ganito at di naman yan nabanggit, kami yung nag-lilinis, kung ano yung gusto nung* boss, *ng* company *na ma*-spread or *yung* perception *kami yung nagbibigay sa* publications, *sa* TV *at sa* different sources of information [we're the ones feeding information to the writers. With regard to this personality, like, that statement has never been mentioned. So, we clean it up and filter according to how the boss of the company wants the information to

be spread or the perception should be given to publications, TV networks and different sources of Entertainment information],” he concluded.

Matteo is right that the Public Relations and Corporations Communications team plays a crucial role in determining and setting what Entertainment news can be covered for a day or be talked about in the coming weeks to come. The company’s intentions are also carried out and embedded in such a task.

The media relations people provide a rich source of information that can be turned into Entertainment news and articles. It ranges from the celebrity’s latest showbiz project to a life milestone such as a birthday or wedding. The Public Relations and Corporate Communications people are the point persons in the production of Entertainment news. Although an investigative feature or reporting is doable on an Entertainment page, it remains a road less traveled. If ever being pursued, the Entertainment sections need people, such as Public Relations and Corporate Communications personnel, who serve as a vital link to the personalities and the topic I need to write about.

Given the extent of their role and responsibility, I would have moments that made me utter and reflect on what my writing life would be without them.

A Public Relations veteran, Jay-R Lee, told me: “I see myself as a collaborator they trust. Trust is the be-all and end-all in the relationship. Editors rely on PR (Public Relations) professionals to provide accurate information, relevant stories, and access to credible sources. Building and maintaining trust contributes to the credibility of both parties, fostering a collaborative partnership.”

In such a collaborative partnership, Public Relations and Corporate Communications people come up with legitimate events that editors and writers, who come from legitimate print media groups, will attend to get relevant Entertainment information and news to address the information needs of readers.

Alexander Saavedra said, “And then *minsan* [sometimes], you get stories from the managers, who ask you to do an exclusive (interview) *sa alaga nila, di ba?* [on the talents under their wing, right?]”

Alfred Sanchez, on the other hand, thought that the Internet is another source of Entertainment news. “*Lahat kasi nasa* Internet *na* [everything is practically there], *kunyari mga* issue *ngayon na* involve *yung* celebrities [such as issues local celebrities get involved in].”

Although there are alternative sources of Entertainment news such as the stars themselves, who have established connections with editors and writers, and post the latest developments in their personal and professional lives on social media platforms like *Facebook, X* (formerly *Twitter), Instagram (IG)* and *TikTok,* writers Alexander, Alfred and I believe that the Public Relations and Corporate Communications firms are the main sources of Entertainment news. It’s true that I can explore any topic and write about it, but I can’t deny the vital part or role they play in the creation and production of Entertainment news. Sometimes, I feel they also define what Entertainment news is, whether editors and writers will consider it or not. The latter are “secondary sources” of Entertainment news in the grand scheme of things. The Public Relations and Corporate Communications are the

reliable sources of information of Entertainment events to writers and editors. Thus, they are the “source” of the readers’ “source” of Entertainment news.

Theme #2: What and who lands on the Entertainment page

After receiving the invitation for an Entertainment event, I weigh in on if the latter will fall on what I conceive and consider Entertainment news. I have to make sure if the Entertainment event is indeed one from my end before I pitch it to the editor. Things become tricky when a showbiz personality endorses a product, promotes a way of living, informs about a local government unit project or even soft launches his or her intention for the coming elections. The invitation is showbiz given the personality is in it, but the content is definitely lifestyle or straight news. Accepting or declining an invitation is also daunting. The following considerations come in handy for me to get by.

First, the event should take a spotlight on an established or an up-and-coming talent. Second, the personality has made a name or is making a name for herself or himself in the fields of broadcasting (television and radio), film (mainstream, independent, full-length and short, narrative, documentary, animation), music and recording, live shows and theater (concerts, musicals, straight plays) and other forms of creative fields with entertainment value. Personality also refers to executives who make important decisions on the careers of stars, the production of shows and songs, the introduction of entertainment viewing habits and the creation of popular culture. Third, the event tackles Entertainment issues and trends of today. Fourth, the personality and the project already have a following or have the potential to be talked about. Fifth, the personality should ring

a bell with a specific group of readers or the entire reading public. The reader remains king and somehow dictates the content.

In relation to that, most of the time, Gen Z (Generation Z) looks for anything K-pop (Korean pop) and P-pop (Pinoy pop), foreign and local content creators and young stars. The millennials and Gen X (Generation X) go for stories about established and veteran actors and industry-related events. The Silent Generation and Baby Boomers, especially those in their 80s, also prefer the latter and artists with classic hits and bodies of work. Regardless of the generation classification, there's a segment in each group that likes to read *"tsismis"* or intriguing and juicy details of a personality's personal and controversial life. It's also the reason why Entertainment section also pursues content of this kind. There's an anecdote that even those living in gated subdivisions watch melodramatic *telenovelas* or *teleserye* (television series) and are updated with the affairs of this and that star.

"I always consider something (or an Entertainment event) news-worthy if it is what people are talking about," said Alexander Saavedra. "That's No. 1 that makes (it) news-worthy. No. 2 is people are wanting more about it, *sobra yung* curiosity *nila* [their curiosity about it is too much]. *Tayong* writer *sulat nang sulat* [we, as writers, write more about it], and that adds readership to the paper whether it's online or in print."

"Another criteria is who the person or people you're talking about are. *Malaki ang* value *kapag sikat, mas maraming magbabasa kapag sikat* [there's a big value or premium if the personality is famous]," continued he. *"Kahit sabihin mo na walang ka-kwenta kwenta yung sinulat mo, tungkol sa* bag, *tungkol lang sa* lipstick [even if you think your

article is not worth reading because it's about the bag the star carries or the lipstick she uses], given the celebrity's hordes of fans, *may magbabasa pa rin* [there are still those who will read it]. Even if a starlet has a scandal, the broadsheet ignores it or gives it a 'deadma' treatment, *diba?* Starlet *naman, bakit natin bibigyan ng espasyo* [she's just a young or lesser-known star, why should we give her a space?]."

Such an editorial consideration or Entertainment value is known as prominence or personality, which I also look for in an Entertainment event. Artists who have enjoyed such a status and earned such a right should be covered and written about. Readers have been accustomed to seeing them on traditional media and social media and consuming cultural products that involve them, from TV shows, films, concerts, and songs. It determines the established names from the up-and-coming and the lesser-known ones. That consideration also speaks of the readers' familiarity and interest.

For Alfred Sanchez, he looked at the Entertainment events through the concepts of "human interest, timeliness, and impact. They are some of the factors that make an entertainment story news-worthy. An event or personality can be considered entertainment newsworthy when it appeals to the public interest. High-profile and controversial personalities often attract significant attention, as people these days are becoming more and more interested in them and in expressing their opinions about them."

Human interest is about personal or professional milestones of a celebrity, especially one whose life is considered an open book that the public resonates with and sees their aspirations and hopes in it. And its development, such a wedding or a proposal, a new business venture or an advocacy, or even an educational achievement, a meaty dream role or an outstanding performance, should be reported right away. Its impact can be assessed on the inspiration it brings to and rubs off on the readers.

Stories about the stars let the reading public live that “aspirational life” vicariously and make life’s challenges bearable.

“People even get hooked on these personalities’ stories, and tend to follow them closely and keep up with the latest updates and developments,” shared he. “As scrolling through their phones is already part of most people’s everyday routines, reading entertainment news has also become a common habit among people, driven by the fear of missing out,” shared he. “So, *ayun yung mga tao ngayon parang gusto nila na lagi silang* updated. *Ayaw nilang mahuli sa balita. Nag-ma*-Maritess. *Yun na yung* entertainment *nila sa* everyday life *nila, diba? Naghahanap sila ng tsika,* like, *sobrang aga pa, makikita mo na may* thread *na sa* certain topics. *Twitter, Facebook dun mo* usually *makikita yung* comments.”

Aside from the relatability of the stars and the portrayal of their humanity in the Entertainment news, new media further allows their idols to be even more accessible to them, like a friend or a relative. The level of involvement among readers has been heightened.

Jay-R had also the same considerations such as “The impact of the story. Also its timeliness, relevance, prominence, proximity including topics of human interests.”

Alexander, however, emphasized the reason why Entertainment news is written and published. “And you’re also considering *sino ang* readers. *Kapag* broadsheet *ka,* expect *mo na ang* readers *mo ay* AB, upper middle-class, middle-middle class, *diba?* They speak in English. *Alam mo yung* audience *mo na umaasa na ayos ang* subject and verb agreement *mo, ayos ang* syntax *mo, ayos ang* spelling *mo, ‘pag may* Tagalog *na konti, tina*-translate.”

Jay-R agreed with Alexander by sharing, “The fact that all the stories or subjects I pitch have great impact on the media outlet’s target audience or readership. You may think you have a great story, but if it doesn't impact the media’s target audience, then it isn’t newsworthy. The stories I share with the media are curated and conceptualized to appeal directly to the outlets’ audiences. The greater the impact, the better. That’s something that is key whenever I pitch to media partners.”

With that, knowing one’s readers is a must, for they are considered as kings. Their interests range from the stars’ creative works and personal stories, which form part of a collection of editorial considerations that shape the Entertainment news.

Publicists and Public Relations people Amberkind Fajardo and Matteo Cruz added a different layer to the Entertainment news conversation by saying that “an event or personality becomes newsworthy when it offers a fresh angle to an existing issue, talks about a notable achievement, or taps into the public’s emotions or curiosity,” said Amberkind. “For example, a high-profile premiere (night), an actor’s personal milestone,

or the involvement of a celebrity in a major philanthropic effort can generate headlines. I ensure that my account emphasizes the broader impact on audiences and cultural relevance."

This is true since readers are always looking forward to updates and the latest developments in the stars' careers. It is also represented through what the editor is asking for from writers. The latter are challenged to come up with a new story angle, done by further reading the available data and doing research before the press conference or interview.

"Nagiging Entertainment news-worthy *siya kapag pi-nitch namin siya sa* reporters, *sa* editors and then, *kapag nagawan na nang* write-up *at yung* readers, *yung* viewers, I mean *yun*g show, *yung* artists *tumaas yung* ratings, *maraming nanood* and then, *kapag na*-inform *sila* about the show and the artists, *yun nagiging* Entertainment worthy *siya* [it becomes and makes news-worthy when we pitch it to reporters and editors and a write-up is written about it. Through the readers and also the viewers, the ratings of the shows and the artists increase. A lot of people are watching it. They get informed about the show and the artists. It makes the show or the artist news-worthy]*,"* said Matteo.

With his statement, I understood where Matteo was coming from. No matter how novel or new the story is or how interesting and exciting the personality is, it remains an idea because no editor or writer has expressed interest in covering and writing it. For one to become Entertainment news-worthy or a newsmaker, the newspaper, through its editorial team, needs to report it in print for the diverse readers.

If the Entertainment event ticks any of these, then I express my interest to cover it, but I need to inform the editor or seek the latter's approval. There are instances when some editor says no to the invitation. His or her basis for it also reflects the considerations I have mentioned earlier. One is when the event or the personality, as a colleague put it, "hardly showbiz." There are politicians who get themselves involved in entertainment-related activities, but with other agenda in mind. The politicians and even business people have programs of their own, but they tend to promote their advocacies that work on their public image and perception. They buy airtime for this endeavor. Two is when they tap their celebrity friends as supporters of their businesses that benefit the public, but it might still boost their political career.

Since Entertainment news is an enterprise, they can still be accommodated if they put an advertisement. A one-fourth size announcement, which amounts to around P70,000, is welcome. After all, their respective teams pitch them as entertainment stories, so they can also get free promotion, even if the event or the personality is "hardly showbiz." The same accommodation and consideration are also applied when even a legitimate showbiz personality appears many times on the Entertainment page and no advertisement is made by his or her team. It makes the writers appear to be doing a Public Relations work for the celebrity even if the intention is to give readers updates. Some members of the management monitor that and frown upon it. Even a celebrated editor was once asked about the frequent appearance of a philanthropic personality on his or her Entertainment page.

So, before an Entertainment event becomes an Entertainment news, it needs to get the approval of the writer and the editor. The latter has the function to assign

coverages from his or her pool of regular and contributing writers, including the editor himself or herself and his or her sub-editor or assistant editor. The writer, on the other hand, can pitch stories from Public Relations and Corporate Communications people, who should also be knowledgeable about every editor's and writer's understanding of Entertainment news and other considerations. When the editor is convinced that the event is a rich source of Entertainment information and news, a writer is given the go-signal to cover, coordinates with the Public Relations and Corporate Communications people, and attends the physical or virtual press conference.

Theme #3: The avenues and sites where the Entertainment information and news unfold

As a wont, whether pre-pandemic (from 2005, when I became part of an Entertainment section, to March 14, 2020), pandemic-and-new normal (from March 15, 2020, the time Metro Manila was placed under lockdown, to July 21, 2023) or the back-to-normal times (from July 22, 2023, to present), the avenues and sites where the Entertainment information and news unfold can be classified into two: The physical and virtual press conferences and interviews. The former are held either in a function room or a restaurant owned or rented by the company Public Relations and Corporate Communications people work for, while the latter are done through applications such as *Zoom, Google Meet* and *Streamyard.* Big companies hold the meet-up with the press and media in their supervised fine dining area, auditorium or studio. The physical press conferences and interviews were common during pre-pandemic and present times. They lasted from two to three hours, including the reception time for media guests and the actual press conference. The interview was done round robin, with a Public Relations and

Corporate Communications officer assigned to moderate the interview. Writers from different print publications and online websites, along with mostly TV reporters and vloggers, took turns asking unique questions. The media and press attendees could also talk among themselves about who would throw the follow-up ones. This portion had reached its conclusion when artists were given a brief time to say their parting words and thank the media and press people for the support.

The technology-mediated ones through mobile phones, teleconferencing and e-mail, on the other hand, were also done at these times. Virtual ones, along with interviews facilitated through mobile phones and e-mail, were the preferred means during the pandemic and new normal.

Looking back on, each kind of interview poses its own challenges to the writer, who wishes to ask as many relevant questions as possible. The writer has to ask specific questions relevant to the story angle he or she wishes to explore since a writer is only limited to one question, with no follow-up, during a virtual group interview, and to two questions, during a face-to-face press conference, including a follow-up. The writer cannot pursue juicy questions, especially if they will have a negative impact on the celebrity's show, because the Public Relations and Corporate Communications team can easily mute the participant and give the virtual floor to one who is in line, or politely cut off the writer from pursuing personal-life-oriented inquiries.

"Nauso naman ang Zoom conferences in the middle of the pandemic [they became a trend during the pandemic times]," recalled Alexander Saavedra. "Stories come from press conferences and when you get invited to *Zoom* press conferences. *Lahat kayo nandun, di ka makag*-request ng one-on-one [everybody was there and you couldn't

request a one-on-one]. *Pagalingan na lang kung ano yung ilalabas mo sa* column *mo* [it all boils down to the kind of column or write-up you will produce]."

Participating in the *Zoom* conferences was the biggest adjustment I and other writers had to make. But it didn't take me too long to acclimatize myself to this new work and collaborative setup. My experience in covering international and Asian stars via teleconferencing and *StreamYard* came in handy. I've known the etiquettes, the norms, and the "rituals" in doing interviews where participants, from different countries and time zones, are connected by a technology.

In the present time, writers have the choice to attend physically or virtually. They can also send in their questions via gmail, SMS and *Facebook* to the Public Relations and Corporate Communications people, who will queue and ask them during the roundtable and group interview. The answers will be sent back to the writers via electronic and recorded means. It's also a trend that the press conferences are broadcast live via *Facebook* or *YouTube.* So, those who are not physically present can still watch and participate. It is called a hybrid press conference. In these dominant sites, the writer can also ask for an exclusive or intimate interview with the stars if the Public Relations and Corporate Communications team thinks that his or her newspaper or tabloid can provide a generous media mileage such as a colored full-page, or half-a-page front-page coverage or Entertainment article. The content of such a coverage depends on the questions being asked or allowed to be asked at the press conference.

Theme #4: What questions to ask and get to ask

"Gentle Reminder:

You are invited on (the name of the film) pocket press conference on (this date, at this time and venue).

The following stars and film executives are attending the event.

The reservation is under the (film company).

Strictly no (stating the name of a star linked to a female celebrity) or (stating the name of an established politician, also linked to a male personality) questions please per artist management.

(The invitation is punctuated with a praying emoticon.)"

These are examples, with parts deliberately edited by the researcher to anonymize them, of messages writers like myself receive after confirming attendance to the Entertainment event and prior to participating in the actual press conference. Each representative of the print and media group has the chance to ask one or two questions within the allotted time. The questions should not focus on such reminders from the Public Relations and Corporate Communications team. Editors and writers can also ask for a short chat and an exclusive interview if the Public Relations, Corporate Communications and management teams of the stars give it a go signal. They may also resort to an "ambush interview," especially if they have a specific topic to explore. However, it will still be determined by the celebrities and the teams behind them.

Prior to the interview sessions, whether physical or virtual, the Public Relations and Corporate Communications teams provide attendees relevant information through a press release about the event and the featured talents. They prefer that the questions should revolve around them. That's why they gently remind all about it. They ask the questions editors and writers would ask before the event and "plant" (distribute) questions among attendees. These questions serve the story angles the people responsible for the celebrity's career and show intend to see and read in the Entertainment news.

Since I prefer exclusive interviews, it's common for me to submit questions or an interview guide ahead of time, particularly if requested by the publicity and management teams. Such a protocol happens when local personalities face controversial issues. Some representatives of foreign artists also do the same thing. It's given that questions should be about the international stars' craft and shows. Although this is a practice, I view it as a subtle filtering function Public Relations and Corporate Communications people play as it limits the story focus the writer wants to explore. It is also an approach to subscribe to the angle they wish participating writers should publish in their Entertainment pages.

"Minsan kapag uma-attend *tayo ng mga* press con sometimes [when we attend press conferences], let's say, for the launch of a celebrity as an ambassadress or ambassador of a brand, *may* instruction *din yung mga* management *ng* celebrity *na* avoid asking personal questions [there's an instruction from the celeb's management to not ask questions about personal concerns]," said Alfred Sanchez. *"Bawal talaga* [it's a no-no]. *Para siyang* censorship [it seems like a form of censorship]. *Kahit nasa isang* table *kayo, kahit walang bantay*, *kailangan talaga* [even if you're just in your assigned table and no Public Relations and artist's management representative of the star is in sight, you need to stick to it]."

Amberkind Fajardo and Matteo Cruz gave the contextual explanation.

"I consider my position as a storyteller and a gatekeeper of information," said Amberkind. "By deciding what aspects of a story to emphasize and how to present them, I help shape the narrative that reaches the public. My goal is to frame the stories in a way that captivates audiences while staying authentic to the personalities involved."

Matteo shared that before the press conference or interview is conducted, there's a meeting or a briefing that involves the Public Relations and Corporate Communications team, the stars and the executives behind the show.

"Sa first briefing *pa lang, ito ang* show, *ito ang bago nating i-la*-launch, *ito ang mga* cast, *ito ang mga gusto naming* objectives [in the first briefing alone, the think tank tells us that this is the show to be launched and its cast as well as these are the objectives]… *sa* program managers *pa lang, yung lahat ng* creative heads, *sila na yung nagbibigay sa amin sa* PR [the program managers and the creative heads give the Public Relations team the information]. We're not just the ones involved, other departments are also taking part in it."

Matteo added, *"Ito ang mga pwedeng itanong sa inyo ng mga* press, *siyempre mag-re*-ready *na rin sila ng mga* answers, and then if ever *may isang artista na baka tanungin ka sa* issue *mo, mag*-ready *ka na rin ng isasagot mo na,* I don't know, *hindi ka naman pwedeng mag-sabi ng* no comment [these are the possible questions that the press might ask you. So, prepare your answers and this also goes the same to an artist who is involved in an issue. He or she has to answer it. The artist cannot dispel it by giving no comment for an answer]."

Before the writer, myself, chooses the information to use from the press conference for my Entertainment article, the Public Relations and Corporate Communications personnel and the people they represent have somehow figured out for me and other writers the Entertainment news in terms of story focus and ideas to work on. However, I also see the point behind the practices because they want to ensure the intention to promote the show and its stars. From the get-go or the start, these personalities have put in place measures or a course of action to privilege the story angle they desire as an end goal to the "rituals" of gathering the writers and stars in one venue and the briefings

among the Public Relations and Corporate Communications people, the top management and celebrities.

From the information given to them, the Public Relations and Corporate Communications team crafts the publicity plans, including the content of the press release.

*"Sila na yung nagbibigay na ito ang gusto namin na i-*highlight *ninyo* [they are the ones who provide us what they want to highlight]. *Siyempre, sumusunod lang, pero kapag meron kaming naisip, meron ba kayong* suggestions or *ano yung mas maganda nating i-*highlight *sa* certain shows, open *naman sila* [of course, we follow, but if we think of an idea or have other suggestions that can be nicely highlighted for the show, they are open to it]."

The construction of Entertainment news, in that sense, reflects the point of view of the TV executives and showrunners on what will work for the show, the creative company, and the readers. To make it happen, the Public Relations and Corporate Communication team plants questions and "spoon feeds" them to the writers. I look at it as a way to control the preferred narrative and story angle.

Alexander Saavedra, from his perspective, sees the reasons behind such a practice.

"Ako, I don't mind planted questions. It's a way for the television network or a production outfit to protect the artists and to maintain *kung ano yung pinag-uusapan na ito lang* [what should be the main point of having the press conference]. I don't think it's controlling," said he. "It's the way of the management to brief the *artista, na may masabi na hindi tama at maging kontrobersyal pa, para yung artista hindi mailagay sa alanganin,"* added he about asking and collecting questions from attendees before any press

conference. “I think it’s a protocol *talaga.* I believe *may* briefing *talaga, ibinabalik sa’yo yung* questions *at makikita mo kung ano ang nawala* [the questions are sent back and you’ll see some are not approved]. I don’t see it as a control, I see it as their way to try to protect their artists.”

Having friends from the Public Relations and Corporate Communications world, I know that their clients want to read more articles about the show where the artist is part of or the character he or she plays, instead of the star’s recent controversy or milestone, which has no direct relation to the show itself. It defeats the purpose of the press conference if the story is just about the celebrity’s personal life. It’s a waste of time and effort if the stories published by the Entertainment writers do not highlight the artist’s show and do not generate interest, particularly to days leading up to its premiere. The Public Relations and Corporate Communications team wants an impressive ratings on the show’s debut airing to secure consistent and sustained advertisement loads. This is also true when a celebrity is tapped as an endorser of the brand. The people behind it want to get Entertainment print coverage to increase awareness and later on sales of the brand. It’s a direct conflict with an editorial policy that Entertainment news should not serve as a full and free advertisement about a brand of the newspapers writers represent.

“Minsan meron akong na-attend *na meron ng* list *ng mga tanong, dun sa* list *na yung wala talagang* personal questions,” said Alfred Cruz. “I feel *para mas ma*-focus about the brand, feeling *ko gusto nilang mag*-focus *sa* brand *kasi nawawala yung* sense *ng* press conference *na yun, ba’t pa kayo inin*-vite, *na di matabunan yun*g brand *nila kasi mas* interested *sa* personal life. I feel there’s also briefing to the stars*. Kasi may mga artista na, bawal sabihin, pero nadudulas sila. Kaya nahahanapan ng* media *ng butas, na makakasira sa* image *nila.”*

However, the writer can also write the juicy details of the star's talk-of-the-town affair but also allot portions of the article on the show or brand being promoted in the press conference. It's like a middle ground between what the writer and the Public Relations and Corporate Communication team want to report in the Entertainment news.

Theme #5: The questions and answers are the basis for Entertainment news

From the questions being asked and the answers they've generated, I usually use the pieces of information for the article. They shape what writers can potentially write. From them, writers determine which answer will serve as the lead of the news, while others will form the body part or the concluding part. Before the writer can decide which pieces of information are the most and the least important, he or she needs to transcribe the recording of the press conference or interview. The shortest is a little over 30 minutes, while the longest is more than an hour. After listening to the recording and reviewing the transcripts, I'm confronted by different pieces of information and I make sense of the important themes that emerge from them. From there, I choose the main idea where I will anchor the Entertainment article or news.

If there's a catchy sentence or answer from the personality, I will use it as the lead. If there's none I make a summary or impression lead about the Entertainment event or the featured artist. The article is still guided by the considerations I use in determining if the Entertainment event is Entertainment newsworthy. The event should take a spotlight on an established or an up-and-coming talent. The personality has made a name or is making a name for herself or himself in the fields of broadcasting, film, music and recording, live shows and other forms of creative fields with entertainment value. Personality also includes executives and other creatives. The event tackles Entertainment

issues and trends. The personality and the project already have a following or have the potential to be talked about. The personality should ring a bell with a specific group of readers or the entire reading public.

Now that the questions have been answered and recorded, the writers leave the venue of the press conference and begin to review the information and develop the lead of the story. The Public Relations and Corporate Communications personnel approach them and express their appreciation by giving them gifts.

Theme #6: The culture of giving

After writers attend a press conference or interview, the Public Relations and Corporate Communications people give them tokens in the form of loot bags, gift certificates, products and gift envelopes. I remember when I was new in covering Entertainment, I was surprised that a woman in charge of the event ran after me since I decided to leave the venue ahead of everyone because I already asked questions and had enough information for my article. She stopped me and handed to me an envelope. She just said, “It’s for you,” and I accepted it, retorting back, “Thank you,” but still perplexed.

When I reached the home base, I told an industry insider and a former editor about it, and the person said that it’s a norm. It should be viewed as a token of appreciation for making time to attend the event and should not in any way affect what I had to write about the event. Further reflecting on it at that time, I came to understand that the culture of giving, as described by a colleague, made sense. Writers like me can use it to pay for our transportation from reporting back to work and use the remaining for the transportation in the next assignment. The same thinking should also be applied when

receiving loot bags, products and gift certificates. A writer can share these blessings with the staff members and friends in the editorial team, particularly food. It should not also be the writer's reason for covering an Entertainment event. Anyone should not feel beholden with that act of generosity and kindness.

Such an initial reaction of mine was also experienced by Public Relations specialist Matteo Cruz, who recalled his neophyte days back then.

"*Kasi ako rin, na*-shock [I was also in shock]. *Nung pumasok ako sa ganito na i-ne*xplain *sa akin na ito na talaga yung* culture [when I entered into this line of work, it was explained to me that's already an existing culture]. That's the way we handle things, *kapag ganito* cash, *kapag ganito* gift certificate [for this event, we give cash or we give gift certificates], *wag kang ma*-bother [I should not be bothered]," said he.

As a writer on the receiving end, I initially had this thought that you were "bought" or compelled to see the good sides of the event or the personality and expected to be forgiving if there were any inconveniences, lapses or shortcomings. Explicitly, the culture of gift giving is a commonplace yet unique manner of appreciation, with the implicit pressure to reciprocate it with "pleasantness" in one's Entertainment article.

"Kumbaga it's a way of saying thank you, thank you *dun sa* writer, *sa* media *dahil umattend sila sa* event *mo,* and then *nagsulat sila ng* something *sa* event *mo* [in a way, it's a form of saying thank you to the writer who did attend your event and wrote about it]. *Yun ang nasa isip ko* as a way of saying thank you, *pero hindi naman ako naaano na dahil binigyan ka ng ganito na yung* press *ma-aano sila na dapat maganda yung isulat ko kasi binigyan ako ni ganito* [it's what's in my mind, but I don't feel pressured or I don't have any expectation that the press should write something nice because of the gift]," continued he.

"*Meron naman ng nangyayari na binigyan mo siya ng ganito, tapos ang pangit nung nilabas niya, magugulat ka rin, ba't ganun* [there was an instance the writer came up with something not nice even if he or she received a gift. You would also be surprised why the writer would do such a thing]. *Nakukuha din sa pakiusap, parang may* one or two *na na-ban dahil sa ginawa niya* [I think there were one or two writers who were banned for a similar reason]. *Hindi ka na ma-i-*invite [you won't get invited again]," concluded he.

Although the Public Relations and Corporate Communication team doesn't expect to return the favor of being kind, I think there's that part that tells the writer to conform because the industry is small, figuratively speaking, and after all, as the proverb goes, "Kindness begets kindness."

Thus, a writer can view it as a challenge because it may shape the Entertainment news. Although it's a case-to-case basis, any writer may subscribe to the perceived story focus the Public Relations and Corporate Communications and artist's management teams suggest for the fear of not being invited to future press conferences and interviews. But many still pursue the story angle they want and disregard the suggested theme in the press release.

Also mentioned earlier, it has also been a practice to send food and gifts after the publication of the article. That's why Public Relations and Corporate Communications people update the contact information of writers and editors. It is part of the culture of giving. Some publications have imposed certain rules on it, such as it's better to accept gift certificates or food instead of cash, and any amount more than P1,000 received should be reported. Some Public Relations and Corporate Communications people are cognizant of this. So, they need to convert the cash into gift cards to show their

appreciation to the writers. As a writer, I appreciate it when a Public Relations person sends food or goodies that suit my health preference. It means he or she has made an effort and brings joy to me.

"No. 1 is that you don't ask for tokens. You don't ask for tokens, *lalo na kung ang* token *ay* financial, especially cash tokens, *pero kasi tanggap natin ang kultura sa* entertainment industry *na nagbibigay ng* cash token [but giving cash tokens is an acceptable culture in the entertainment industry]. *Nagbibigay ng* cash token *ang* firms, *ang mga* PR [the firms and the Public Relations people give cash tokens]. *Sa akin kasi basta hindi ko hiningi ng kusa* (to me, as long as I don't ask for it)*,* I will not say no to it. I will not say no to it. *Binigay mo naman ng kusa* [you give it voluntarily]*,"* said Alexander.

Asking for tokens, instead of questions that will help one to compose the Entertainment news, speaks of the writer's intention in foraying into this field. It is frowned upon by the editorial team. However, I understand why it is being accepted, especially when given voluntarily. At the end of the day, the writer crafts the article with or without the token.

"Hindi ko ginagawa yung hihingi ako kasi for me *ay mali yan* [I don't dare ask because for me, it's wrong]. That's a no-no for me. *Yung* loot bags, *hindi rin ako humihingi nyan,* not unless *i*-offer *yan paglabas mo naman* [even loot bags, I don't ask, unless they offer it to you when the press conference is done and over]. *Sasabihin sa'yo ng* PR [the Public Relations person would tell you], 'Alexander, *may* loot bag [you have a loot bag].' *Tatanggapin ko, ayoko namang umarte na kaugalian o kasabihan sa* Filipino *na 'Grasya na' at saan nanggaling yung* drama *na kailangan tumanggi, eh, binibigay na* [I will accept it and I will not pretend to decline it. It's a custom and there's a saying among Filipinos and in Filipino, 'It's a blessing,' and where is the drama of declining it coming from? It's been already given to you]."

Alexander called this norm a culture of giving, happiness and *pakimkim* and we compare it to the gift given by a godparent to a godchild on such special occasions as baptism, wedding and confirmation. Other writers even use the term “graduation,” which means an envelope, not a diploma, is given to them.

As I have witnessed, it signals the conclusion of the press conference, and almost everybody gets to experience the culture of gift giving.

“The very first time I became a contributor, *sinabi sa akin ng* editor *ko na ‘May mga* cash token *dyan. Ayokong, ayokong malalaman na humihingi ka’* and you have to try to look your best because you’re carrying the name of the paper, even if *sa* tabloid, and when you’re in front of the artist,” shared he.

It was also a veteran Entertainment scribe and insider who also gave me the 101 on gift giving. Before I and my colleagues started our foothold in Entertainment writing, it had already been practiced and was part of the “ritual” of attending a press conference or doing an interview.

“I don’t think so. *Halatang, halata lang naman* that you’re compromising something *parang* super praise *yung sinusulat mo. Kung hindi naman ganun ang* line of questioning *mo, ano ang mako*-compromise, *lalo na ngayon ang pahina ko ay opinyon, paano mako*-compromise *kung hindi ko talaga gusto yung nakita ko. Isusulat ko yung hindi ko gusto.* You can write it in such a way *na disente ang pagkakasulat, na hindi naman parang nanlalait ka* for *lait* sake,” continued he.

“Feeling *ng* PR (Public Relations people) *may* power *sila.* They’re under a big network or a production. At the end of the day, you write what you need to write.”

In spite of that expression of kindness from the Public Relations and Corporate Communication team, I still compose the Entertainment article based on how the event did unfold right before me, and the pieces of information appeared to me. Its content is also determined by myself and the editor.

The culture of gift giving can also be viewed from the income disparity between broadsheet and tabloid writers. The latter get paid by the inch of their article or column, which amounts to a meager salary. The token will cover the transportation money the writer spends going to the venue and back to his or her home base. Most tabloid writers are contributors, not regular employees. Given today’s inflation, it is a help to them and everyone.

Jay-R Lee, again an Entertainment insider, shared his insights about the gift-giving practice. “I openly practice gift-giving. As media outlets diversify, personalized approaches to editors become essential. PR (Public Relations) professionals who understand the individual preferences, interests, and editorial mandates of different editors can have a better relationship if they know how to be generous and kind. My success is attributed greatly to these relationships. Without them, I wouldn’t have a successful career.”

Whether the Public Relations and Corporate Communications team gives the writer a token or not, the latter should cover any event and craft an Entertainment news with objectivity and fairness. The writer’s voice should be clear and dominant, and ideally not someone else’s.

Theme #7: Entertainment news is the writer’s making sense of Entertainment event

Writing Entertainment news maintains a certain level of objectivity by writing what has transpired in the press conference or interview. A writer, who attends it, may purely rely on his or her impression for a column piece and work on the available information for a personality-and-event-focused feature article. The press release from the Public Relations and Corporate Communications team may be used as the basis for the potential story, but the writer can totally disregard and mention some part of it. He or she can also integrate available information on the Net (Internet) or answers from previous articles if the writer wishes to achieve a sense of continuity or do a series of related stories. That's why it's important for writers to read and review articles before the press conference, especially if they have interviewed the personality or covered the show several times. In that sense, Entertainment news can also be shaped by the writer's published stories to determine a new story focus or support some information from the recent interview.

In this process, the writer also has the ability to exclude and include information he or she finds relevant or irrelevant to the Entertainment news in mind. Determining the story focus or lead, the pieces information that comprise the body and the organization of the latter speaks of the writer's voice in the Entertainment news. He or she is in control how the ideas, from the most important to the least ones, will come about and together. The writer is piecing together ideas and statements that transpired from the press conference and weave with information from the press release, print and online sources and published articles. He or she is doing it to enrich the Entertainment news and to make it sound credible. The writer is like a quiltmaker who works on available information. The task is challenging, especially, when he or she is confronted by an array of interesting information and considerations such as readers' interest, the Public Relations and

Corporate Communications' preferred angle and editorial policies. Everything becomes smooth sailing when the writer has decided on the story focus or lead that first and foremost suits the preference of the editor which also represents the stance of the management. If the lead doesn't fit, the editor will change it or ask the writer to tweak it. I see the wisdom in refocusing the lead because editors know what suits the Entertainment section's readers and image. Some Entertainment sections are into *"tsismis"* and controversial stories, while others are into profiling the production and the creatives. I write more on the latter. Aside from making sure the copy is readable and relatable, the editor also looks for legal issues it may entail. With all these considerations, the Entertainment news submitted by the writer is still subject to change.

"Maswerte ako kasi most of my editors, *na-ma-*maintain *yung* voice *ko sa* column *ko* [I'm lucky most of the editors I've worked with maintain my voice in my column]," said Alexander Saavedra. "*Hindi ko kinokonsider minsan yung* focus *niya* [I don't even consider sometimes her focus]*.* She respects the voice of the writer. *Kapag nakita ko yung* column *ko, alam kong na-*edit *yung* title, *pero alam ko na boses ko pa rin yung nababasa* [when you read your column, you know that the title has been edited, but your voice remains intact]*. Wala akong* conscious effort that I should sound or the final copy *para kagaya niyang magsalita, paano siya mag-isip*. Working with her for the longest time, *wala siyang pakialam sa* angling."

My take on this, on the other hand, is that since I have already imbibed the considerations of the Entertainment editor and the unwritten rules from corporate, the Entertainment articles that I write are spared from being edited for its key aspects such as the lead and angle. It's a way to maintain my voice and sense of authorship. But it's also a

question of agency and inequity, similar to when the writer pitches a possible story, from himself or the Public Relations person. Although it may be considered a “gray and tricky area,” the editor and the top management do all this to protect the writers and the newspaper.

“I feel *yung* angle, angle they do it *kapag bata, pero kapag alam nila na may* experience *na,* seasoned *na, may* editor-writer trust (me) *na alam na niya, kaya na niya yan.* So, *pasok,”* added he.

I agree that the newbies are in the process of learning the ropes of Entertainment journalism or writing and acculturating themselves into the newspaper culture. The veteran editor and writers as “agents of socialization” introduce them to the editorial considerations and the do’s and the don’ts that come with the territory.

Yes, it’s true that a copy or an Entertainment article may tick all the boxes of the editor, but it also goes through another filtering or refining process, which is media ownership or the top management. With the editor’s busy schedule, he or she tends to forget the reminders from the powers that be.

“Another challenge is dealing with the politics in traditional media. Censorship of news about certain personalities can sometimes occur. We have to stop writing about certain individuals at times due to management’s personal agendas or issues,” shared Alfred Cruz. *“May mga* certain personalities *tayo na* censorship, *di ba? Sa atin pa lang, dapat nakikita na natin yun, i*-edit *na natin yun.* You have to remember the names on the list *na galing sa* management.”

"Parang na-pa-paranoid *ka na pwede bang isulat? Parang* limited *pa rin yung* power *natin.* Since *may* instructions *na siya* ahead of time, *parang* OK *na. May mga* times *na i-co*-consult *mo rin sa kanya* (to the editor) before, *sayang yung* effort. *Minsan nasulat ko na, tapos biglang sasabihin na, 'Iba na lang.' May ganun na ibahin ang angulo, pero trabaho natin yun,"* added he. "About the editorial and management authority, *sila yung may* authority *sa atin* [they have more authority than us]," said Alfred. *"Kung ayaw nila,* follow *lang tayo* [if they don't like it, we just follow]*. Pag ayaw natin, wala tayong* choice [if we don't want it, we have no choice]. *Sila talaga ang may* authority, *yung* management *talaga* [the management really has the authority]*.* We're free, but there are reservations and conditions. It's celebrity news stories, that's what we publish *talaga."*

Some members of the top management are closely reading and monitoring what Entertainment news comes out in the newspaper. I've seen and heard instances when sections editors are being reminded that this or that personality should temporarily not be written about or inquired why this or that celebrity appears frequently. If any of the names escapes the memory of the writer, the latter is requested by the editor to rewrite the entire Entertainment article or change its angle.

Even if I know the ins and outs of writing Entertainment news, I can't help, but feel bad when a story I want to explore is declined or asked to change its focus. Editing some parts of the text is fine, even writing editors need someone to check their article since working for a newspaper is a daily grind with a specific deadline, some lapses are committed. But rewriting some parts of it and following a preferred angle makes one question one's sense of authorship. "Is still my work? Where is the me in it?" Those are

the nagging questions that writers sometimes deal with as they learn the ropes and realities of Entertainment writing.

*"Siyempre ma*y hurt, *parang akala mo hindi ako marunong magsulat, lalo na kapag* major editing. *Swerte ko* through the years *laging* minor, minor *lang*, five percent *yung maraming* edit," shared Alexander. "One time *lang kasi* for a certain write-up, *sinabing ko* No. 1 editor *si ganito, eh, siyempre* editor *niya, sinabi ng* assistant *niya na baguhin mo ang* angle *kasi ma*-offend *yung sinasabing* No. 1 editor *si ganito. Binago ko na yung* angle, more on the show *na."*

"After writing, I feel a sense of authorship over my work whether my editor makes some changes or not. However, when it comes to editing, I don't feel any sense of authorship over the article unless I have to rewrite the entire story," said Alfred. "Since my room *pa ako* for improvement, *parang* I don't feel offended *naman na* certain parts of my work *ay i-ni*-edit *talaga, pero parang sayang yung* effort *lang."*

Speaking of editing or rewriting Entertainment news, what I've noticed is that the "filtering" policy is strictly followed during elections. It's the time when showbiz personalities run for public office. The management doesn't want the Entertainment section to become a mouthpiece for their campaign. Rarely, though, there's an instance that I was instructed to tone down an article on the actor-politician because it should not sound like a report on his accomplishments. It should revolve around the Entertainment activities in his hometown where the personality is a local leader. The Entertainment section is also careful to cover films about showbiz personalities running for public office whose release is during the campaign period. Somehow related to this, there's a celebrity

who had a rift with a politician associated with a top management that is temporarily "banned" from being written about. These are considerations writers learn to navigate in writing Entertainment news that crosses over to politics.

"As much as possible *ayoko talagang mag*-interview *na may pulitika o pulitiko,* celebrity politics… the politician promising this and that for the betterment of the industry, best in drawing *sila,"* said Alexander, adding that he doesn't argue with the editor if some parts have been edited. "On my own, *pinagaaralan ko. Pinagaaralan mo na eto pala ang gusto niya,* so, *yung ganun.* It doesn't happen overnight, *pag-aaralan mo yun, siyempre kino*-compare *mo."*

Even then and now, I have the thinking that the editor has the final say, whether there are changes or not in the article. I would like to believe that our writers share the same mindset since I do the first level of editing and reading. It's a practice in this line of work. Part of it is knowing a set of considerations that serve as my guiding posts in accepting invitations, covering the event and writing the Entertainment news. You're in the middle of it, set against a challenging working environment described by Alfred as "time-pressured."

"Working under tight deadlines while maintaining the quality of my content can be stressful. In addition to that, I must ensure that all the stories are based on facts and that every detail is correct, as mistakes can damage the publication's credibility and mislead readers," added he.

I agree with him that the cornerstones of Entertainment writing such as being factual and truthful should be ensured. Thus, naming my sources and stating the way I've gathered the Entertainment information are best practices that need to be visible in the article. And when the latter gets published and printed, it becomes the Entertainment news or narrative about an event or personality that readers and netizens get to talk about in their free time with friends and family.

Theme #8: Entertainment narratives: From events to personalities

From the available pieces of information and the way they are organized based on my making sense and sense-making, I come up with articles or narratives about Entertainment events and personalities I've covered. They are pieces of textual knowledge that contribute to the Entertainment news as a discourse. The Entertainment narratives may be classified into two: events and personalities. Writers like myself tend to write in chunks. These are feature articles that range approximately from 500 words to 900 words, instead of what I call the long form, from 1,000 to 1,500-word articles. The writer has the leeway to do the latter if the interview is exclusive and about a prominent local and international personality. Since the emergence of the tech-savvy young readers, the writer should go for the short form.

The word "events" encompasses the genre, theme, the creative and technical aspects of a TV (television), radio, film, theater, album, single production. The terminology "personalities," on the other hand, highlights the artistic and creative processes and personal as well as professional journeys of actors, directors, scriptwriters, screenwriters,

singers, songwriters, producers, engineers and executives as well as other key personnel and players in different Entertainment fields. “Events” also refers to issues that concern artists, celebrities, think tanks and the industry itself and latest developments and trends in the latter (such as the establishment of new recording, broadcast, film and talent management companies). “Events” also covers brand endorsements and advocacies of artists and new products and projects of Entertainment companies.

Although I strongly prefer personalities and events, particularly the artistic and creative sides of them, the webpage tilted, “Meet Person” by Intelligent Relations reveals interesting information about what Entertainment narratives I write. It describes me as “an Entertainment sub-editor focusing on local entertainment news in the Philippines, particularly in Manila. With a keen interest in the entertainment industry, Jerry covers a wide range of topics including film, television, music, and celebrity news, providing readers with engaging and insightful articles.” It also provides a piece of information on my coverage attributes such as “event coverage, 56 percent; expert commentary, 14 percent; profile feature, 12 percent; private sector announcement, 6 percent; and announcement, 4 percent.”

As for the “pitching insights,” the webpage says, “Jerry Donato primarily covers entertainment news with a local focus on the Philippines, particularly Manila. His articles often feature events and expert commentary in the Filipino entertainment industry, including TV shows, actors, beauty pageants, and talent shows. Given his coverage attributes and topics covered, Jerry would likely be interested in pitches related to exclusive interviews or behind-the-scenes insights into local TV shows, popular actors/actresses from the Philippines. Additionally, he might be receptive to stories about

cultural phenomena like beauty pageants or significant developments within the Filipino entertainment industry."

"Pitches should consider aligning with Jerry's geographic focus on Manila while offering unique angles that resonate with his emphasis on event coverage and expert commentary," it added.

Events and personalities are the usual subjects of Entertainment news, but these can still be specifically classified. It depends on how writers such as Alexander Saavedra and Alfred Cruz possibly look at the possible topic or theme of their Entertainment articles.

Alexander Saavedra said, "The common themes *na pwedeng isulat ay* [that could be written is], of course, something that has to do with TV, *anong pinapalabas sa* cinema [what are the latest films shown in the cinema], of course, the scandals that happen, *araw-araw na may* scandal *na nangyayari* [a scandal happens every day], whether it's personal, it's sexual, or whatever, scandal. *Minsan* human interest *na buhay ng mga artista na* interesting [sometimes, there's a human interest topic in the celebrity's life that's interesting]. *Na naka*-graduate [the artist is able to graduate] despite all the odds of being in the entertainment or *yung mga biyuda, nahiwalay pero bumangon* [a celeb widow, widower, or a former spouse of another celebrity is able to resume a career] and all those things."

For more than two decades of covering Entertainment events and the creative industries where they emanate from, I have written TV shows, which range from afternoon, primetime weekday, weekend series, or mini-series to game, news, reality and

talent programs; mainstream and independent films; Broadway and local theater productions; musical presentations and concerts; recording and release of singles and albums; festival and pageant-related events; brand endorsements and advocacies, among others.

From there, I have also published profiles and stories about the creative processes and aspirations of the artists that headlined them or the creative and the think tank behind the programs or content. The readers do not only get informed about the broadcast arts, film, music, performance, and theater, but also the struggles and triumphs the artists encounter and go through to succeed. Somehow, the readers understand the pop culture they consume and support.

"Yung mga artista tao din, nilalagay lang sa pedestal [those stars are also humans, they are just put on a pedestal] but if you look at the story *kahit ano pwede mong isulat* [you can write anything]," he added.

For Alfred Cruz, the most common entertainment news articles he writes and edits "are about celebrity news stories. These stories typically follow celebrities' lives, relationships, and their involvements in controversies, as these aspects capture the public's interest. Readers are also often more invested in current trends and real-life drama involving famous personalities."

As a broadsheet writer, I can also write about the personal lives of the stars beyond the klieg lights, but I prefer to focus on the work they do, which I think our mature and professional readers want to see on the Entertainment page.

The story should always offer something new or if not an interesting follow-up to the already publish article.

Public Relations and Corporate Communications workers Amberkind Fajardo and Matteo Cruz also agree with the Entertainment writers. *"Kailangan may* relevant *na* something *dun sa artista o may bago* [the article should have relevance to the star or something new about the latter]," said Matteo. "*Yun nga may tsismis o kung yung* artist *may intriga, may ganun, mas* interested *sila na pag-usapan o isulat kasi nga yun ang hinahanap ng tao, si ganito* for example *buntis ba?* pregnant *daw ba siya, kung ma-i-*interview *ng* reporter and then *sila yung makakakuha nung* scoop *na yun,* big news *yun* for me. *Iba din."*

Amberkind, on the other hand, had this to say: "Entertainment articles typically focus on the lifestyle, achievements, and personal stories of public figures, as well as major industry events. They report on trends, controversies, success stories, and the behind-the-scenes aspects of the entertainment world. The key is balancing entertainment value with newsworthiness, offering readers a mix of glamour and insight."

These are the Entertainment articles that I and my colleagues write about and also the same Entertainment articles Public Relations and Corporate Communications people consider Entertainment news. However, they are a reflection of the editor and writer's editorial preference and the image of the Entertainment page among its readers. As a sub-editor and writer, I prefer to engage the artists in interviews about their creative process and works, but I can also inquire about personal and career issues, as sometimes suggested by the editor.

"It's just that *depende sa* editorial policies *ng pahina mo.* If this is a tabloid, the more sensational the story that you have, the better," said Alexander. *"Mas* scandalous,

mas pa-clickbait, *mas gusto ng masa, diba? Kapag binulatlat nila na-tri*-trigger *yung* emotion *nila,* whatever the imagination, what they perceive it all about."

"Iba kasi ang readers *ng* broadsheets, *iba ang* readers *ng* tabloids. *Alam mo naman na mas*-sensationalize *yung pagsusulat sa* tabloid. *Sa* broadsheets *mas medyo ano yan* tamed *ba, iba yung* readers *niyan,"* added Matteo. *"Depende rin sa* writers and editors *kung paano nila isusulat yung* articles and then, *nag-uusap din yung* Entertainment writers *sa* PR (Public Relations people) *kung paano nila maayos yung* write-up."

So, there's a negotiation and collaboration between the writer, the editor and the Public Relations and Corporate Communications personalities, who are knowledgeable of each other's preferences and interests and the profile of the readers. The latter's engagement online and offline determines the trending Entertainment stories and narratives people are talking about.

Theme #9: What stories people are talking about and whose voice

After the Entertainment articles get published and are now available for the diverse readers online and in print, editors and writers can see what stories are trending, based on the social media engagement of the readers, and the copies dispatched that day. Public Relations and Corporate Communications people now assess if they've made a good pitch or not. They can also see if the information from the press release and press conference or interview has been used or not.

“A successful pitch grabs the editor’s attention immediately, aligns with the current trends or the publication’s focus, and delivers a story that is timely, engaging, and relevant to their readers. A successful article, on the other hand, is one that not only gets published but also sparks discussion, drives engagement, and positively impacts the public’s perception of the person or event,” said publicist Amberkind. “A pitch may fail if it lacks newsworthiness, if the timing is off, or if it doesn’t align with the publication’s interests. It may also be overlooked if it’s not presented in a clear, compelling manner or if it’s too promotional without offering real value to the reader. Pitches that don’t stand out from others tend to get lost.”

Any Public Relations and Corporate Communications worker is knowledgeable of what the editorial preference of an Entertainment section such as personality over controversy or issue. He or she should find a window for that to pique the writer’s and editor’s interest even if the press conference is primarily about a lifestyle or business event. Such a preference also speaks of the section’s reader’s interest.

“When a pitch does not get published, I analyze the reasons for the rejection. I follow up with editors to get feedback, reframe the angle or find a different publication where the story might be more relevant. Persistence and adaptability are keys in the PR (Public Relations) world,” added he.

Like what Amberkind said, the ability of the Public Relations and Corporate Communications team to re-angle the pitch and adjust it to be more Entertainment leaning will eventually secure the editorial nod. I even help some publicist friends to figure it out, like finding any entertainment connection or interest of a new artist or a non-showbiz personality to at least come close to any of the Entertainment considerations.

The pitch or the press conference is considered a success when the purpose of it such as the promotion of the new show and the announcement of its stars has been mainly reported in the Entertainment news. This is true when it takes the lead part and most of the body part. In the latter, the editor or writer may include “sidelines story” that has not transpired during the interview or if it has, such information is viewed as secondary or least important by the Public Relations and the Corporate Communication teams.

Matteo agreed with me by saying, “Three-fourths of the story should be about the *artista, tapos* by the way *na lang yung (importante), sa bandang baba* such as she (the female celebrity) will appear in this show, *sa akin, ok lang din, pero minsan nang hihingi pa din kami na sana maglabas pa ng* more *o yung* director *naman ang pag-usapan mo, hindi lang yung artista lang. Ang* point *naman ng* editors, *hindi naman kilala ng* readers *yung* director, *hindi naman kilala ng* readers *yung* writer *ng* show, *ba’t naman nila babasahin, ang gusto ng* readers *ay yung sa artista. ganun, eh.”*

Jay-R added, aside from the placement of the Entertainment article on the page, which accounts for media mileage, “the success of a placement is seen on the news’ social media engagement. The key performance indicators are seen in the numbers.”

Knowing the social media engagement, aside from the number of physical copies that have been sold, is a way to gauge if the Entertainment article and the pitch have reached the intended readers. As a writer, I know if the subject of my article is being talked about when I receive a message from the editor informing me that the article is

trending and getting more likes and shares. We've noticed that articles on young love teams and P-Pop and K-Pop artists get traction.

Jay-R, for his part, also emphasized the importance of crafting pitches that align with the publication or news platform's editorial focus, "Establishing a collaborative and mutually beneficial relationship ensures that editors receive relevant and valuable content that will resonate with their audience. PR professionals must also navigate the editorial guidelines and preferences of each publication or media outlet. Understanding the tone, style, and requirements of different editors allows publicists to tailor their pitches effectively, increasing the likelihood of successful placements."

The Public Relations and Corporate Communications team should present a well-thought-out pitch to maximize the latter's leverage and avoid getting declined.

The article, on the other hand, is deemed a failure if the Entertainment event is merely mentioned or never at all. The challenging case is when it draws negative feedback from the readers and netizens.

"Oo, siyempre may failure *rin* [yes, of course, there's also failure]*,* I mean *nag*-back fire *sa artista, may* news *na lumabas, tas* negative comments [I mean if the event backs fire at the artist. There's a news that comes out and there are negative comments about it]," said Matteo. *"Paano mo i-ha*-handle *yun, kailangan mo nang ayusin yun, ang dami ng* negative comments and write-ups *sa artista* [how will you handle it? You need to address and fix it because there are a lot of negative comments and write-ups about the star]*,* and monitoring."

Even if the Public Relations and Corporate Communications people have done the practices and "rituals" of collecting questions before the press conference and distributing questions to them, there are one or two writers who will angle the Entertainment event

away and different from their preferred story focus or pieces of information. I understand the strategies they implement to redirect the surprise narrative to what it should be. That's either the show or the role the star plays in it.

"We now tap friends from the press, *na si ganito naglabas, pwede mo bang ilabas na ganito na hindi ganito* [that this writer wrote this and can you write to clarify the issue]. So, it's our strategy not to cover up, *para lang matabunan yung* negative write-ups [but to equalize the negative article or articles]," shared he.

It also needs to be properly coordinated with the Entertainment editor first if the latter sees the point to accommodate the request of the Public Relations and Corporate Communications team and with the writer to craft another article as a response to the Entertainment news that downplays the main point of the press conference.

"Minsan hindi mo naman ma-co-control *kahit pa may* open forum, *may* press release *ka naman na binigay, na ito ang lumabas sa* interview [sometimes you cannot control what stories will get published even if there's an open forum and a press release, and this is what has been stated in the interview]," continued Matteo.

I find such a plight unavoidable, especially if the editorial team that the writer represents is into more personal and *tsismis*-oriented stories. Thus, they pursue a story angle unique and different.

"Pero magugulat ka hindi naman yan ang sinabi ng artista [but you would be surprised that the artist did not say it]. *I-ni*-explain *namin sa kanila na ganito ang nangyari at pinakiusapan namin yung* writer *na i*-correct [we explained to the management team that this was what happened and we asked the writer to correct it], *na magsulat ng* second story to correct [and he or she writes a second story to accomplish it]," added he. *"Kung mali talaga yung sinulat niya kung mali talaga, kinakausap namin na magsulat ng*

story to correct [if what he or she has written is really wrong and we ask for another story]."

This is how the meaning of the Entertainment news could be shaped and negotiated.

In a press conference or interview, however, a writer such as myself is confronted with answers or pieces of information generated from it. So, I weigh in on which ones have more weight in terms of readers' interest and the newspaper's preference, and not what the Public Relations and Corporate Communications team wishes to read as Entertainment news.

"Ang purpose *talaga nito ay kung gusto mo talaga na ang isulat nila na lumabas sa* write-up [the purpose is, from a Public Relations and Corporate Communications' standpoint, you want them to write about what's in the write-up or press release]," said Matteo. *"Yung ibang uma-*attend *ng* press con *pini-*print *nila* as is *yung* press release [others who attend the press conference just print what's in the press release]. *Pero minsan yung iba, gumagawa ng ibang* write-ups *kasi lalo na yung* tabloid writers *ang gusto nila tsismis, kasi sa* tabloids *iba yung* way *nila* [but others, especially tabloid writers, write other things, which do not transpire in the press conference, about *'tsismis'* because they have their own way]."

Like what I mentioned earlier, writers are looking for something about the Entertainment event that suits their editorial team's considerations on what and who lands on the Entertainment page. As a consequence, their articles' story angle may divert from the main point of the event.

“I think the readers, that’s what they want. *Kung hindi nila ibibigay ang gusto ng* readers *nila eh, mag-fo*-fold up *na yun*g paper [if they don’t give what the readers look for, the paper might fold up],” added Matteo. “*Nakikipag*-negotiate *kami sa* editor *kung ilalabas mo ito* [we negotiate with the editor what he or she will publish], *i*-tame *mo naman na ‘wag naman ganun ang* title *mo,* title *mo pa lang. Yan ang pinag-aawayan namin ng* editors, *eh, ba’t ganito ang* title, *pero ang laman ng* article *mo ay hindi naman ganun* [I tell them to tame the title, which is totally contradicting the content].”

This form of communication and negotiation is common between the Public Relations and Corporate Communications workers and the tabloid’s editorial team since the readership of the latter thrives on attention-grabbing headlines and sensationalism. It is a valid standard and guidepost to keep their readers engaged and entertained. Such is in stark contrast with what our editorial team utilizes.

“What they tell us, the ones writing for the tabloids, *kailangan yung* title *mo ma*-catch *ang* attention *ng* readers, sensationalize *ang* standards [your title needs to be catchy to get the readers’ attention and sensationalism is among the standards],” said he. “Problem *din namin tinatawagan kami ng* program, *bakit ganito naman ang* title *ng* story about *kay ganito, hindi naman totoo, minsan may artista ring nag-re-reklamo na bakit ganito naman ang* title *na medyo nakaka*-offend *na po, may mga* instances *na tatawagan namin yung* editor or writer *na bakit naman ganito yung* title [the problem is the people behind the program call us out and ask why the title is this or that. Sometimes, there are also stars who would complain about the offending title. That’s why there are instances that we would call up the editor or writer],” continued Matteo.

This is another preview on how the Public Relations and Corporate Communications team negotiates the meaning of Entertainment news and ensures the

intended meaning of the company's executives and program's heads it works with remains intact.

"*Kung hindi iibahin, i-do*-down *yung, eh kasi nga napapakiusap naman* [if they can't change the story, the webpage should not be made accessible]. *Yung iba naiintindihan nila* [other writers and editors understand our predicament]. *Ang magandang* foundation is *yung na*-build *na* relationship," said Matteo.

Jay-R also touched some reasons that Matteo mentioned. "There are many reasons for this (why the pitch fails or the story doesn't get published). The story is not fit for the section. The story sounds more like a hard-sell press release and not news. The article is badly written and irrelevant. There's no relationship with the media outlet. There's also the possibility that the story was blocked by the advertising department."

The dreaded thing that could happen to a pitch or a story is not getting published. Another reason is that the story features a subject who is "hardly showbiz," has a rift with a member of the top management or whose team doesn't place an ad in spite of support from the editorial team. That's why the subject takes a breather from being featured on the page.

The Entertainment news, being read by the public, is a collaborative product by the writer, the editor and the Public Relations and Corporate Communications people, derived from the physical or virtual press conference mounted by the latter. It is the dominant and primary avenue for Entertainment events to unfold. The ever-changing communication and technology landscape, however, affords the editorial team a new way of gathering information to write Entertainment news. Writers are considering it as well.

Theme #10: A new way of gathering and writing Entertainment news

To write an Entertainment story, writers like me should possess skills such as story and news monitoring, interviewing (which encompasses finding the right point person such as Public Relations and Corporate Communications people, the artist's managers and management and securing face-to-face or virtual one-on-one), gathering or sourcing information, and accessing and searching relevant information to craft a story. These skills also need to adapt to the changing times.

Pre-pandemic, I would read physical and online articles (for monitoring), call up the Public Relations, Corporate Communications and management teams for possible stories via a mobile phone but rarely landline, go to the newspaper's research department or browse through the Entertainment's compilation of articles and books for research, and rely on press conference and exclusive interview invitations to gather information. Part of the latter's mix was set visits, out-of-town and country interviews, as well as interviews via landline and mobile phone and even the newly-introduced then *Skype.* During pandemic and new normal times, I heavily relied on virtual interviews to get information and explore possible stories to write about. The latter could also be done through checking out the social media handles and platforms of celebrities and stars. One problem that did arise with it was how good the Internet connection or wi-fi feature was. It could easily disconnect the interview as well as affect the quality of the recording.

In the present time, editors and writers have the choice to attend the physical press conference or virtual means via *Zoom* and sometimes participate in the broadcast on *Facebook* live and *YouTube.* It also applies to securing one-on-one. Even before the pandemic changed the way we used to do things, doing an e-mail interview was in existence already. I call it, sending a list of questions through gmail, SMS and *Facebook Messenger* to be coordinated by the Public Relations and Corporate Communications

team and answered by the artist in his or her convenient time, an asynchronous way of gathering information. It is now the status quo, which I find convenient because I'm also helping in closing the Entertainment page, but others want the traditional means of doing interviews face-to-face, in which the personality and the writer are in the same physical space.

From pandemic times to the present, I've gathered information and interviewed personalities oftentimes via virtual platforms. I only attended five physical press conferences, an artist's concert, which I did a review, and a premiere of a film festival entry, from 2020 to now. These new platforms make my life as a sub-editor and writer easier, but some colleagues have a different take on this emerging way of interviewing and getting information.

"Parang nawawalan na nga ng trabaho ang media *kasi yung mga* celebrities *mas nagiging* open *sila sa buhay nila,* like, *vi-na*-vlog *na nila* [it seems that media are losing their jobs because more stars are opening up about their lives via vlogs]," said Alfred Cruz. "*Hindi na nga minsan kailangan ng* press con *kasi sila na mismo ang nag-o*-open, *i-re*-reveal *na nila sa* about *sa ganitong* issue *nila* [sometimes I feel like there's no need for a press conference because they're revealing their thoughts on an issue that involves them]."

The content uploaded on social media by stars is a source of information for writers, but it is limiting because they cannot ask relevant questions to clarify an issue or discuss a latest career development. The social media-mediated is source-dependent. The star and the former's Public Relations team have full control of the narrative. Writers find it helpful, especially in the pandemic times.

*"*So, *siguro kung walang* presscon, possible *na makapag-sulat pa rin tayo* as media [if there's no presscon, it's possible for us to still write]. *Minsan hindi naman na-re*-reveal *ng artista* [sometimes, the artist doesn't reveal everything]. So, *nakakapag*-exclusive interview *naman.* I think connections are important [we can still do exclusive interviews and having connections is important]."

Doing so and writing a follow-up story based on a social media information and posts will still go through the Public Relations and Corporate Communications team and the management team that handle the career of a star. The latter's social media handles, however, serve as an emerging platform to follow updates, check the information, and get pictures to accompany the Entertainment articles.

"I regularly use the Internet for sourcing information and verifying facts when I write articles. It allows me to easily find the right information to support my story and provide readers with accurate and up-to-date content," added he. "Since almost everything can be found on the Internet with the technology and social media culture that we have right now, so it is both convenient and helpful in reducing the challenge of confirming facts. However, disruptions in the Internet connection can cause delays in meeting a deadline."

"Lahat kasi nasa Internet *na. Kunyari mga* issue *ngayon na* involve *yung* celebrities, *minsan kailangan natin ng* backstory. So, *kunyari nangyari yung* backstory *na yun, sobrang bata ka pa, di ka* aware, so *sobrang* helpful *na* Internet *na ma-se*-search *ko na ang lahat dun*," continued Alfred. "As for the photos, *kumukuha ako sa* account *nila,* it's very convenient for us with the use of social media."

For Amberkind, she used what she called traditional and digital platforms: “I use both traditional platforms, like press releases and media relations, and digital platforms, such as social media and influencer outreach, to promote my stories.”

Since Entertainment news has diverse listeners, the Public Relations and Corporate Communications person should be adept with the use of traditional and new media to reach out not only to one segment of the audience, but more. As writers, like myself, adapt to the ever-changing landscape of sourcing information and getting interviews through technologies, the Public Relations and Corporate Communications team also needs to keep up with the times.

“Each platform requires a different approach — traditional outlets demand formal, well-researched pitches, while digital platforms allow for more interactive and instant engagement. Challenges include staying ahead of rapidly changing trends, keeping content fresh, and managing multiple communication channels effectively. The constant need to adapt to new technology and algorithms also adds complexity to reaching target audiences,” added he.

Due to the pandemic, people from the Entertainment industry learned to adapt to new communication platforms and adapt to changes and challenges brought about it, said Matteo. *“Nag-ta*-tap *na rin kami ng* influencers and bloggers, *mga ganyan* (we would tap influencers and bloggers). Before, we already had accounts on *IG (Instagram), Facebook,* and *Twitter* (now *X*). We all activated them*, lahat ng tao nasa* socmed *kaya lang may* downside (everybody was on social media but there was a downside).”

Aside from broadsheet and tabloid writers, social media personalities in the persons of content creators, influencers, vloggers, and bloggers also contribute to the creation and production of Entertainment news. It has been made possible because the

Public Relations and Corporate Communicate team appreciates their unique way of covering and crafting Entertainment event. They have followers to support them that can also “repackage” the information being gathered from their social media idols. The latter are also tapped to address any negative publicity and write-ups about the star.

“Kunyari sa socmed (social media) *lumabas na* negative about the artist of the show, *paano mo siya aayusin, i-ta*-tap *mo yung* fans *ng mga artista, i-ta*-tap *mo yung* influencers, *mga* writers *na maglabas, mag*-post *ng mga* comments *para ma*-down *yung mga* negative comments [for instance, something comes out negative about a star of a particular show, how will you deal with it? So, we tap influencers as well as writers to publish stories that will play down or address those negative comments],” added he.

The Public Relations and Corporate Communications people have a good mix of traditional and social media platforms to promote programs and featured artists that comprise the Entertainment narratives. The writer in me takes full advantage of doing interviews and writing articles via technology-mediated means, but a group of writers still prefers attending the physical press conferences and sharing the same space the stars also inhabit.

“May nakausap akong writer *na parang hindi niya gusto na sa* social media *kumuha ng* stories, *mas maganda pa rin na i-ni*-interview *pa rin* face-to-face *yung* artists [I’ve spoken to a writer who is not into getting stories from social media and prefers face-to-face interviews with the stars],” continued he. *“Lahat na ng artista nag-po*-post *sa ganito,* so *yung* press, *kung ano yung pinost ng artista, dun lang kumukuha ng* story about *sa kanya at ginagawan ng angulo na hindi rin siya* OK [all artists are posting on their social media platforms. So, the press members get their stories from there and make an angle, which is not also okay].”

How Entertainment news emerges

From walking one through how Entertainment news is constructed through my recollections and experiences as well as those of my colleagues in the Entertainment writing, Public Relations and Corporate Communications fields, my autoethnography engages in a discussion on how Entertainment news emerges. It has identified different points of communication, collaboration, negotiation and even tension, and players and personalities who participate in them. This part aims to understand how an Entertainment news comes about from conception to construction and production.

Point of Communication: Dispatching Entertainment event

Entertainment news is constructed, created and produced through communication, collaboration and negotiation. It primarily involves the editorial team, composed of the writer and editor, and the Public Relations and Corporate Communications team. The former represents the Entertainment section of a newspaper or a tabloid, while the latter is the information department of a broadcast, film, recording, talent management or any company within the creative industry. They share a mutual and beneficial relationship in which the editorial team takes on the dual roles of Entertainment news source for the reading public and channel of distribution of the Public Relations and Corporate Communications teams, while the latter is the Entertainment event producer and source of the former. Most companies within the industry need to inform the public or a particular segment of it about their current shows, programs and projects as well as talents. They tap the Public Relations and Corporate Communications department or team to invite

Entertainment editors and writers from different broadsheets and tabloids. The invitation, which also carries the details of the press conference, is also a form of pitching a story, that can also be done individually and privately. Once the editorial team accepts it, either the writer or the editor attends the physical or virtual press conference whose intention, through the print media, is not just to inform the public, but also to create awareness or buzz about an event (such as a collaboration project for a film festival and a contract signing of a star) and eventually get the readers engaged.

Such a top-down communication between the Public Relations and Corporate Communications team and the Entertainment editorial team is a reflection of the same kind of communication within the creative company, in which the top management communicates its plans (like the first-quarter release of season two of a successful adventure primetime program) and intentions (such as to market it as more action-packed and visually feasting) to the Public Relations and Corporate Communications department. Although the latter is aware of what Entertainment event to pitch that a broadsheet (creative process-oriented) or a tabloid (personality and gossips) prefers, it has to seek the approval of the editor or writer. Within the editorial team, however, the editor has the final say to cover the event or disregard it. The same top-down communication (from the editor, who also represents the top management, to a small group of writers) is present and done through person-to-person, SMS and *Facebook Messenger.*

From dispatching and distributing information about a forthcoming Entertainment event, the assigned writer is set to attend the press conference as the site where Entertainment information and news unfold.

Point of Collaboration and Negotiation: What questions can be entertained

Prior to mounting the press conference, the Public Relations and Corporate Communication team usually sends a press release about the Entertainment event. The document serves as a note about the upcoming production or project and the personalities that are featured in it, and the story angle approved by the top management. The press release also suggests that questions during the meet-up with media friends should revolve around it. To ensure it, the team also asks and collects questions from attending writers and sends back to them the ones that are approved. Such a practice comes from the intention and purpose of the top management that the Public Relations and Corporate Communication team should focus on the Entertainment event itself rather than any personal issues a star of the show is involved in. It's not always the case of bad publicity is still publicity. The think-tank and showrunners make sure that no issue will sidetrack or downplay the broadcast premiere of the show or the official transfer of a prominent star. That's why there's a briefing among the top management, the Public Relations and Corporate Communications team and talents on what questions to entertain to avoid negative write-ups or articles. The personalities of the show should have ready answers or an idea in navigating the questions from the print media.

From the Entertainment editorial side, the editor may also give the writer specific questions to ask and the story angle to explore during the press conference. The editor does it to implement editorial practices such as focusing more on the project of the star and the latter's challenges in portraying a role, and to veer away from the star's involvement in politics or a brewing affair with a fellow star. Pursuing any of the last two as a story angle doesn't fit the top management's preference and the Entertainment

section's image. Also, part of the practices is checking on a short list of personalities that should not be written about at the moment. One or two of them might be part of the show or project the writer is covering. If any one of them is on the list, due to, for instance, a statement that offended a member of the newspaper management, the writer will find another subject or decline the invitation. Prior to the actual group interview, the writer can come up with his or her set of questions, but with the editorial considerations in mind.

So, the emergence of Entertainment news from Entertainment event and its meaning is negotiated and navigated through a collaborative top-down communication between personalities who mount the press conference and the ones who attend it. Some of these personalities, who participate in the construction of Entertainment news, may think that the culture of giving contributes to the shaping of it.

Point of Collaboration or Negotiation?: The culture of giving

Entertainment writers, regardless of age and publication, encounter the culture of giving. After the press conference or the group interview, the Public Relations and Corporate Communication team gives them gifts in the form of loot bags, gift certificates and cash gifts as a sign of appreciation and kindness. Some publicists, on the other hand, send food or goodies to the writer's preferred address (workplace or residential) after the event. When asked by the writers about the culture of giving, some editors explained that it's a norm in the Entertainment industry and it should be viewed as a token of appreciation. It should not in any way affect the story the writer will craft and should not be the reason for writing. The gift is a way for the Public Relations and Corporate Communications team of saying thank you to the press for gracing the event and

supporting the upcoming project. Some publicists, on the other hand, are also surprised why some writers would still write something negative or different from what has transpired in the press conference or interview even if they have been kind and nice to them. The way the giver or the recipient looks at it becomes, in a way, challenging. That's why the dealing with and the practice of culture of giving is personal and institutional. Any editorial policy on it is done in the name of objectivity and fairness in reporting Entertainment event.

Point of Negotiation: Which information and whose ideas to include

The writing of Entertainment news begins with transcribing the entire press conference or interview. The writer listens to it several times and thoroughly reads the transcripts set against, let's say, a 4:30 p.m. deadline. The latter changes, depending on the level of prominence and timeliness of the Entertainment event. Here, he or she uses his or her editorial understanding of what makes a statement and a story Entertainment newsworthy. The writer makes sense of the entire statements and decides which ones will take the lead part of the story, the body parts and the concluding part. To him or her, writing is about the organization of ideas. As he arranges the statements that will work towards a main idea, the concepts of objectivity, timeliness, human interest, prominence, popularity, proper naming of sources; double checking facts; and the editor's and the management's considerations (such as the list of personalities not to write about and downplaying the angle of politics) also come into play and come to mind. That's why there are parts of the initial submitted Entertainment news being edited and paraphrased. At this point, the writer is also confronted by the idea of subscribing to the story angle stated

by the Public Relations and Corporate Communications team in the press release or the preferred idea that transpired in the press conference and the interview.

Since the writer has understood the dos and don'ts of Entertainment writing, content-wise, his or her article is a collaborative product of his interpretation of the Entertainment event, with the editorial and management guidelines and the Public Relations and Corporate Communications' information and story angle.

Point of Tension: The Writer's Voice

Entertainment news is the writer's interpretation of the Entertainment event. But the question is: Whose voice is visible and heard in the Entertainment article? That's the question any writer or Public Relations and Corporate Communications worker deals with after the article is written or the Entertainment news gets published. The writer may think that since he or she is reporting what has transpired with his or her own way of organizing ideas and the words he or she has chosen, his or her voice is clear and visible. The writer may also consider the fact that most of the time, the Entertainment articles are based on the information shared by the personality or creative and the Public Relations and Corporate Communications team. It is a product of the briefings done before the press conference and the interview, and the practice of the Public Relations and Corporate Communications team to collect and approve questions. The team can politely stop the writer during the interview if a question deviates from the main point of the press conference. On the part of the Public Relations and Corporate Communications personnel, they look at the Entertainment news as a piece of work to assess if the questions they approved and entertained appear in the article and the story focus the management they represent is considered. If all this is present in the Entertainment news, the pitch is a success. It also means their voice is present and visible.

Things, however, become challenging for them when the writer focuses on a story angle, such as a personal issue rather than the show itself, and especially when the article creates negative publicity about the star and generates negative comments from readers and netizens. The Public Relations and Corporate Communication team addresses it by asking the writer to either take down the online article or write another piece to clarify the issue. If not, the Public Relations and Corporate Communication team taps other writers and vloggers to say that the artist has not said it and counter check the present talks. The team can do this through traditional and new means of communication.

Point of Collaboration through traditional and new media

Traditional and new media platforms play a vital role in the communication and creation of Entertainment news. Writers get their invitations from the Public Relations and Corporate Communications personnel and editors through e-mail, mobile phones and social media platforms. They also express their attendance through them. Through the same technologies, they also secure and conduct interviews with their subjects. They call it e-mail or Messenger interview, in which it is conducted asynchronously and at the convenient time of the writer and personality, but a Public Relations and Corporate Communications worker still facilitates it. There's the mobile phone, *Facebook* messenger, *Zoom, Google Meet* and *Streamyard* interview. It is again mounted by the Public Relations and Corporate Communications team.

Among these platforms for interviews, the most preferred and common is the press conference or face-to-face, in which the writers and the personality are in the same venue. It connects the Public Relations and Corporate Communications personnel to the

writers and editors, who are also connected to the various personalities in the entertainment industry. *Facebook* and all other social media accounts of the stars, on the other hand, also serve as sources of Entertainment news since personalities also give updates on their careers and lives through them. The celebrities do not only take the content creator role, but also the content producer stance, considering fans and Entertainment workers as consumers. Although it can be done live and recorded, the personality gives writers a platform to connect with him or her and collaborate for an Entertainment article. These new platforms also serve as a repository of information that allows writers to follow the different career and life developments of a star and double-check information. Pictures available on the stars' social media handles can also be used to accompany the Entertainment articles for as long as proper acknowledgment or credit is given.

With that, physical and virtual press conferences and interviews provide Entertainment writers points and sites for collaboration and they are the avenues or sites where information unfolds. There's a clear, well-defined system that allows the editorial and the Public Relations and Corporate Communications teams to collaborate and construct Entertainment news.

The system that supports and sustains the Entertainment news

The construction and creation of Entertainment news is made possible by the system that involves the Public Relations and Corporate Communication and editorial personalities. The former initiates what can be written as Entertainment news, while the latter considers and accepts it as a starting point for Entertainment news. This dependent,

intertwined system leads these workers to collaborate and create, with the intentions of the creative company and the newspaper's Entertainment section at play. If these interests don't fit with each of the players, negotiations and tensions surface. The writers navigate how to accommodate the Entertainment views of the editorial and newspaper management and the Public Relations and Corporate Communications team. Their voices are visible because of the existing system. That's the press conference and interview-dependent Entertainment news gathering.

If a writer forays into an investigative reporting, he or she needs Public Relations and Corporate Communications people to connect to the intended subject. With that, an Entertainment section-initiated article should be explored more. It will address limitations and restrictions on questions to ask and story focus to write about. As for the personality-initiated news via *Faceboo*k and other new media platforms, the exploration of further discussion is at the decision of the star and the latter's management. A celebrity just posts and rarely responds to an Entertainment writer for an exclusive interview. The Public Relations and Corporate Communication team that handles the show or program of the star also has a say if an interview is possible.

The "inequities" that occur within the system

Since the construction of Entertainment news involves complementing and clashing voices of different personalities who have access to it and are being "implicated" in such a cultural phenomenon, some forms of "inequities" occur within the creative company and the editorial team, which both decide on what or who becomes the Entertainment subject and what or who lands on the Entertainment page.

Between the program executives-showrunners and the Public Relations and Corporate Communications people, the former's ideas on how the new show or the latest programming to be promoted are dominant, while the latter's ideas are marginalized. The

Public Relations and Corporate Communications team can only make suggestions, but the function to initiate approaches and strategies falls on the top management's shoulders.

What brings about this is the hierarchical position each takes in the creative company organization as well as the attendant and associated role. The executives and showrunners are the wellspring or providers of ideas, while the Public Relations and Corporate Communications people are the support system or the implementors of a plan into action. They take a submissive position and have a limited space for emancipation. However, they are, in a way, "empowered" when they carry out their tasks given the full trust of the program heads and showrunners.

The presence of "inequities" is also manifested and seen in the editorial relationship dynamics between the newspaper's top management, the editor, and the writers. In the Entertainment section level, the editor has the final say on what Entertainment events to cover, and the writer can also pitch for a possible story. In that sense, the writer shows a sense of being empowered, granting that the pitch subscribes to the well-defined and identified editorial considerations and values.

If it is declined, the writer can still "take up his or her space" by making it clear with the editor that the subject deserves to be written about or make a compromise by accommodating the angle the editor prefers. The latter is better than the story pitch being totally disregarded and there are times when it happens, even if the event or personality is Entertainment newsworthy. It could also lead to an initial tension as the writer and the editor assert their stance and positionality. Coming up with a decision to cover it or not calms the situation as the two understand the wisdom behind it.

The editor, however, is also implementing the written and unwritten corporate policies that will protect the editorial people and the newspaper. His or her attention is

also being called out and also given the chance to voice out opinions. With that, the writer and the editor have spaces to “resist” inequities and engage themselves in democratic informal talks. Thus, the writers, like myself, cannot help but reflect on their sense of agency and independence.

Writing process-wise, the writer makes his or her own lead and arranges the information available at hand to compose the story. Such an activity is free and smooth sailing given that it follows the editorial considerations and guideposts.

And what engenders these inequities is the hierarchical position and the responsibilities that come with it in writing the Entertainment news and in disciplining it as a text.

Between the creative company’s Public Relations and Corporate Communications team and the Entertainment editorial team, the theme of inequities exists. It can be seen from their mutual and beneficial relationship and accepted roles to each other. The former is the producer of the Entertainment events, while the latter is the channel it uses to inform the reading public. Although the editor and the writer can publish stories beyond what the Public Relations and Corporate Communication team presents or outside the press conference they mount, they are dependent on this set-up or status quo in gathering Entertainment information and interviewing personality.

Inequities on what or who to write about can be resisted by doing investigative Entertainment articles or pursuing stories with the less involvement of the Public Relations and Corporate Communications team. It is definitely a tough act that requires personal and professional connections to the stars.

The autoethnography as seen through the lens of Foucault and Fairclough

To further understand how Entertainment news emerges, I use the lens of Michel Foucault and Norman Fairclough on discourse. They enrich the discussion that Entertainment news is a site of struggle, resistance, and power play due to clashing views between and among participants who have access to it. It is where I anchor the theorizing part of my study on how Entertainment news is constructed.

Barker (2012) presents Michel Foucault's view of discourse as "the production of knowledge through language and practice which gives bounded meanings to material objects and social practices." Maesthrie et al. (2000), on the other hand, discuss that Norman Fairclough's discourse "encompasses text, discursive practice (which involves text production and interpretation) and social practice (the wider social, cultural and political relations)."

In the text level, the writer chooses the words and sentences to make an account or story of what has transpired in the press conference or interview. He or she is constructing the Entertainment news based on his or her impression of the answers generated. The writer can make a summary lead or a direct quotation lead to set the tone of the article and capture the attitude of the personality being interviewed or the mood of the event. He or she carefully selects the language and organizes the answers from the most important to the least important ones. The writer also decides the angle or focus of the story (personal or issue-oriented). The latter determines which information to be included.

The discursive practice level shows whose answers are quoted and what they are about. Although the Entertainment news is interpreted at the text level by the writer, his or her sources also shape it at this point. This is apparent, especially when the writer takes the objective third-person point of view. The thoughts of the editor have also been considered in this level although his or her name is not visible in text or Entertainment article. The writer may use other information from the Public Relations and Corporate Communications team and relevant ones available in different Entertainment news sources to write a piece. Accommodating a particular source and a set of information on the artist's personal affairs than work achievements also speaks to whom the text production is for, that's the reader. The latter also looks for this kind of content. With that, Entertainment news, similar to a language, is never neutral.

The social practice dimension investigates the social, cultural and political aspects that shape the Entertainment news as a text and a communicative event. Part of it is the system of beliefs of the news organization and Entertainment section the writer works for, such as privileging feature and straight news stories over issue-and-*tsismis* ones and allotting editorial spaces to established celebrities over up-and-coming stars. The newspaper's social relationship to its stakeholders, such as the companies that the Public Relations and Corporate Communications teams are identified with and their stars and the latter's supporters as the reading public, also shapes the Entertainment news. The Public Relations and Corporate Communication teams also place advertisements in print media to promote programs and stars of their companies.

What's embedded in the Entertainment news as a text are ideas and interpretations of the people that shape it from a specific point of production and creation.

Thus, Entertainment news can also be seen from Foucault's idea of discourse as "the production of knowledge through language and practice which gives bounded meanings to material objects and social practices (Barker, 2012)."

Following Barker's lead to explain Foucault's discourse, Entertainment news as a discourse provides readers with statements and knowledge concerning personalities that make up the creative industry and projects that the latter produces for the consumption of the public and society. The editorial guidelines, created by the editors and the management, on what and who lands on the Entertainment page, including angling of the story, dealing with the culture of gift giving, writing on prominent celebrities and considering the reader's preference, are needed to followed by the writer. They determine what is "sayable or thinkable about" Entertainment event or personality. These rules construct and define what counts as Entertainment news and regulate the latter and its meaning. They are considered the best practices of every Entertainment section of a broadsheet or a tabloid.

This is in relation to what subjects that "personify" Entertainment news and the institutions that define it. They are the companies within the creative industry whose activities need to be known by the public, while the broadsheets and tabloids report them. These institutions primarily construct Entertainment news and their voices are considered dominant, depending on the extent of their involvement in terms of collaboration and negotiation. Entertainment news is a construct of "the interplay of the rules" based on the rules made by the Public Relations and Corporate Communications department and the Entertainment editorial section.

The personalities behind these are the “authorities of delimitations, who had the authority to delimit, designate names and define objects (Foucault).” They have the ability to classify events and personalities as Entertainment news-worthy. Within the organizations they belong to, the top management is also the authority of delimitation. That’s why before new programs are launched and artists get interviewed, there’s a meeting between the Public Relations and Corporate Communications people and the program heads about the latter’s preferred focus of the story, which is reflected in the press release to be distributed among invited Entertainment editors and writers. It’s the same reason that writers consult editors if covering this event or personality is approved by the management.

Analyzing a piece of Entertainment news such as whose voice is privileged in it, the latter’s position as well as the stance the writer is taking, which in some respect represents the editor and the Entertainment section he or she works for, is a view of how Entertainment as a discourse is shaped. The writer, the editor, the Public Relations and Corporate Communications people and the reader may think that the primary “surfaces of emergence” of Entertainment News are the press conferences or interviews that are being mounted and attended, but the key “surfaces of emergence” are the places of authority within the creative industry company and the Entertainment section of a newspaper or a tabloid that define and delimit what Entertainment news is and should be.

The “social construction” of Entertainment news

As one looks at how Entertainment news emerges as a discourse or knowledge through the “authorities of delimitation” and within the “surfaces of emergence” they inhabit, the sociological lens of the Social Construction of Reality (SCR) further invites

one to consider who are the key players that construct Entertainment news and perceive its narratives. They are the Public Relations and Corporate Communications people and the program executives and think tanks they work with, and the Entertainment editors and writers, along with the newspaper's top management.

They define and delimit what Entertainment news is through the briefings and meetings about what aspects of the show or a star's career should be highlighted and what controversy should be downplayed. It is also through the rituals of writing press release with the desired story angle, the collecting of questions prior to the press conference, and limiting the interview to a particular time and specified number of questions to get entertained, shape the Entertainment news.

When the writer begins to craft the story from the information transpired in the press conference and complements it with research data from previous articles, he or she is bringing the editorial considerations and the newspaper's culture to it. The writer excludes and includes information according to his or her own making sense of the Entertainment event with the editor's voice. The latter's understanding of who and what lands on the page is already felt the moment the editor accepts and declines the invitation from the Public Relations and Corporate Communication team or the pitch made by the writer. The editor also represents the editorial and corporate preferences of the top management, which has established social relationships with reading public as the consumer of Entertainment news and the creative companies as advertisers.

These personalities and the rituals they create and recreate are the constructors that shape the Entertainment news content and even its packaging. Entertainment news is never an objective reality out there to be discovered by the editors and writers and dispatched to the reading public. It is not even a stable entity, but a manufactured one accommodating the conceptions and perceptions of those who are privileged to take part

in it. Entertainment news goes through a complex and ritualistic filtering and selection process before the reading public can get hold of it.

Despite these realities about the construction of Entertainment news, many consider it as part of their daily dose of information, along with the straight news, because the reading public sees itself in the tales of struggles and triumphs of the celebrities as the latter disclose their personal and professional lives as well as, say, the roles and character they portray. The stars engage their minds, capture and remind them of their humanity and Filipino values, and belief systems they hold on to navigate life.

Entertainment news usually delights them but also heightens their appreciation and understanding about broadcast arts, films, music, and the related arts. It also contributes to the readers' awareness about pop culture.

More importantly, Entertainment news helps them become more insightful as individuals to endure life situations. That's why Entertainment news matters and has a legitimized place in the consciousness, mind, and psyche of the reading public.

Summary of Findings

Autoethnography in a nutshell

My autoethnography on the construction of Entertainment news as a collaborative communication and negotiated discourse has identified the following themes: 'Source' of the 'source' of Entertainment news; What and who lands on the Entertainment page; The avenues and sites where the Entertainment information and news unfold; What questions to ask and get to ask; The questions and answers are the basis for Entertainment news; The culture of giving; Entertainment news is the writer's making sense of Entertainment event; Entertainment narratives: From events to personalities; What stories people are

talking about and whose voice; and A new way of gathering and writing Entertainment news.

They inform and reveal to the researcher that a top-down communication exists between the Public Relations and Corporate Communications department/personnel of a creative industry company and the Entertainment section/editorial people of a broadsheet or a tabloid. The former has the intention to promote the company's events from new programs to a new crop of talents, while the latter reports them to the public. There's a mutual relationship between the creative industry and the newspaper. Within each organization, a top-down communication also exists between workers involved, although there's a room for collaboration, but the management also has a final say if the Entertainment event is Entertainment news-worthy or how it should be pitched to the writers and editors.

The program and newspaper executives and the Public Relations and Corporate Communications and editorial people, on the other hand, have concepts and considerations to think of in writing an Entertainment event into an Entertainment news. It should be about an established or an up-and-coming talent, who has made a name or is making a name for herself or himself in the fields of broadcasting, film, recording, live shows and theater and other creative fields. The personality also refers to executives that make important decisions on the careers of stars and the production of shows and songs, among others. The personality and the project should have a following or the potential to be talked about. The personality is relatable to a specific group of readers or the entire reading public. The event should deal with Entertainment issues and trends of today.

The same people also collaborate on how an Entertainment event or the personality it features should be written about. That's why there's a briefing or meeting on the part of the creative industry company and a reminder or an inquiry on the part of the editorial team. It is the same reason that the Public Relations and Corporate Communications people send a press release with relevant information and preferred story focus or angle to the attending editors and writers, and ask questions from them. Whatever will transpire in the face-to-face-virtual-real-time-press conference or asynchronous interview should be the basis for the Entertainment news. The press conferences or interviews serve as sites where Entertainment event and information unfold. At the end of the press conference, there's the usual culture of giving. The Public Relations and Corporate Communications and the editorial teams view it as a form of appreciation, but should never in any way shape the Entertainment news.

When the Entertainment news is being written, the writer decides which information to include, considering the information provided by the Public Relations and Corporate Communications team and the editorial policies. It's a question if the writer's voice is clear and dominant in the Entertainment news or if it's the voice of the artist, the Public Relations and Corporate Communications personnel or the editor that is referenced in it.

Aside from the commonplace press conferences or interviews, a new way of gathering Entertainment news and information has emerged. It ranges from press conferences or interviews made possible through *Zoom, Google Meet, Streamyard, Facebook* live and messenger, *YouTube, Skype* and e-mail. It also includes talks facilitated via mobile phones or teleconferencing. The social media platforms have also

become the means for artists to communicate to fans and writers. However, they rarely use them to engage the writers in clarifying issues or posted information.

Seeing all these aspects as interrelated and interconnected in the construction of Entertainment news about events in the creative industry and its personalities, Entertainment news is a collaborative discourse that reflects the intentions and interests of the Public Relations and Corporate Communications people and the company they work for as well as the editorial personnel and the newspaper the latter represent. It is a negotiated discourse given that their voices are explicitly and implicitly present in the Entertainment news.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

After recalling my experiences as a sub-editor and writer and listening to those of my select colleagues in the Entertainment industry, I have come to understand how Entertainment news emerges and is constructed. This part of my study has made me go back again to the research questions and to reflect and answer them. Doing such a task has also given me time to make recommendations to future researchers who may be interested in further analyzing the Entertainment news. There are areas that the study has partially touched but not fully explored.

Through the study, the researcher has found his voice and point of view on the construction of Entertainment news.

CONCLUSIONS

The construction of Entertainment news: From my view point

The entertainment news narratives that I construct through writing, with my fellow writers and writing editors, and colleagues in the Public Relations and Corporate Communications fields, can be classified into two: “Events” and “personalities.”

The former refers to new and existing entertainment and information programs from TV and radio stations; and the contract-signing and career plans of their talents, from actors and directors to news presenters-show hosts to executives. It also includes films (narrative, documentary, animation and experimental) from mainstream and independent movie companies; and also the contract signing and career developments of their stable of stars and creatives (directors, producers, scriptwriters and technical people). Part of the events is a collection of issues (piracy, intellectual property rights and workers’ welfare)

and trends (new genres such as the meta and found footage filmmaking approach) that concern the creative industries.

"Personalities" encompasses the talents of newbies and established actors as well as singers, singer-songwriters, producers and executives from the recording scene. Their new songs and albums and the music trends and movements (such as P-pop) they identify themselves with also belong to "events."

The entertainment news narratives also cross over to entertainment-related fields such as theater, visual, the performing arts and even beauty pageants. The same narrative classification is used. As a sub-editor and writer, these narratives are formed or come to be through the face-to-face and virtual press conferences or interviews mounted by the Public Relations and Corporate Communications department of every TV and radio station, film company, recording label and stage and theater company. Also in this group are the independent talent management groups, aside from the TV network talent and artist centers.

The Public Relations and Corporate Communications people are the sources of Entertainment news that I write. These media relations workers directly communicate with me. Within the organization they work for, the top-management, in the person of program heads and executives, decides how an event or personality should be communicated to writers like myself. They may be viewed as "producers" of Entertainment events. The Public Relations and Corporate Communications department crafts the press release to be distributed to writers and editors of different publications and chooses which newspapers or tabloids they will invite to cover its events. It is the writer's link to the Entertainment event that features up-and-coming and established stars.

Although as a writer, who also has the freedom to choose which event or personality to write about, I still need to get my editor's approval and usually, the editor

also decides what event or personality, pitched by the Public Relations and Corporate Communications team, the Entertainment section will cover. I also pitch possible Entertainment stories to the editor. I may also support the pitch made by the team if the latter falls in any of the editorial considerations that I use to pursue a story. In my line of work, I feel that the PR and Corporate Communications departments play a vital role in my writing profession. Without them, what else is there for me to cover? I can also do my own initiated story, but I need them to connect with the subject I want to interview. The condition that supports such a reality is the fact that investigative writing is something that needs to be explored in the entertainment news. The Public Relations and Corporate Communications people provide me, as a writer, the avenues or sites where Entertainment information and news unfold.

In constructing the Entertainment news, I follow a set of considerations or rules, which I have imbibed all these years. They are my guideposts. I will cover events or personalities that are known to the public or a certain sector. For instance, K-pop and K-drama, P-pop and viral personalities sit well with the younger set. Established artists and their recent creative endeavors are for the young at heart. Since I write for a broadsheet, I can write about the artistic and creative processes of stars and discuss TV, film and music genres. I can also report about controversies that celebrities get involved or embroiled with such as cheating, but I try to avoid sensationalism, which is a common interest among tabloid writers. These story angles also mirror the perceived notion of our readers' interest. So, the reading public has a hold to some extent on the construction of Entertainment news. The readers' interest is also a consideration.

The entertainment narratives I construct are based on the information that has transpired from the press conference or interview. The name of the artist and how the information has been gathered should be present in the Entertainment article. The

Entertainment news is guided by fairness and objectivity. It has to be based on facts. However, the writing of Entertainment news is subjective, in a way, since my summary lead reflects my own impression of the entire information I have at hand. I also use qualifiers such as “as one may put it” and “as one may gather,” and the one is actually a reference to myself. I may be using the third person point of view but the Entertainment news is clearly my own understanding of the transcript of the interview. The focus or angle of the story is mine. From there, I intersperse quotes from the source to work towards it.

As a writer, I can exclude and include information. There are also instances when editorial-corporate unwritten rules come into play and shape the Entertainment news before it becomes one. Some stars, no matter how prominent they are, cannot be a topic or subject of my article. It is because she or he has done something that offended someone in the organization or the latter may also support the idea of writing about a personality. At a certain point, this rule is temporary and can be lifted. So that personality can be given an editorial space. Politicians, who have also established themselves in show business, and creatives, who have proven themselves in the public service world, should be given a “tamed” story or story treatment. No information about politicians’ advocacy or projects for their constituents should be included and never be detailed in the Entertainment news. It is also very strictly followed when elections are around the corner.

Since writing Entertainment news is part of an enterprise, the creative industry companies should advertise with the newspaper and the latter will give its support. Proof of that is the number of articles to publish and the editorial-corporate policy that a story about an industry competitor will not be put beside their story or not in the same edition. Somehow, I benefit from this.

To ensure the fairness of the Entertainment news, there’s a verbal policy on the culture of giving. A Public Relations and Corporate Communications team gives writers

loot bags, gift certificates and cash gifts to show its appreciation for attending an event and writing about it. The writer should not view it as an inspiration to write only good things about the event or personality and he or she can write whatever the writer wishes.

Reflecting on my daily grind, these are the editorial and corporate policies that I privilege in the construction of Entertainment news. These policies are maintained through a constant reminder from the editor and the awareness of the writer. It's a top-down communication approach. In instances when the editor gets a call from the top management, he or she brings it up to the writer. The opposite happens, bottom-up, when the writer finds the coverage tricky, which means the pitch may or may not be approved by the editor or top management because of the unwritten rules. So, I consult the editor, who clarifies the concern with the top management. This editorial relationship is maintained through the top-down communication that allows the editor and writer to collaborate on what to cover and write, and even how to write, given those editorial considerations.

Where do the corporate policies and Entertainment news perspective of the Public Relations and Corporate Communications team come into play?

The top-management of these media relations workers wants the broadsheet and tabloid writers to focus on the show and its personality. Any personal issue-based write-up that veers away from the main point of the press conference or interview is frowned upon and considered a bad pitch. A successful pitch is when an Entertainment article is highlighting more the new program and the character or role of the star. The Public Relations and Corporate Communications people determine if the preferred story focus, stated in the press release or talked about in the press conference, is followed when the stories have been published. Such a policy or perspective is maintained through the press release, which I only use as a baseline information for my article, the planted questions

they've distributed to the writers, the briefings and meetings they have with the stars, and the questions they ask from the writers prior to the press conference.

In my one-on-one interviews, I submit a list of questions and my talking points. Some are not approved. I also get invitations with a gentle reminder that any personal questions should not be entertained.

In the construction of the Entertainment news, I also tap traditional and new forms of communication. They are the face-to-face, group, virtual and e-mail interviews as the means to gather information. From the pre-pandemic to the pandemic-new normal and the present times, writers like me find ways to connect with their subjects and write articles about them. I prefer one-on-one either in person or online because I get to ask more questions and pursue follow-ups. This is not possible in a group press conference via face-to-face or virtual. I do e-mail interviews in which the conversation is done asynchronously. The challenge is to ask probing and open-ended questions to get more details. I enjoy the convenience of virtual and e-mail interviews and I don't need to be in the same space with the artists to write a story.

Since it is energy and technology powered and dependent, the quality of the recording is affected and the capturing of answers as information for the Entertainment news. With the emergence of social media platforms such as *Facebook, X* (formerly *Twitter), TikTok* and *YouTube,* artists can easily give everyone updates on their personal and professional lives. They use their social media accounts as repository of the key phases in their lives. Writers view these new media platforms of the celebrities as the source of Entertainment news and as the fact-checking mechanism for their articles. They can also use the available pictures to accompany their articles granted that they credit them to the stars.

This top-down and one-to-many kind of communication is limiting to the writers, who cannot ask the artist to further clarify his or her post or statement. The Entertainment news is shaped by the celebrity as the source and the writer as the interpreter of the virtual content.

As I reflect on my memories and recollections, I can say that I deal with varied points of communication and collaboration, negotiation and tension in the construction of Entertainment news. From my point of view, Entertainment news as a discourse or narrative emerges from the voices of those who construct and shape it, from the one who decides what Entertainment event to communicate to the public and the one who writes it.

RECOMMENDATIONS

Notes to the future researcher

Although my autoethnography has described how Entertainment news is constructed and emerges, I think there are areas of it that need to be explored.

The future researcher can also focus on the full participation of celebrities in the construction of the Entertainment news from their own point of view. It should also include their managers, who closely work with them, and their families and friends, who are also being considered and consulted with in the projects they do and the image they build for themselves. They are also easy targets or subjects for Entertainment news.

The future researcher may also consider the emerging celebrities, the social media influencers and viral personalities. It will further understand the challenges and opportunities the new media platforms offer to this new group of celebrities and describe

their extent in shaping the careers and popularity of these stars. Most of them engage and interact with their followers live on these platforms.

The future researcher may also further study the extent of participation of the top management people of different creative industry companies and newspapers in the construction of Entertainment news. He or she may use published articles and employ discourse analysis and critical discourse analysis, along with autoethnography, to further explain the power dynamics between writers and editors.

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APPENDICES

APPENDIX A: INTERVIEW GUIDE FOR EDITORS AND WRITERS

I. A brief background about the research study and recap of information about informant's privacy and data confidentiality stated in the consent form or letter.

II. Light talk on how the informant's day goes.

III. Description of Editorial Job and Glimpse of Work History.
   a. Skills set needed (pitching and sourcing stories, organizing and doing interviews, data gathering and naming of sources, writing, editing, proofreading and copyreading)
   b. Entry into the profession.

IV. Daily and Specific Responsibilities
   a. For the editors, they are sifting through Entertainment coverages and events; giving writers assignments; collecting articles; checking data accuracy and legal and ethical considerations, story angle, as well as form, grammar, and language;

writing headlines and captions; identifying photos; and placing articles according to their value and appeal to readers on a page.

b. For the writers, they are preparing interview questions; attending face-to-face or virtual interviews; organizing exclusive interviews; coordinating with interviewees and the latter's management; transcribing interviews, preparing and reading interview data; writing the rough draft; identifying story angle or frame; arranging relevant data; editing while writing; checking other news sources; and finalizing the clean copy.

V. Unique characteristics of Entertainment News as compared to soft news and straight news.

a. News values
b. Writing format, style, and language
c. Story angle

VI. Reasons that make a personality or event Entertainment news-worthy.

a. Comparison and contrast to news values being used in straight news

VII. The satisfying and challenging parts of your daily work.

a. Breaking Entertainment news ahead of everybody
b. Coming up with articles with new perspectives
c. Writing controversial stories
d. Following editorial and corporate policies
e. Dealing with built-in story angles set by PR and corporate communications people.

f. Handling objectivity and subjectivity in writing and editing

VIII. Usual resolutions to these challenges.

IX. Feelings after submitting and finalizing the manuscript, article or Entertainment page.

a. Sense of Independence

b. Feeling of authorship

X. The uses of traditional and digital communication platforms in sourcing information and constructing Entertainment news and the challenges they pose.

THE QUESTIONS FOR THE EDITORS AND WRITERS

1. How do you see yourself as someone who plays a part in the production and publishing of Entertainment news that people read every day?
2. What do you think are the common Entertainment articles you write about?
3. What makes an event or personality Entertainment news-worthy?
4. What do you like about editing or writing Entertainment pages or articles?
5. What are the challenging and crucial parts in your editorial work?
6. How do you able to resolve them?
7. How do you feel when certain parts of your work are being edited? What could be the reason? How do you feel when a certain content in your page catches the attention of the management? What could be the reason?
8. What are important considerations when you edit or write?

9. After writing or editing, do you think you have a sense of authorship or authority over your work?
10. How do you use traditional and digital communications platforms to source information and write Entertainment articles? What are the challenges you have encountered?

APPENDIX B: INTERVIEW GUIDE FOR THE PUBLIC RELATIONS AND CORPORATE COMMUNICATIONS PRACTITIONERS

I. A brief background about the research study and recap of information about informant's privacy and data confidentiality stated in the consent form or letter.

II. Light talk on how the informant's day goes.

III. Description of Job and Glimpse of Work History.

IV. Daily and Specific Responsibilities relevant to media relations

a. Monitoring articles in various traditional and online publications and platforms.
b. Interviewing clients (such as celebrities and the latter's management teams)
c. Writing articles
d. Pitching story ideas to editors and writers
e. Organizing and recording interviews and distributing relevant photos and materials.
f. Following up articles.
g. Compiling and evaluating articles in terms of media mileage and story angle.
h. Messaging the editor or writer for the published article.

V. Unique characteristics of Entertainment News as being viewed from your field and as compared to Entertainment writing and journalism.

a. News values

b. Writing format, style, and language

c. Story angle

d. Kind of information to be highlighted and downplayed

VI. Checklist on a successful or failed media relations pitch

a. Story angle

b. Story placement as well as media mileage

VII. Guidelines in dealing with media personalities and establishing contact and connection with them.

VIII. Thoughts on their extent in shaping Entertainment news as a source of information.

IX. Experiences in using traditional and digital media and platforms in disseminating information to editors and writers and pitching Entertainment stories.

THE QUESTIONS FOR THE PUBLIC RELATIONS AND CORPORATE COMMUNICATIONS PRACTITIONERS

1. How do you see yourself as someone who plays a part in what the editors and writers may consider an Entertainment news?

2. What makes your account, either an event or personality, Entertainment news-worthy?
3. What do you think Entertainment articles present and report about?
4. What kind of information do you include in your write-up to make your pitch acceptable or palatable to the editors and writers?
5. Should a write-up be written differently for each publication?
6. What do you think why certain pitch fails or a PR write-up doesn't get published?
7. How do you handle with it?
8. What do you consider a successful editorial pitch and a successful published Entertainment article?
9. As a source of information, how do you describe your position in shaping the Entertainment news?
10. How do you use traditional and digital communication platforms in your work? What are the challenges you have encountered?

APPENDIX C: INFORMED CONSENT FORM

Informed Consent Form

Name of Researcher: Jerry D. Donato

Name of Organization: Faculty of Communication and Information Studies, University of the Philippines Open University

Name of the Study: "Construction of Entertainment News as a Collaborative and Negotiated Discourse and Communication: An Autoethnographic Study"

PART I: Information Sheet

INTRODUCTION

Jerry D. Donato, a graduate student at the University of the Philippines Open University (UPOU), is conducting his dissertation titled "Construction of Entertainment News as a Collaborative and Negotiated Discourse and Communication: An Autoethnographic Study." He needs individuals as informant-participants to be part of the said research.

Before anyone makes the decision to participate or not, he or she needs to understand the reasons behind the research and activities related to it. If there's any idea or part the possible participant doesn't understand, he or she may ask the researcher to explain it anytime.

PURPOSE OF THE RESEARCH

The research is about how media workers like the researcher, editors and writer-reporters, as well as public relations and corporate communications practitioners contribute and shape what they consider as Entertainment News. Part of it is reflecting on their personal and professional beliefs and practices that guide them in carrying out their editorial and communication duties.

Similar to the press conferences and exclusive interviews the participants have attended or arranged, they will become the interviewees and share their experiences, insights and thoughts of how Entertainment articles are produced. It encompasses from the time PR and corporate communications people pitch events to editors, who decide whose reporters will cover and write it until the time they are published.

The title is "Construction of Entertainment News as a Collaborative and Negotiated Discourse and Communication: An Autoethnographic Study."

The term "construction" refers to creation and production, while "discourse" is any form of text such as an Entertainment article. "Autoethnographic" as an adjective refers to a kind of research that is based on the researcher's experiences, memories, and recollections, but in this case, his will also be complemented and supported by those of the informants.

The main problem that the study would like to find answer is "How Entertainment emerges as a discourse." Simply put, it means how the researcher and the participant take part in the creation and production of Entertainment news.

TYPE OF RESEARCH INTERVENTION

To describe and understand how Entertainment news is created, the researcher and the participant will do an hour-long face-to-face in-depth interview. *Details will be discussed in the Study Procedures part.*

PARTICIPANT SELECTION

The participant is chosen for the following reasons: He or she has been an editor, a writer, or a PR and corporate communications practitioner for more than five years. His or her assignment, beat or account is Entertainment. He/she is dealing with creative artists or communication and media workers each working day.

Thus, the participant can provide rich information (valuable insights) about how Entertainment news is produced. He or she has an insider's view.

VOLUNTARY PARTICIPATION

The participant voluntarily chooses to take part in the study. He or she is not coerced and convinced to do so. The participant's non-participation will never, in any way, affect his or her relationship with the researcher. His or her decision doesn't have any bearing on their job or job-related evaluations.

The participant may still withdraw from the interview even if he or she has agreed already. He or she may not proceed with it before or at any point of the interview.

STUDY PROCEDURES

The qualitative research uses diary and in-depth interview as means to describe and understand how the Entertainment news is produced. The participant is involved in the study methodology and data-gathering part.

The interview

The participant will participate in the hour-long interview. He or she will be asked questions about his or her specific work duties and responsibilities in relation to Entertainment news creation and production. It may

also entail discussing topics on personal and organizational beliefs, work practices, tricks of the trade and power relations.

The setting of the interview

The venue is either in a café or a restaurant, preferably far from the participant's workplace, that he or she feels comfortable or anonymous. The participant has the say about the time and the location of the interview. Researcher Jerry Donato and the participant are the only persons present during the interview, unless he or she requests for a chaperone. The latter, however, will be seated in another table, away from where the interview happens. The chaperone should not be privy to the conversation and to the purpose of the interview.

Once settled in the venue, he/she will engage in the following activities.

1. The informant-participant will be given a brief heads-up about the research and information on privacy and confidentiality. It is an opportunity for the researcher and the interviewee to clarify terms identified in the research title and aspects of the informed consent form.
2. The researcher will inform and reiterate the participant's right to refuse to answer any of the questions, especially if he or she is not comfortable in sharing information. The former will proceed to next set of questions. The participant may also decide to stop the interview and withdraw from it anytime.
3. The informant-participant will sign the informed consent form and a waiver in case of an information leak about identified personalities and institutions happens. *(Note: A lawyer will draft the waiver. The participant is waiving his or her claim and right and that the researcher has no responsibility in such a given circumstance.)*

4. The researcher will ask the participant in what way the latter would like to record his or her answers to the questions. His or her choices are audio-recording, in which the researcher will use a digital tape recorder or phone recorder, or writing means, wherein the researcher will jot down the answers on a paper.
5. The researcher initiates the semi-structured and casual interview by asking initially how the day goes for the participant.
6. The interviewer asks more specific questions to the informant on everyday duties and responsibilities, activities, challenges and triumphs in relation to editing and writing, pitching and publishing Entertainment news.
7. After answering all the questions and conducting the interview, the researcher will ask the informant-participant to give personalities including himself or herself codenames and reflect on situations mentioned that may specifically identify certain organizations and situations.
8. The researcher and the participant will discuss and address the "more identifying information and statements" about himself or herself, personalities, institutions during the interview. The researcher will guide the participant to provide less explicit descriptions.
9. The informant will also be informed how the audio-recorded or interview notes will be deleted. The study records will be kept for two months until the researcher is able to transcribe all the interviews and write the results. After, the audio files and the interview notes will be deleted and destroyed in the presence of the participant.
10. He or she will be told that the researcher may discuss possible "more identifying information and descriptions" that the latter has come to know after transcribing the interview.

Post-interview

After the interview, the informant-participant will receive a 10-to-15- minute phone call from the researcher to discuss possible “more identifying information and descriptions” that have become evident after preparing the interview transcripts.

After data analysis

The participant and the researcher will meet for 30 minutes in person to discuss the results since the former is also viewed as “a collaborator.”

DURATION

The participant is committed to participate in an hour-long interview.

After the researcher transcribes the answers, he will inform the participant about possible “more identifying information and statements.” They will discuss them and collaborate to make them less explicit over the phone for 30 minutes.

After the data analysis, the participant will also be asked to read the results and share his or thoughts about them. The researcher can either call the participant or they both meet up for this.

RISKS

Psychological

Since the participant will recall and share past and present events and experiences in relation to writing and editing articles and pitching and publishing stories, he or she might encounter anxiety, fear, guilt, reactivation of past emotions and uneasiness.

To address any of this, the participant will receive the list of questions beforehand.

During the actual interview, he or she may decline to answer any or all questions. The participant may take some moment to think of the question, skip it and proceed to another. He or she may also terminate his or her involvement at any time of the interview.

After, the participant may be given some time to think of and identify statements that should be made "off the record" and "official."

The researcher will give the informant-participant a number to call such as of life-coach and psychotherapist Randy Dellosa.

Social and economic

The participant may fear to lose his or her employment and may be viewed differently by colleagues due to a possible identification of his or her identity and participation in the study.

It is addressed by the participant's collaboration with the researcher in coming up with "unique codenames and pseudonyms" for himself or herself, institutions and even situations that might be mentioned in the interview. The researcher and the participant will be "on guard" about "explicit descriptions" that may pinpoint the latter's identity. The descriptions should also not put other people and institutions in a bad light. The researcher should "never collect more identifying information" and the participant should not provide one.

He or she has the say to the venue where the interview will be conducted. The participant's comfortability and anonymity are of utmost concern.

BENEFITS

Personal and professional levels

As the participant recalls and reflects on his or her experiences, he or she gets a better understanding of editing, writing, PR and corporate communications skills, and data gathering, news sourcing practices that

are required of his or her profession. The participant will have an opportunity to appreciate the ethics and values at work (especially the ones stated in the Journalist's Code of Ethics) in dealing with challenges. He or she learns more about the craft.

His involvement also informs the participant about the good and bad practices to carry on and address in the workplace.

The academe and community of practice

Since the participant provides valuable insights about Entertainment news, the results will serve as a basis for a publication, either in the form of a research paper, an ethics manual or a book, that further guides fellow practitioners and future students of Entertainment writing and journalism.

His or her recollections and reflections contribute to the ongoing discourse that Entertainment news writing is a valid sub-genre under journalism and it should not be viewed inferior to straight news writing.

REIMBURSEMENTS

The participant will not receive payments or honorarium. Expenses such as on calls, food and transportation will be shouldered by the researcher. The participant will submit receipts and the researcher will give the incurred amount after the interview and the succeeding meeting.

CONFIDENTIALITY

The participant's responses to the interview will be kept private and only known to the researcher.

The latter will assign a unique codename or a number to pieces of information or data collected from the participant.

The anonymity of the participant should be maintained in the entire duration of data-gathering and even after it.

The information will be placed in an individual folder and stored in a locked filing cabinet, which the researcher has access to. Its backup file will be kept in a MacBook Air laptop with encryption and security features (such as the use of finger print, facial ID, zipping of folder and documents and a single-unique password for every folder).

The file name for each folder should remain unique and not be based on the participant's "more identifying" information.

The researcher will change the password of the computer and zipping access of each folder every time he does an activity such as reading and coding data, organizing and analyzing data.

The researcher will practice the importance of deleting data (audio files and interview notes) that are no longer needed.

To keep everything confidential, the participant and the researcher are discouraged to talk about the interview and its purpose to family, friends and closest colleagues.

When the results have been written and the final manuscript, the researcher makes sure that all data are deleted and destroyed.

With the best of intentions to avoid information leak of identified personalities and institutions, it can be addressed in two ways.

One is when the researcher and the participant are aware of and practice their responsibility to protect the privacy and confidentiality of their own and the people and organizations they might allude to in the study. It includes using codenames and pseudonyms and refraining from providing "more identifying" information and explicit descriptions, to name a few.

Two is how the data will be handled, managed and stored as stated above and in Data Management part.

With these measures and an eventuality of information leak remains a possibility, the researcher will ask the participant to sign a waiver, which states that the researcher has no responsibility over it and it is beyond the latter's control. *(Note: An attorney will draft the waiver.)*

SHARING THE RESULTS

Since the participant is considered a "collaborator," he or she will have the chance to read the results and give his or her thoughts before the researcher presents the study to a final defense and shares to the academic community.

The participant will also be consulted if the dissertation will either be "only available after consultation with the researcher-author," "available only to those bound by confidentiality agreement," or some parts of it such as abstract and findings will be made available to the public.

RIGHT TO REFUSE OR WITHDRAW

Since his or her participation is voluntary, the participant may not answer any or all the questions. He or she may also choose to withdraw from the interview. The participant is also given the opportunity to review all the answers and identify which ones should be deleted, changed and made official data. His or her decision either to skip a question or not to proceed with the interview will never, in any way, affect the participant and the researcher's relationship and his or her job.

DATA MANAGEMENT

The interview data will be kept in different physical folders with assigned codenames for all the participants.

Each folder carries the informed consent form, the notes from the interview or the transcriptions and copies of transcripts after doing coding and thematic analysis.

The folders are kept in a filing cabinet with lock and key. The whereabouts of it is only known to the researcher.

The researcher will have a back-up file of it and will be stored in a personal computer. As mentioned in the confidentiality part, MacBook Air is known for its intricate security features such as finger print, face ID and manual entering of password.

Each folder is zipped and requires a single password to open it that the researcher has access to. This is also applies to the bigger folder. Every time, the researcher does a specific task such as encoding data, preparing and printing the transcripts, coding data and doing thematic analysis, he will change the password for each folder.

The researcher will store the self-diary and interview data at varying time.

The data from the participant are kept from the time of the interview to the time of the preparation of transcripts. They will be stored for two months.

But once the results have been written, the researcher will delete the data with the participant's knowledge.

Audio data and interview notes will be deleted and destroyed in the presence of the participant.

The diary data, however, will be kept and attached to the final manuscript.

WHO TO CONTACT

If participant has any questions about the research and his or her rights, the participant may contact the researcher via mobile phone 0916-4193611 and e-mail address *donnatello22001@gmail.com*. Since the study has been approved by UPOU Institutional Research Ethics Committee (IREC), which ensures the protection and rights of the participant, he or she may also reach out to the latter through the office of IREC chair Asst. Prof. Ria Valerie D. Cabanes, with address UPOU Headquarters in Los Baños, Laguna, and e-mail: *irec@upou.edu.ph.*

PART II: CERTIFICATE OF CONSENT

I have been invited to participate in the study, titled "Construction of Entertainment News as a Collaborative and Negotiated Discourse and Communication: An Autoethnographic Study," to be conducted by Jerry Donato. He is a Doctor of Communication student of Faculty of Information and Communication. Studies, University of the Philippines Open University. The research is about how media workers such as editors, writer-reporters and public relations-corporate communications practitioners contribute and shape Entertainment News.

It will require me to recall past and present experiences and reflect on personal and professional beliefs and practices that guide me at work.

I have read the foregoing information. I have had the opportunity to ask questions about it and any questions I have been asked have been answered to my satisfaction. I consent voluntarily to be a participant in this study.

Print Name of Participant: _____

Signature of Participant: _____

Date: (MM/DD/YYYY)

APPENDIX D: WAIVER OF RIGHTS

WAIVER OF RIGHTS

KNOW ALL MEN BY THESE PRESENTS:

I, _____, of legal age, single/married Filipino citizen and a resident of _____, under oath, state that:

1. I voluntarily consented to the interview conducted by **JERRY DONATO** for purposes of research and investigation; I hereby understand that as a participant to the said interview, my personal information and data privacy shall be protected by Jerry Donato;

2. However, in the event that the said personal information becomes leaked or cannot be avoided due to unforeseen circumstance/s, I hereby absolutely, completely release and forever discharge **JERRY DONATO,** from any action, damages, demands, obligation or any further liability that I, my heirs, or successors-in-interest had, now have, or shall have against **JERRY DONATO** arising from my voluntary interview;

3. I hereby hold **JERRY DONATO** legally free and harmless from any actions, demands, damages and all liability relative to the said claims arising from the said voluntary interview;

4. I hereby waive and abandon any and all claims against **JERRY DONATO** that may due me by reason of the said voluntary interview and this is the Release and Waiver of RIGHTS which I willingly and voluntarily signed this _____ at San Pedro, Laguna.

_____
Signature over Printed Name

Witnesses: _____ _____

ACKNOWLEDGMENT

REPUBLIC OF THE PHILIPPINES)
PROVINCE OF LAGUNA) S.S.

BEFORE ME, personally appeared _____ **with** _____ **ID No.** _____, known to me to be the same person who executed the foregoing instrument which pertains to a Release and Waiver of Rights which he/she acknowledged before me as his/her free and voluntary act and deed.

WITNESS MY HAND AND SEAL this _____ at San Pedro, Laguna.

Doc. No. _____;
Page No. _____;
Book. No. _____;
Series of _____.

APPENDIX E: ABOUT THE RESEARCHER

ABOUT THE RESEARCHER

Jerry Donato is the *Entertainment* sub-editor of **The Philippine STAR**, a college professor at the La Consolacion College Biñan (LCC Biñan) and a Doctor of Communication student at the University of the Philippines Open University (UPOU).

He earned his Master of Development Communication in 2016, with academic honors, *Chancellor's List*, and Diploma in Language and Literacy Education in 2011 from the University of the Philippines Open University, and Bachelor in Broadcast Communications, with academic honors, *magna cum laude,* in 1998 from the Polytechnic University of the Philippines.

He is a contributing writer of *Go Negosyo: Joey Concepcion's 50 Inspiring Stories of Women Entrepreneurs* and co-author of *Noel Ferrer: Sisikat Din Ako! Your Guide to Making Your Mark in Showbusiness.*

Donato was the president of UPOU Alumni Foundation, Inc. and is the co-project proponent of UPOU Faculty of Information and Communication Studies' (FICS) Masterclass.

His interests include cultural studies, discourse, media and information literacy and postmodernism.

APPENDIX F: DIARY ENTRIES

Diary entry#1

Premise

When I cover Entertainment event — it could be in a form of **face-to-face-virtual press conference** or **face-to-face-virtual one on one**, I could break it down to at least two to three subjects or write two or three possible stories, especially when the event is rich. It means that it doesn't only revolve around one personality, but more.

For example, my article today on a gag show is part of a campaign that invites viewers to spend time with family and friends by tuning in on such a show.

In fact, I already published an article on a popular actor-host whose show is also part of the said campaign.

As a writer-sub-editor, the event organized by a broadcasting company could provide me multiple subjects to write about. So, the company or the management that pooled all together the stars for the event gave me the opportunity to craft not just one article, but more.

So far, I have already published two and I even intend to write another one.

How was I able to write my article?

First, I had the option to attend the face-to-face presscon or send my questions through the PR and corporate communications personnel who facilitated such a form of communication.

Given my circumstances, I would send questions and ask for the recording of the entire presscon to be sent to me.

For this particular article, the mainstays of the show were asked about the latter's secrets to success. Each gave a different answer. The more experienced talent attributed it to the show's ability to pivot and adapt to

new trends, among other things. The other one recognized the people who believe in them all these years. The last person reiterated what the first said.

These answers came from a single question from a fellow writer. In a press conference, all those who were present and those who sent their questions would be accommodated within the allotted time given for the Q and A. So, my questions might be read or not.

As a wont, the invited writers could use the information that came from the Q and A and I used phrases such as “in a recent virtual conference or in a recent press conference” to signify that the answers came from questions might be asked by another writer or writers.

How did I craft the article and process the information?

It came from a writer, who might have a story angle in mind to explore, as well as from the artists who generously shared their thoughts.

I transcribed the usual Filipino answers carefully and translated them with our English-speaking readers in mind.

I had to be objective and truthful to the essence of their answers. I listened to the recording several times until I convinced myself that I transcribed their answers well.

After that, I gave another read the transcripts to decide the possible focus of my article.

A lead that solidifies the show’s most-watched and longevity status.

Given their answers, this was the main theme and topic of my article.

Reflections

Writing an Entertainment article is a collaboration among personalities that I identify themselves as part of the Entertainment industry.

There’s the management that represents the stars and their shows. There’s the Entertainment media in which I belong to. There are the stars who serve as the centerpiece of the Entertainment event and the article that I wrote.

Given the sense of objectivity that I practice at work, I write within the narratives told by the stars and nothing else.

In that way, the stars have a hold on how an Entertainment article will form. It is supported by the sense of objectivity of journalistic writing.

However, I have a free-hand and the freedom to set the tone of my article, the focus and the flow of it, as well as who among the stars will be mentioned first, second, and third, by what criteria?

For this article, I chose the angle that continues the narrative that the show remains the No. 1 in its genre. I even quoted some information provided by its website that supports such an idea.

The arrangement of the stars as sources of information in the text was based on the weight of their answers.

Final thoughts

I wrote the article by following the thoughts of the stars, who gave clear answers to the question. The theme was determined by myself.

Diary#2

I didn't write an article, but I read an article, which is about an artist whose child shows interest to follow in the footsteps of the latter. This is exciting since most of their family members have proven their talent in show business.

As I copyread the article, I noticed an interesting point: The event was about a movie in which the artist was a part of the ensemble cast, but the writer decided to give more focus on the star's personal life, that is being of a parent and the artist's two cents' worth of the child's intention to foray into the industry the artist knows well.

I like the writer's approach of giving the reader an update on what's going on in the life of the star, instead of right away announcing the movie, which will premiere in cinemas soon.

The writer discussed all this in the most part of the article, while the details on the film were mentioned in the last parts.

Is this good or what?

Yes, it is good because it doesn't sound fully endorsing the film, but the style of "burying details" at the bottom may have a lasting impression to the reader once he or she finds the time for it.

The writer also came up with the article based on answers provided by the star during the press conference, and quoted the answers without any translations. The focus was about the writer's impression of the star as a parent. Everything revolved around it.

'Similar experiences in the past'

Aside from attending press conferences, I would also attend festivals, which are rich sources of subjects and information. Three TV stations would bring their stars to the regions to keep in touch with their viewers.

In a not so Southern Philippine area and pre-pandemic times, I was there to cover a colorful and festive event. My schedule was filled. Before the stars graced mall activities, they needed to be paraded in floats. There was always a window for the artists to meet the local and Manila-based editors and writers. So, I decided to write the different events that featured the stars. When I submitted my article, I was asked to change its focus to a personality-based, the most-prominent male star at that time and I heard words I couldn't take. I felt small at that time given that I covered similar events with similar story focus.

Re-writing the lead or changing the story focus is tedious, especially when you have a deadline to beat. As a writer, the first few sentences of my story or the short, simple, and straightforward first paragraph sets the presentation of my ideas in the article.

Initially, I felt I didn't have the freedom to write what I wanted but I realized that the action of the person, who was way higher than me, was right. The readers were more interested in bits and pieces on the personality's personal life.

That's why in another similar festival, I followed it. The focus was on the status of an actor's courting his fellow co-star. Their relationship blossomed into a romance and ended in a marriage.

Reflections

The writer is free to determine the story focus and use information from the subject. The writer also has the voice on how to organize ideas in the article.

My past experiences show, however, some angle is given importance than others. Such an angle is based on the perceived wants of the readers.

Diary#3

I read an article on a popular Filipino artist. The focus was the collaboration between the Pinoy artist and another foreign artist, who lived and worked in the Philippines. The writer got invited to attend a press conference. The story was based on the artist's answers given that day. Its angle focused on how easy for the artist in giving his nod to recording a single with another artist. They both love the Philippines and the artist is a self-confessed fan of the group where the other artist is part of. The article gave readers details on how they met and challenges their encountered when doing the song pandemic times.

The artist's voice was dominant in the story. The writer followed the artist's train of thought. The first paragraph or the lead was the writer's impression on the artist's decision of working with another artist and incorporated into it the information about the song, from the title, genre, where to access it and a description of its music video as well.

The artist also expressed the intention to work with local artists and a known group. The writer also mentioned that the artist was studying a local song. The writer gave the opinion that the artist is proud of any connection or roots the latter has for the Philippines.

The last parts of the article showed the artist's interest in collecting "shoes, hats, glasses, and vintage toys," and the artist's foundation with the advocacy on e-mobility training, and acquiring a piece of land to plant rice for the family.

Reflections

The artist as subject had a full control of the story, but depending on the questions that would transpire during the press conference. The practice of objectivity is followed. However, the writer's impression or

making sense of the information was also clear. The writer had the freedom which parts of the interview should be given weight in terms of the organization of the ideas. The approach and presentation of the article was like a story telling.

Diary#4

My article was about a film student-person with a disability (hearing impaired) that won in a creative competition. Prior to giving a yes to the story pitch from a colleague, I had thought if it could be considered since he won in the graphic novel category although the grand winner could have also joined in film-related categories.

As much as possible, we would prefer coverages related to Entertainment. Good thing it was given a nod.

His team suggested to somehow focus on celebration of his achievement despite of his disability. But I didn't want to dwell on it because I felt we should not capitalize on that and make emotional appeal. I think his team didn't have such an intention.

So, to make it more Entertainment and not focus on the disability, I highlighted his being a film student who found success in creating a graphic novel. I would like to say that all are equal regardless of everyone's status in life and health conditions. I don't like the idea that his win should be celebrated because of his hearing impairment.

I did mention it but not to highlight it. I wanted to share his journey in coming up with such a graphic novel and show his other artistic interests. He owns a production company and works in an advertising company.

The story revolved around the questions I made and the answers he provided.

Given his disability, I thought that an e-mail interview done through Facebook messenger was the perfect platform to facilitate communication. He and his team did agree.

I tried to be as neutral and straight-forward in the presentation of the article.

Reflections

A writer is confronted by different suggestions as to what the focus of the story will be. At the end of the day, it's up to the writer to make the decision. The latter also determines the questions the writer will ask.

Diary#5

It's nice to know that foreigners love anything Pinoy. I wrote a story about a foreign singer who adores Original Pilipino Music (OPM). As a wont, I pitched the idea, which was pitched to me by a PR personality. As compared to the graphic novel winner, I was confident this story would be considered.

Given the time zones of the artist and myself, we had a virtual one-on-one. The event was about the release of a new single, but I highlighted on Pinoys and foreigners love OPM. We should take pride in anything Filipino such as music.

Like any interviews that I would do, I think it's a collaboration between the artist and myself. Similar to the coverages abroad, questions should be about the craft and no personal questions.

The artist gave clear answers, so I followed my questions and the artist's train and line of thought.

Aside from the interview data, I also used pieces of information from the artist's team to double facts and write the article.

Recollections from the past

This reminds me of a James Marsden story and the Mario Maurer group interview. Stars would like to be asked about acting and the work they do. Some management team would determine which questions should be entertained. In some events, there are "planted questions," which means questions have already been distributed. So, articles from different Entertainment sections are the same, but remain different since writer-reporters have a unique way of making sense of the answers.

Diary#6, April 20, 2024

Among the articles I read today, I found this article about a singer-songwriter making a name abroad interesting. I liked how the writer made a comparison between this new single and the previously released

ones, described as emotional. That's a nice lead and shows the writer is in a privilege position to jump start the article.

The story was written through what we call as "e-mail" interview, the writer and the artist would exchange and communicate asynchronously and via gmail. Actually, the artist is assumed to have enough time to process the questions and provide well-thought of answers. This also goes the same with the writer.

The article had a clear, one idea, about the artist's newest single after recording a song three years ago. It was like a flashback on what the artist had done in the past years and the inspiration that led the artist to singing a new song, so to speak.

It also explored the artist's musical influences. What was also interesting was the writer's reference on a media information given by the artist's management about the latter's being a cover artist that in a way opened doors to foray into a big city in the US.

Given the artist's stateside professional successes, the artist would love to work with local artists and creatives.

Reflections

The writer and the artist play important roles in creating an article. However, the former has the ability on how the story will take shape from the beginning, middle and ending part. The question is how much of information given in the e-mail interview is included and excluded from the final article or text.

Based on my experiences, I wish that the artist would give me clear answers, so that I would not need to think twice what this sentence or that sentence means. If I have time I could e-mail the artist for clarification, but If I have a deadline, I directly quote the sentence or I rewrite it in a way I have understood the sentence. As a writer, I will interpret the artist's answer the best way I can and protect the "true" meaning of his idea as well as his image. It's the challenge in doing e-mail interview for the artist and the writer.

Diary#7

I read a column about social media personalities and based on the writer's one-on-one interview. The focus was on their rise to stardom from being wannabes. The writer was stating a fact, but one could sense his personal take on the stars' different but unique journeys. The writer told the story by dividing it into two, giving each artist the space to tell the story.

As far as the information was concerned, it was heavily based on the answers from the artists, with pieces of information that most people know.

Like how previous articles were written, the voice of the subject and the voice of the writer were clear. Writing with the use of information that transpired in the interview speaks of the value of objectivity in any article. That's why the word "said" is common. It gives the readers the impression that an interview took place and provides a sense of credibility to the article.

Reflections

The voice of the subject and the writer were embedded in the article.

Diary#8

My article was about a young star, who just turned 18, but the celebration took place days after the actual birthday. The press conference was made possible by the team behind the artist's career. After I got the invite, I message the point person if I could ask personal questions such as about love life, the point person said yes, unlike in some instances before that personal questions were not allowed because No.1, the artist was not comfortable talking about them and No. 2, the management thought that answers regarding personal questions might deviate the attention to what the artist was promoting, you know, the story angle.

Instead of me attending the press conference, I decided to send my questions.

How did I begin my article? I listened and transcribed the answers from my questions as well as those from my colleagues in the profession.

The lead was my impression that the artist entered a life milestone and was saying goodbye to cute roles and projects the artist played and became a part of.

That complemented with my questions and the answers the artist provided, wishing that the tandem the artist was part of would do mature roles.

To give my readers the context, I interspersed that with a quick look back on the projects the artist had done for the last four years.

The artist talked about the show that defined a career in showbiz and the intention to graduate from young love stories.

The story showed that being a good child was the artist's achievement, the goal to become independent as well as the material gains of working in show business.

Then, the remaining parts gave information about the birthday party from the theme, program, the clothes to wear, and personalities who attended the event.

Reflections

Through different recording and messaging technologies, my questions got to asked, but sometimes they needed to compete with other questions coming from those people present in the actual event, as well as the number of questions the management team could entertain. The article was built on the answers from the questions I made and as well as those of my colleagues. It was based on the answers provided by the artist. As a writer, I had the freedom with my lead and the presentation of ideas, but I was guided by objectivity, so I double checked the facts by reading available online articles as well as articles published by the management team. I could also use details from them in writing my article by using words that they didn't come from me. The use of direct and indirect attribution is vital.

Diary#9

The article is about the actors, scholars and advocates as honorees of the national agency for film. It was made possible by the press conference mounted by the latter.

The approach in writing the article was similar to that of a straight, that's to tell how the event did unfold. That explains why the lead is about the purpose of the event — acknowledging the contributions of the awardees with the highlight on the speech given by its chairman.

The personality also gave importance that "movies serve to entertain, they also serve as reflections and manifestations of cultural identity, values and evolution over time."

This kind of article listed down the recipients as well as their representatives and their thoughts about the awards bestowed on them.

The writer did not reiterate the lead paragraph but stated the hosts and the performers of the annual event.

The article was created by the writers' objective account of the key points of the event and excerpts from the speeches of the chairman and the awardees.

Reflections

This goes to show that an Entertainment event is created by the industry people, who have the intention to inform and educate the public about the role of an art and the artistic people that comprise.

The event was a traditional way of sourcing out Entertainment information, in which the writer decided to be a storyteller of the awarding ceremony.

What's being privileged here was the collection of thoughts of the awardees, including the government agency's chairman.

Diary#10

This piece of writing is about a lounger singer-turned-mainstream singer, who, later on, decided to be a voice teacher to young talents and a point person to tap performers for hotel events.

The writer had a one-on-one interview with personality.

The article began with the writer's take on the life the singer has so far treaded on. The writer was saying that the subject's life wouldn't complete without music in it. The writer went on that the personality has

forayed into teaching music voice and music and discovering new singers. This was supported by quotes from the subjects.

The article touched on the nitty-gritty of the subject's daily lives as a teacher and discoverer, plus the most recent song the subject did and the rest of the questions and answers revealed about the subject's thoughts on family life and happiness (the interviewee is content living with the subject's life partner and their puppy), life (it is precious and a gift from Him), cooking and managing the house as activities, life lessons (cherish every moment and be grateful), language of love, and love for music is a gift from God.

Reflections

The writer's point of view was strong, but based on the questions the interviewer made and the answers provided by the interviewee. The article was subjective and objective perspectives of what transpired during the interview. The writer was making sense of everything.

It was done on a storytelling approach and following the line of thought of the personality.

Diary#11

My article was about the fun, gag show's young stars, who also graced the event mounted by their network and management. The purpose of it was to announce the station's campaign for viewers to enjoy their programs with family and friends.

They were asked during the press conference about the campaign, but I focused on the questions and answers about their experiences as the newest talents of the show and working with the veterans. The article also tackled their thoughts of their transition from doing TV series acting to doing comedy.

I sent questions via text messaging and Facebook messenger and the sending of the recording through gmail. What's interesting about it is that in a press conference questions coming from writer-reporters also somehow needed to compete with other questions and the time the management gave for the question and answer.

Aside from the information that the interview provided, the writer could also use details their management pitched via the press release and provided by the network's website.

I could craft my article by incorporating other available information in it to build the story.

Reflections

I think my perspective on how I would write it was clear. I began it by saying, "As any show keeps up with the times and trends, it has to offer new segments as well as add new talents to its existing lineup." Then, I stated the names of the young stars.

What came after the answers of the stars.

Arranged them according to their years of experience or popularity. To expand the article, I added information about the other shows they are involved in and the previous ones they made.

I put the campaign at the end, in a way I "buried it" or wrote it at the end, to, some writers, downplay it so that the article wouldn't appear a PR and make it readable and interesting. I think the readers know if the article is sounding like an advertorial than an Entertainment article.

A writer needed to mention the point and reason of the press conference to help the people that mounted it.

Diary#12

Well, I wrote an article on the younger stars of this weekend family sitcom program. There's a disparity in their age, but they, in a way, have grown in front of the audience.

I have also mentioned this in my article just to show that they're the regular artists or mainstays of the show.

Well, in fact, that was the lead of my article and everything else revolved around their experience in the show and the sense of family they have on set. In between takes, the stars would talk about life and learn insights from seasoned actors.

That's why the veterans and young actors look forward to each working day. Again, they have created a second family and have found friends in each other.

I somehow connected that to the enjoyment the young stars have and to the success of the show.

Reflections

Writing an Entertainment article is based on answers given by the stars as subjects. As a writer, I have these pieces of information to work on and tell a story that I think will give the readers a sneak peek into the professional life, encompassing camaraderie and cooperation, among creatives.

Aside from this information, I could also incorporate information in it to further add context to my story. Thus, the readers will get a grasp of the work the stars do each day.

An Entertainment article is a combination of information from the stars, the other sources of information that the writer intend to use, and the impression and the understanding of the writer about the information he or she has at hand.

What also shapes the article is the kind of questions — personal or professional — given to the stars.

At the end of the day, the article wouldn't be written without the Entertainment event the management and network of the stars planned.

Then again, attending to such an Entertainment event should be coursed through the editor for approval and sent to the writer.

Diary#13

The article on a Japanese superstar that starred a live adaptation of "the" manga story on a streaming platform was essentially the writer's recollections of a previous interview with the actor and juxtaposed that to a recent meet-up.

In the past interview and being on the set, the writer had a first-hand perspective on how filming was done abroad and the commitment the actor showed in this craft. Part of it was the physical help the production team gave to the star.

All this was connected to the most recent "now" in a film festival to promote the film the actor made.

The writer shared that the star went to the Philippines for some firearms training that also required to play the role.

All this was also integrated into the details about the actor's character and the setting of the film. The writer even commented about how difficult it was for a production team to shoot in the entertainment city because the government was strict in a granting request.

The last part of the article talked about the intention of the production team, through the actor, to make some changes such as the story but to remain true to "the basic philosophy and universal appeal" of the original narrative in which the series was based on.

Reflections

The article shows the status quo, if I may be allowed to call it, that the production team behind any show and the management team behind the career of a star are in charge of staging events that promote the project. Doing a set visit and gracing a film festival will serve as sites for writer-reporters to get information as basis to craft their articles.

The latter are based on the writer's impressions and recollections about the events and personalities and the answers provided by the subjects.

Although the writer's voice is heard and seen in the text, the article is a good piece that informs the public about the show and catches their attention.

Diary#14

I read the article about a kababayan singer-songwriter who is making a name in a Southeast Asian country. The main source of information for the writer was the press conference arranged and mounted by the artist's team. The content of the article came from questions that transpired during the interview. They were asked by fellow writers and the writer.

The article was factual and a product of objectivity, at least most parts of the article derived from the interview done by group.

The lead of the story was the writer's impression of the information presented at the time of the writing and followed the train of thought of the interviewee to complete the article.

The challenge for the writer was the organization of answers and ideas of the writer.

Reflections

The artist and the management team serve as the source of information and topic for writers. The latter and their editors have the choice and freedom whether to attend the press conference and what information they can pick from the event to write about.

In normal times, artists, the management teams, editors and writers converge in a physical space to do the communication and what can be written about depends on the questions given the writers and the answers the interviewee will provide.

Personal recollections inform that stars are being briefed by their teams before going into an interview and it could be assumed that they are coached what to questions to entertain and how to answer, especially if a particular aspect of their life such as domestic issues may be more interesting than the show they are promoting.

The purpose of a press conference to market a show they are starring in. If the writer wants to get invited again, the writer should know how to meet halfway in putting this latest development in the artist's life and the new show the artist is promoting in writing.

I remember that an engaging and fiery editor was temporarily banned from attending press conference from a network because the management didn't like the way editor-writer wrote about their stars and the way the editor-writer conducted himself in an interview. I think there are rules to be followed.

Diary#15

The article I read today is about a famous host, whose signature show aired in different stations. He's making a return.

The writer told me that I needed to double read this because the writer considered it "tricky." I got interested what the writer exactly meant.

Frist things first, it was about a host making a comeback to the subject's former network.

With that, the lead was in a question form a technique that would catch the attention of the reader and hold the latter's attention.

What viewers can look forward to the artist's comeback? What else, especially if he has done this program for years and in different networks.

The source of information and responsible for this Entertainment event was the executives of a network in which the show will air soon. Without them, the article wouldn't be possible. The point of it was to inform the public they're brewing a game-public show.

The dominant voice was the host recalling how this partnership came to be, which started as a rumor and finally made an announcement.

A press conference has different purposes to present a new show or program, along with its stars, and songs and recording ventures. It could also in the form of an exclusive or free-wheeling interview to know the latest in an artist's personal and professional lives and a contract signing or renewal, which allows the artists and the management team reveal their plans or what's in the pipeline.

The article presented the artist's thoughts on being grateful for having a show and the new chapter in the artist's working life, comparing the journey the artist had taken to a migrant worker, and the support former stations had given the artist. The latter remained mum on the details such as the date of premiere, and the artist generously dispensed the format of the show (game) and new collaborators would be joining in the show.

Going back to the article's being "tricky," I think it's about the challenge of a veteran writer to present the artist's answers the way they should be, that's what the writer did.

The Tagalog parts were translated in English and the article was heavily quoted.

Actually, it is believed that quotes in the article add credibility to it, the writer is being objective and fair. It also gives the reader to make sense and understand what the interview is saying in the article. The article was tricky in a sense that this is new start for the artist and so, everything should be nice and good, no intrigues for the comeback.

Reflections

The writer reported what transpired during the press conference. So, the artist and the management behind the Entertainment event had control of the narrative.

Diary#16

The article was about the band resurfacing after years of hiatus. The usual approach to it was to go down memory lane and connect to the now.

As I read the article, since most of our writers have a long experience in the entertainment writing, I had few corrections and suggestions on some sentences, most of the articles are what we describe as clean copy.

After the writer reflecting on the information presented that emanated from the interview and prior knowledge, the writer decided to make the lead of the story about the sole pioneering member of the quartet.

From there, the writer recalled the group formed back in college and new member and vocalist was added.

Since they wanted to pursue individual careers, the band decided to disband. They took a break and made an album and won a music award.

Back to now, the band does nightly performances, continues their passion to play, with a new member. Three years ago, the band also released new songs.

The writer had a full control, in a way, of what information to include in the article since it was done face-to-face without any other fellow writers around.

The article was also a product of the idea being pitched by the writer to the editor, who approved it.

Although the storyteller point of view of the writer was clear, the band had the control and freedom to say and share the information about its intention to play good music in spite of the fact that they have stable professions.

Reflections

An Entertainment article for an English newspaper is about story, devoid of controversies and issues.

However, from time to time, I would read “hot copies” as I put it, especially if popular names are involved.

Looking back on the past years, young readers have this affinity and interest in anything K-pop, from TV drama-movies to music. I remember that this group likes reading stories about young artists. But we also feature veteran stars and actors as well.

Diary#17

I read the article on the life of an architect and feng shui personality. If you're an Entertainment reader, you'll be surprised how such as story could be accommodated in the Entertainment page. Well, that's how finding the angle of the story that fits the page comes in. I've even written similar stories in which they might fall and fit the Lifestyle page.

It's about the personality's life as a survivor of kidnappings captured in a book. To make it Entertainment, the writer presented the person's showbiz connections such as his clients and a relative and compared his life to a movie.

The writer told all of this in a narrative format.

Reflections

The writer had the freedom to write for as long as the topic would, in some way, be considered Entertainment or in the business of entertainment.

The word, "Entertainment," refers to the various creative industries such as TV, radio, film, recording, music, theater, and print, which has "entertainment" value in it.

Before the pandemic times, I covered a French-inspired salon that had the potential to have celebrities and stars as clients. It was an angle that I could use to make it fit to the page.

Since film had its roots in France, I used it as my lead to establish that it was Entertainment.

They have also been articles in the past about beauty salons and with the focus on them as a place for the stars. This is no different to stories about derma centers and spas.

It's challenging to find an Entertainment angle in a story that is inherently business, education, lifestyle, sports, technology and travel.

Diary#18

Well, talents and passion for music run in the family. The singer-songwriter was the topic of my article and I've already written a piece on the artist before. So, I didn't need to give background information or context on his plan of entering and making a name for himself in the recording business. The lead for this particular article was about his being up for the challenge to compose and record new tunes.

Since I've interviewed the artist before, I have to read previous articles to avoid repetitions and to offer fresh insights about the artist. Somehow, your published stories can also shape the article you're about to write.

My questions revolved around the differences of the latest ditty to the previous songs and the unique experiences of writing it, the creative process and fulfillment the artist gets from it.

As a writer, planning your questions is vital. I remember my former prolific and popular editor about the role of well-crafted questions, especially when you have a deadline to beat and meet. Your first question should represent your lead and the rest will form the body of your article. It works, but in this article, it was I think the answer to the last question that after transcribing and reading all answers that gave the idea to use it as the lead.

It's the artist's attitude of never backing up on the call to write songs and the advice of the artist's parent when it comes to work.

From there, I was able to smoothly tell the story and connect it to the ideas of making comparisons about his songs, challenges of writing the newest ditty and to the artist's songwriting process.

The interview and the chance to write about the artist was made possible by the management and publicity team behind the artist's career. The editor needed to approve the invitation to join in the virtual interview. I attended it and had to listen to previous questions by fellow writers and members of broadcast and print media to avoid repetition.

As a rule, any writer can use the information that was given.

As a sub-editor and writer, I had the choice to use only the answers from my questions with the words, "when The STAR asked, the artist replied" and include answers from other question with the phrase "in a recent virtual interview."

The point is that questions from the writers and answers from the interview become the "foundation" of the story and shape it. The writer has the call on what would be the angle, what information to include and exclude, how to connect and organize the answers, and write the story.

Reflections

For writing an article on a "frequent subject," previous articles and interviews can also shape the new story. They dictate new focus of the story and topics that will be included in it.

Diary #19

How did I come up with writing this piece on this real and reel-life tandem whose show's finale week and episode was about to happen days before the virtual interview?

Similar to most interviews that I've attended before, an invitation from the network or management that handles the careers of stars was sent to the editor, who said yes to it and informed me to cover it.

Although each writer had questions in mind, a member from the management team would also suggest questions that the writer could ask.

Like in this particular coverage, I got the suggestions to ask the female star's reactions on the good and nice comments from the public and the project that has showcased her versatility and to get the opinions of the male star on how invested he was in portraying the role.

Well, at the end of the day and actual interview — whether it is face to face or virtual, it's up to the writer to consider those given questions or tweak them.

In this kind of group interview, a writer could get information and use it for the article or even articles he or she intends to do.

I actually used those questions which I found good content for an article about a show that is doing well in the ratings' game and airing its conclusion.

But my question about their two cents' worth on the possibility of their show's book was the focus of my story. Given the limited questions and time I could asked, there was one question I decided not to include like if there were given to write their characters' personal journey, what would it be like.

The content of my article was based on the stars' responses, but I think it was still strong that as a writer I was interpreting what transpired in the interview because I used words such as "resounding answer."

Although I was objective, quoted directly from their statements and translating the Tagalog answers into English that these stars would say the same thing if there were given enough time.

Reflections

I think as a writer, to write an article, I need to know what's going to be the angle of my story and from there I can easily connect their answers until I finish it.

Diary #20

The topic of this article is the business investments of a male TV personality after his controversial break-up with the perennial loveteam mate.

Although the article began with the artist's trending birthday party in which he tweaked the lyrics of a song and expressed feelings about a former love's promising personal life, the writer explored what kept him busy these days. He could even ask how the artist was.

From what I experienced in the past, whoever handled the publicity of the artist would give the writers and editors a gentle reminder that the artist wanted to talk about this, and no personal questions were allowed.

Sometimes this warning or caveat frustrates people covering the event and the personality as it limits what you can ask, especially if you know readers are looking updates and juicy tidbits about a controversial or talk of the town personality.

As much as writers can decide the focus of the story, readers have in a way a hold to what writers and editors can publish in their pages.

If a writer breaks this direct and sometimes subtle reminder or heads-up from the publicity team, he or she might not get invited again or have a limited access to the artist.

Entertainment writers and editors are dependent on the publicity and management teams and the stars in what they can write. The publicity and management teams as well as the stars are dependent on the writers and editors to inform their the public and the fans about what's going in their careers although they can do that through their social media accounts.

The writer described their trip from the Metro to the province where the business was located and the impressions of what the writer had seen from the façade to the interiors of the artist's business venture.

The writer also presented the plans of the artist for the establishment and got the artist's take on the viral birthday jam. The artist just gave a brief, direct to the point reply.

That shifted to the artist's entertainment career plans and challenges to those who would like to work with the artist.

Reflections

The writer and readers have a hold of what story focus will be. There's also a mutual relationship between the editorial personalities and the publicity and management teams after the career of the stars.

Diary#21

The publicity team of a weekend comedy series that stars a politician was pitched to me. Given the success of the show and the following, it was given the nod by the editor. The latter even told me to ask about the accident happened in the artist's other project and how he was recovering.

But the lead was the artist's joy in narrating stories that everyone could relate to.

Prior to this, the representative of the team requested for the questions that I had in mind. I sent them which were basically about the artist's characters and thoughts about the success of the show as well as the possible new season, and the incident and well-being of the artist.

They approved it, although this is not new to me, so I just gave in and followed. That's why sometimes I would ask if I could ask personal questions or what topics I could explore during the interview. The writer and the publicity team also have to meet halfway and help each other. The article was based on an exclusive virtual interview.

As a writer, I needed also to review previous articles so that no repetitions would be made and new insights would be presented.

There were also questions such about a franchise concept and brainstormers that came into mind during the interview and the artist and the team accommodated. I think they still fell within the agreed questions.

I remember there were I think two incidents in which during the virtual interview some members of the media and press dared to ask personal questions and the star answered them.

The representative of the publicity team few minutes after the event called up and asked me not to include the answers to the personal questions. Good thing was I had already a focus in mind. I wanted to write about the artist's project.

Reflections

I think there are written and unwritten rules that the writer, the editor, the publicity team and the stars have to follow during the interview and prior to it.

These in some extent shape the content of the article and the article itself.

Diary#22

The article I read is about a series of events that a network did. It included a concert with solo and group artists, and a golf event, plus other fun activities.

What's interesting to note here is how this piece would fall under the Entertainment category, given the fact that it's not about a new broadcast show, movie or a music release or the stars that feature in it.

Well, the answer to it is the concert even if the other event is sporty nature. It also boils down to how the writer would present the event. Focus first on the Entertainment aspect and then the other aspect of it.

The writer has the call what the angle or the topic of his or her story, granting it is fine with the editor. The article was a personal account about the events that happened. I think the article would have been more Entertainment if the writer had the time to interview one of the featured music and recording artists in the concert. He or she could have asked the latest in the artist's career from intentions to release songs or albums and any trends in the local music scene.

From reporting the artist's train of thought, the writer could discuss the details in the said event and then the experience of the chosen artist about the event presented by the network.

Reflections

The article reflects the writer's understanding about the key aspects of an event that will make the latter an Entertainment.

Diary#23

The article was an exclusive interview and proposed by the publicity team of the artist. The latter has graduated from a support to a lead and grown leaps and bounds in terms of acting. The artist can do drama and comedy, which speaks of the artist's versatility and reliability. The purpose behind the interview was to promote the upcoming finale week of the artist's show and success in the ratings' game. With her stature and the show's status, it was a yes from the editorial part. So the interview was a good pitch. After all, it was a one-on-one. Well, we prefer this kind of interview whether it's face-to-face or virtual. Before the interview, the publicity team asked for a set of questions, which every time someone or some team does it, I feel a little off. I was sometimes thinking their artist can answer impromptu questions and it's bordering to filtering. As a writer and sub-editor, I see their point and where they're coming from. For sure, the publicity team has also

to deal with what the people behind the show where the artist is part. It has an idea on how it wants the story to be presented. Any writer and editor have also an idea on how they want the article to be told.

To continue on the proposed interview, I just sent my questions which revolved around the artist's thoughts on the character, the artist's challenges and joys, comparison to her approach and interpretation to the artist that originated it, the success of the show, and acting projects after the show. Do we the artist in another TV series or a movie?

During the interview, I followed the questions and tweaked them to make sound natural and conversational. The article was fully based on the information from the interview, But I think the lead and the article were about my understanding of how the interview went. I think that any writer objectively interprets the words in the transcripts but making sense of it all and finding the fitting angle and focus of story is subjective.

The writer in me has a full control about how to do with the information at hand and right in front of me.

Reflections

Writing an article starts from an interview that involves different people with diverse intentions in mind and it entails the making sense of the answers from the artist.

Diary#24

The article was about the rise of an artist from a talent show contestant-runner-up to a pop artist. The latter was the lead the writer made sense after considering the information the writer had during the interview and prior knowledge.

I think it resonated with and supported the focus the management and publicity teams wanted the article to be.

The lead did set the "retrospective" tone and approach of the article that fit the answers of the artist. The writer connected that to the artist's musical treat to fans after a decade-long in the music and recording industry.

In between the answers, the writer mentioned details such as the title of the presentation, the when and where, and the guest stars. The latter have connections to the artist's journey and have become friends of the artist.

From there, the article had a trip down memory lane about his release last year and the most recent song. They are songs about love. The last one is perfect for wedding.

The last part of the article gave the artist to reflect on the achievements the artist has made. The artist attributes them to being humble and humility, and looking back on where you come from. The artist said these values did instill in him at the very young age.

Reflections

The article was made possible through the coordination the artist and the latter's management and publicity teams. The lead and the organization of ideas worked for both parties. It's a good story to tell about fame and pursuing one's passion for singing and the upcoming show the artist and the management and publicity teams want the public to know and watch. The article was also a good update on the artist's work which the editorial wants.

The writer had a clear idea on how to do with the information provided by the artist.

Diary#25

The article is about a visiting international beauty queen in the country. Given the Pinoys' penchant for pageantry and pulchritude, this is a good Entertainment event to be covered and written about. That's why national and international pageants are part of Entertainment articles.

The lead was different from the usual leads because the writer described how the beauty conducted herself in a room full of people. The writer said the latter "were enamored by her regal beauty and powerful presence." Then the writer reported that the visit was part of her duties to the beauty competition organization that had its Asian tour.

The writer documented how she greeted the Pinoy fans with the usual Filipino words she did learn as well as the food she liked.

Part of the article showed the commonalities her country and the Philippines have.

In terms of information, the article was based on the questions from the writer and the question-and-answer segment where writers and editors participated. The writer presented it in the article with explanation that it came from such a portion of the press conference.

It talked about plans about during and after her reign, important things she has accomplished, message to her countrymen, and how she wants to be remembered as a winner of an international beauty pageant.

Reflections

The press conference is a source of information for any writer's article, but it limits the questions that can be asked, especially if it's done in a question-and-answer segment with a specific time. The lead and the focus of the article depends on the writer as well as how the answers will be presented and arranged in the article.

The article concluded with the last question from the segment writers and editors participated.

The writer has a freedom what to writer granting that it is within the information transpired from the press conference and with the approval of the editorial team.

Diary#26

Well, among the challenging subjects to write about is a national artist. Although you apply the enthusiasm in your interview and objective in writing, there's this immense pressure to write good and even better.

My piece about the national artist was in connection with his birthday concert. It served as a tribute to his contributions to popularize Original Pilipino Music (OPM). It's no surprise the show was star-studded.

As much as we write about foreign acts, especially K-pop stars, as this is what the young readers look for in an Entertainment page, we have to give space for new and established Pinoy artists.

The story was pitched by the publicity team that handles the event featuring the national artist. This is a clear yes. The representative didn't ask for a set of questions prior the interview. What did I ask was the national

artist's thought about colleagues from the industry found time to be part of this show and the national artist was glad that the music the national artist made still appeals to the young. I could sense that happiness while we were talking over the phone. Yes, I wasn't able to attend the face-to-face interview because of busy schedule. The national artist was very humble and granted the paper the interview via this way with modern technology.

The interview also asked about his musical influences such as The Beatles, Burt Bacharach and the sound of Motown, works of his that he considered important, and what else is there for the national artist to aspire for given the fact that the national artist has reached the pinnacle. There's a lot to expect from the national artist, including a ballet music that promotes Filipino story.

Reflections

Although my being a fan showed during the interview, I need to "tame" that part of myself in the interview as well as in writing the article. Any writer and editor should be guided by objectivity and avoid subjectivity in the story.

That's why I use the storyteller, witness voice in my article, however, I can't totally divert from subjectivity because the article I think is the product of the making sense of myself about the information presented to me. I feel that a writer needs to immerse in the answers of the artist with the hope of capturing the latter's thoughts.

This is also a point of reflection when the writer is translating the Filipino answers into the foreign language English. To be fair, I quote exactly the Tagalog statements and put in parentheses the English translations. This has been the practice since we also have Filipino readers who are familiar with English and foreign subscribers.

Technology can also be tapped to make the interview possible and facilitate it.

The interview relies on the questions made by the writer and the answers from the artist.

Is it possible that the interviewee's stature shapes the questions to be asked and the article?

Diary#27

Aside from attending press conferences and doing exclusive interviews, sometimes a writer can come up with an article by just working on the press release given by a government agency that sent the material for publication.

The article that I read was like that. The writer made sense of the PR and studied it. The story, pitched by the government agency, was the iconic film of a director and an actress named as National Artists to be screened in an international film festival.

There were two other new Filipino films tapped to compete and grace in the filmfest.

Even if it was a PR, it was a material that deserved to given an editorial space. No. 1 it reminded everyone that Pinoy cinema is world-class and has made a name for itself.

The second part presented the thoughts of resource speakers present at the press conference the writer attended. Among information being shared that Philippines would have a booth to promote different programs and the country as a film location and rich source of talents, plus the incentives to be given to local and foreign film projects.

The article came about by using information from the PR that was written by the government agency with a clear focus and pieces of information derived from the actual question and answer segment that the writer participated in.

I think the writer used the suggested focus by the government agency, which I also do in my articles, and integrated the answers of the resource persons, which I also practice, to give credibility to the article.

I think having quotes in the article makes it more enticing to the readers.

Reflections

An article is a site where the ideas of the government agency responsible for the Entertainment event and the resource persons that represent it.

It’s the call of the writer which information to include that supports the focus or the way he or she intends to tell the story in the article.

A point to consider is that the PR material and the press conferences are sources of information.

Diary#28

My article is about the season two of reality TV program, with celebrities as participants. I did not attend the press conference for it, but I sent my questions to be asked by the PR team of the show. I would call it like a remote question and answer, and fellow writers and editors do this, especially if prior commitments have been made and busy schedule plays in.

The invitation was approved by the editor and it had to cover because the debut season was a success and readers will look for it, based on how we perceive the popularity of the show, an adaptation from a foreign show.

The PR team sent me the recording of the press conference, including the parts that answered my questions about their strategies and mindset coming into the competition for second time and for the first time for the new participant.

So I was confronted with bits and pieces of information. Since I needed to write about it, I decided to focus first on the thoughts of what I think the most important and known stars. I chose the actress, who has the voice to sing, and the host-turned-actor, who is competitive.

The two became the subjects of my article and the lead was about them being back on the track. Given the accomplishments of the actress, I put her first over the actor in terms of mentioning their names. But since the actor gave interesting answers, I quoted him first.

Their answers became the “foundations” of the article.

I re-told their answers about the value of enjoying their journey, putting aside their competitiveness, taking the show as a sojourn from their personal lives, the challenges of working in another country, doing the varied missions and challenges and new things fans can look forward to in the newest season.

Reflections

The use of technology for recording and communication can facilitate interview. The questions sent in represent the writer in the question-and-answer segment. However, it is limiting because the writer cannot make follow-up questions or ask the interviewees to explain further. The “fate” and “destiny,” if I may be allowed to use them, of the article depend on the questions asked and answers given.

The writer derives the focus of the story based on the information given to him or her. The writer also decides whose questions and answers will be included in the article.

Diary#29

The article I read today is about a celebrity mom whose child is venturing into the business world, following the latter’s break-up with a prominent reel to real life partner.

Since a lot has been written about her child’s personal life, the writer focused on the what being described as the artist’s “businessman era.”

The point of view was from mom during an exclusive interview with the former and for the latter’s show.

The article also explored about the mom’s observations about the child’s becoming more independent and hands-on in this newfound interest. The artist was also about her birthday wishes such as peace and happiness for the child and gave an update on the other children as well as pieces of advice to young relatives who have entered the business of show.

Although readers would love to get more juicy information about the break-up and the eventual moving on of the child, the writer decided to offer something new.

And besides this was the latest development in the child’s professional life.

Reflections

In face-to-face and exclusive interviews, the writer could ask more questions in a free-wheeling manner as compared to the usual group interview or press conference where each writer was given a limited number of questions and time, normally one to two questions, although more questions coming from different writers and perspectives are elicited.

The lead, which is the function of the writer, determines what information should be given prominence and where all other ideas or pieces of information revolve around. Although new information may be added and explored, they take the lesser important parts of the article.

The writer is responsible to arrange relevant information.

The interviewee has also the chance to determine what questions to answer and limit the information.

Diary#30

Among the articles that I read today, I liked this piece about a ‘90s actress making herself visible and wanting to becoming a movie actress in spite of her busy schedule as a politician. Before reading it, I got a message to tone down the political aspect of it and somehow play up the entertainment part of it. After all, we don’t want to be some kind of a political ad for what she has been doing as a public servant.

Since the writer made the article tightly connected to this new persona of the artist from the previous one, I needed to edit quotes that were bordering to like campaigning the good works the artist has done. It’s enough to say that the artist successfully transitioned from being a showbiz personality to a public servant. A quick background on the artist’s rise to politics was accepted, but not much.

I retained the parts that were showcasing the artist’s interest in acting such as recent movie appearances and the idea of her municipality as location for films, which could generate livelihood to fellow kababayan, and how showbiz has helped her foray into politics and the ways she and family celebrate Mother’s Day.

I like the focus and point of the article. The artist finds time to act while serving the people. Since she’s straddling two areas, I liked how the writer started the article with the artist’s humble beginnings in showbiz and the chance to serve the public. That made this piece more Entertainment and not so a political article.

This was an exclusive interview, contributing to the success stories of celebrity who did a crossover to areas such as politics.

Reflections

The writer has a complete control of narrative, but editors need to follow valid rules that articles maybe used for some other purposes. This is more strictly observed during election time.

Diary#31

My article is another piece about the reality TV program, adapted from a foreign show. Since it has already premiered, I use “the competition has begun” lead, which is formulaic in any show that sees celebrities as competitors and participants.

Then the answers to my question about their strategy formed the next paragraphs. And the stars who had detailed responses were given “priority,” not on the arrangement or order of answering the question. This works if the answers “perfectly fit” the question. It’s also a decision a writer I think needs to consider. Like broadcast journalists, writers and editors need “sound bites” and statements that will reveal their thoughts and catch the attention of the readers.

Then to break the monotony of quoting their answers, I also paraphrased and make a short summary of what their thoughts were in a sentence or two sentences.

And after the celebrities said their piece and took turns in answering the question, I connected them to another question on how luck plays in the competition.

Their responses varied, but sometimes an interviewee mentions other things but still related, what I would do to keep them on the right track was to paraphrase them the way I understood the answers. I understand this because sometimes celebrities are also overwhelmed by their thoughts and the question. So they have the tendency to talk and talk, which is good for the writer, but challenging to compartmentalize them.

From there, I made inferences from their answers sharing that they have to work hard, change their strategy, find time to enjoy the moment and hope that fate is on their side to win each challenge and to connect it to an experience by one of the participants.

It’s also important to allot a line or two about the details of the programs, which the publicity team will appreciate and give another line about what viewers can expect such as mind-blowing missions for the new season.

Reflections

The writer follows a format in writing a piece, especially if he or she is beating a deadline. He also chooses what piece of information will include and the writer helps the answers of the interviewees make sense.

The writer is guided by a proper way of interpreting the answers and what the interviewees would like to say. That’s why the writer reviews the recording and makes sure the English translations are close to the Filipino answers.

Diary#32

The article is about a personality who juggles between acting and motherhood. The point of it was to look back on her career and promote the movie being played on a streaming platform. Not to make it sound hard sell, the story began with mentioning the artist’s present work and focusing on the issue that the artist has put showbiz aside.

The artist clarified that and corrected the wrong impression. The personality shuttles from a Visayan city to what they call the imperial Manila and that’s how she is into keeping a career in showbiz.

From there, the article gave the reader details of the personality’s daily activities and routines from making sure the children were well-fed and full of energy to go to school to doing errands for the household. The artist lives a comfortable life and the public respects the personality’s privacy in commonplaces.

This shifted to a trending topic that the artist had bodyguards, which the personality dispelled, emphasizing that the artist doesn’t live a lavish lifestyle.

The article had a trip down memory lane to how the personality met the husband would-be and the blessing of having children and talked about her allure as a morena beauty who won the admiration of popular male personalities the artist had worked with.

It ended with a piece of advice for any couple about sticking together through thick and thin, the artist's content with everything life has thus far offered, the personality's intention to do showbiz and the artist's preference to be the best partner and parent.

Reflections

The writer was a storyteller who could arrange the information in a way that would appear natural as a narrative. The writer gathered data from the interview that had the approval of the artist's team. The writer used the recent trending topic as a start to explore the artist's lives as a family person and showbiz personality. This was not to make the article appear a press release about recent film.

To build the story, the writer interspersed present and past data.

Diary#33

The article is different from the articles I've read and written. The writer talks about a new singing idol and instead of building the article based more on the information from the one-on-one interview, the writer appeared to use stock knowledge and research information. There were also direct quotes. It's all about the writer's impression as a recording insider and again the information the writer had.

The angle is about simply "everything about the artist."

That's why the writer enumerates regarding his birthdate, birthplace, spelling of his name, nicknames, age and schools he attended.

It's like a slumbook but very engaging.

The article details the artist's favorite song, color, TV show, movie, actor, fruit, food as well as celebrity crush, music idols, childhood memory, secret talent, interest in watching rom-com movies, listening to podcasts and Frank Sinatra and basketball. This goes on with weirdest dream, embarrassing text, funniest misheard song lyrics, musical influences, the song that launched the artist's career, the latest single, advice to younger self and the next gig.

Reflections

The writer again had the freedom to what topics to present and explore in an article. The data could be gotten through the interview or available secondary information. I feel if the primary purpose of the article was to announce the artist's gig, the writer was very good in making the article not sound favoring what the PR team and the artist wanted the writer to say in the article. The information in the article successfully came together to present the focus of it, "everything about the artist." The writer set the tone of the article, which was free-wheeling and friendly talk that also invites the reader.