Journalist Perceptions toward Covering Tragedy and Trauma

An Examination of Journalist Perceptions toward Covering Tragedy and Trauma

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Abstract: Researchers in this study utilized Q methodology to examine the perceptions of 16 current and former print and broadcast journalists in central Indiana and upstate New York about their role in reporting on tragedy and trauma. A Q-sort instrument containing 40 statements was developed around five categories: Adventure, Bearing Witness, Career Concerns, Societal Impact, and Professionalism. Eight statements were developed for each of the five categories, constituting the Q sample. Personal interviews and a short survey were employed to help interpret the perceptions of the 16 participating journalists concerning statements provided by war correspondents, police beat reporters, and other “trauma journalists,” who had covered crises, disasters, and stories involving fatalities. PQMethod was used to analyze the statement ratings made by reporters and two factors evolved: Empathists and Traditionalists. Researchers concluded that reporters covering tragedy and trauma are more aware of the role of emotion and compassionate involvement with sources than would be recommended by traditional newsroom guidelines on detached, objective information gathering.

It has taken the media industry far too long to realize that it is perfectly natural for journalists, like other people, to feel the effects of trauma. . . . The media need to wake up to traumatic stress as a subject worthy of debate. (Hight & Smyth, 2004, quoting Chris Cramer, former managing director of CNN International Networks)

I would make a plea for disengaged journalism. We need to keep ourselves intact. We’re faced with daily horror and a thousand dilemmas. ("Covering the Tsunami," 2005, quoting David Loyn, BBC correspondent)

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Bearing witness to acts of violence, destruction and terror has long been the professional responsibility of countless print and broadcast reporters and photographers. For U.S. journalists, coverage of events such as the Gulf War in 1991, the Oklahoma City bombing in 1995, the Columbine school shootings in 1997, the 2001 9/11 terrorist attacks, the Iraq War in 2003, the 2004 South Asian tsunami, Hurricane Katrina in 2005, and the Haitian earthquake in 2010 has arguably altered perceptions and perspectives of the news media regarding the impact of such stressful reporting on their sources, communities of news consumers, and themselves. The cumulative effect of such traumatic coverage in the daily lives of print and broadcast reporters is also receiving greater consideration by trade and professional organizations. Although journalistic literature is replete with a myriad of autobiographical and biographical studies of reporters who have covered traumatic events, the systematic study of the emotional consequences for journalists covering acts of violence, destruction and terror by the therapeutic community is a recent phenomenon, with the most significant research on the topic appearing post-2000.

According to the Dart Center for Journalism & Trauma "reporting responsibly and credibly on violence and traumatic events—on crime, family violence, natural disasters and accidents, war and genocide—are among the greatest challenges facing contemporary journalism" ("Dart Fellowship Programs," 2009). In addition to the Dart Center, the Committee to Protect Journalists, the International News Safety Institute, the International Society for Traumatic Stress Studies (ISTSS), and the Poynter Institute are among the major international organizations engaged in proactive efforts to raise journalists' awareness of stress and trauma issues and the role of timely, targeted interventions (such as counseling) when applicable. Further, the challenging economic climate currently affecting media corporations has heightened related issues such as newsroom stress, staff-management tension, and career burnout.

This recent systematic research seems to have produced two predominant perspectives regarding the role of journalists in covering tragedy and trauma—that of a traditionalist and that of an empathist. Traditionalists emphasize craft attitudes and a responsibility to distance themselves from their stories, a newsroom technique emanating from the early 1900s. News-media reformers, educators and other innovators represent a second distinctive school of thought in the profession, acknowledging a valid role for empathy and emotional engagement in trauma journalism coverage (Massé, 2011).

And while independent groups have conducted such research, combined with some proprietary research efforts, few, if any, studies have systematically sought the perceptions and attitudes of journalists
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toward their roles of reporting on tragic and traumatic events. Thus, this study utilized Q methodology to focus on journalists' perceptions toward covering tragic and traumatic events. Are journalists more disposed to covering such stories empathetically, or are they more comfortable distancing themselves from their stories and their sources, as newsroom tradition would dictate? Alternatively, do they express other perspectives not covered in previous research on the topic?

**Literature Review**

The following chronological review presents the systematic and anecdotal research conducted on trauma and trauma journalism since 2000. It provides the foundations for the concourse from which the Q statements were created.

Award-winning CBS and ABC News foreign correspondent Laurence reviewed the impact of his years reporting on the Vietnam War in a detailed 2002 autobiography that documented his enduring personal struggles resulting from coverage of tragedy and trauma. Similarly, in his 2002 autobiography, Stewart described a reporter's experiences in "hot spots" such as Kashmir and Kabul, including details on how he survived a near-fatal shooting, and how his life and perspective on war coverage changed.

A 2002 edited collection (Zelizer & Allan) includes articles by U.S. and international journalists that explored the impact on the media and the broader society "when trauma shapes the news." One chapter in the text examined the physical safety and emotional welfare of journalists and attempted to answer the question of why journalists were willing to subject themselves to physical/psychological hazards and harm.

The narratives of young journalists who covered the tragedy of the 9/11 attacks in New York City were contained in a 2002 anthology edited by Bull and Erman. It featured emotional stories of contributors, many of whom were at the scene of the collapse of the World Trade Center towers, describing the anger, excitement, terror, and depression that accompanied their reporting.

Willis (2003) drew on his experience as a reporter to write about journalism as an evolving craft and profession. He challenged the traditional newsroom norm that journalists must remain detached from human emotions when covering stories, especially when affected by personal trauma. He said reporting is inseparable from interpretation if the journalist is to be a credible and compelling witness to events. Willis (2003) also cited research on traumatic stress among reporters, editors, and photographers in advocating for proactive training and enhanced journalism education to humanize newsroom culture.

Evans (2003) discussed the role of news organizations past and
present in covering wars and other conflicts. The book featured accounts of journalists discussing the dangers they face in trying to “get the story” and the effects of such adrenaline-driven reporting. It also revealed the ultimate price paid for such commitment: the hundreds of lives lost by reporters, photojournalists, camera crews, and media professionals in covering conflicts in the Middle East, Eastern Europe, Africa, and other locales since the 1990s.

Profiles of reporters engaged in crisis coverage were an integral part of Utterback’s book (2005). But the text was more prescriptive than anecdotal. It provided working journalists with strategies and techniques to deal with stress and trauma. The author focused on the physical and emotional health of journalists and their coping mechanisms.

Sullivan (2006) also focused on the challenges confronting war correspondents at the front lines in his book. He discussed the risks faced by journalists, such as the legendary Ernie Pyle, a popular correspondent in World War II who was killed in 1945, the victim of enemy machine-gun fire. Among the book’s emblematic quotes was one from Christiane Amanpour, CNN international correspondent: “Most of us feel we have a duty, a mission for this kind of work” (Sullivan, 2006, p. 6).

The emotions and experiences of war correspondents were the focus of a 2006 book by Feinstein, a Canadian psychiatrist. The text described the physical and psychological hazards facing these front-line journalists, the damage to their personal and professional lives, and how this negative impact is often overlooked or minimized by supervisors, peers, and colleagues, or assumed to be an integral part of journalism’s norms, attitudes, and values (such as bravado and denial). Subjects covered included what motivates risk-taking behavior, the stresses facing reporters in the field, and the inadequate support systems typically in place for those who encounter trauma on the job.

Another vivid first-person account was published by Spinner in 2006. The female war correspondent and Washington Post staff writer discussed her nine months of reporting from Baghdad, Fallujah, Kurdistan, and Abu Ghraib. Spinner noted the daily challenges of life in a war zone, including discussion of the impact of living with violence over an extended time period. She addressed the emotional toll that affected her, her colleagues, and family.

Simpson and Coté (2006) wrote a book for working media professionals that combined research on trauma, post-traumatic stress disorder (PTSD), and secondary traumatic stress with recommendations for enhanced newsgathering and writing. The book included detailed first-hand accounts from journalists who had covered
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large-scale tragedies such as 9/11 and the Oklahoma City bombing. The text featured several chapters on journalistic practices (such as interviewing, and writing print and broadcast stories) and sections on violence, rape, and covering children. It concluded with guidelines for journalists and resources on trauma journalism.

In 2009, Massé conducted an exploratory qualitative study that analyzed statements from in-depth interviews and published accounts of 36 U.S. and international journalists. Based on his interviews, he determined that the feelings of his subjects could be classified into five different a priori categories: Adventure, Bearing Witness, Career Concerns, Societal Impact and Professionalism. This exploratory study marked the first time a researcher had attempted to find some differentiation between statements made by journalists concerning their feelings about trauma reporting. Subsequently, Massé expanded his study into a book, Trauma Journalism: On Deadline in Harm's Way (2011), which discussed the topic of trauma reporting in more detail.

Massé (2011) examined the impact of stress, trauma, and intervention on U.S. and international journalists covering conflict, crime, disaster, terrorism, war, and other tragedies. The book included primary research and anecdotal evidence on journalists affected by their frontline reporting. In-depth profiles were featured on print and broadcast journalists, researchers, and reform advocates in the United States, Canada, Europe, Australia, and Africa. Central to his discussion was an analysis of the two predominant perspectives regarding the role of journalists in covering tragedy and trauma. Traditionalists emphasized craft attitudes and a responsibility to distance themselves from their stories. News media reformers, educators and other innovators represented a second distinctive school of thought in the profession, acknowledging a valid role for empathy and emotional engagement in trauma journalism coverage.

Objectives

In light of the literature review, this study was devised to assess in a systematic way the patterns of feelings of current and former journalists toward statements made by war correspondents and other trauma journalists, concerning the nature of their jobs and the role of journalists in society today. Massé's five categories would provide the structure for the statements evaluated by working journalists, and the statements would reflect both the traditionalist and empathetic views currently espoused by trauma journalists

Method

To meet the objective of the study, investigators had journalists rank 40 statements derived from comments made by journalists who had
covered, or were currently covering, traumatic stories (such as wars, natural disasters, or human tragedies). Personal interviews and a short survey were employed to help interpret the perceptions of 16 journalists toward the statements they rated. The convenience sample of 16 journalists volunteered from two newspapers: the Anderson (Indiana) Herald Bulletin contributed five, the Fort Wayne (Indiana) News Sentinel contributed three, and the journalism departments at Ball State University and the Newhouse School of Public Communications at Syracuse University contributed five and three, respectively. Ten men and six women participated in the study. The average age of the respondents was 51, and the average years of journalistic experience cited was 30 years. Besides basic demographic data taken from each volunteer, they were asked: What is the toughest (that is, emotionally disturbing) story you have ever had to cover? This single question was posed to get some indication of each journalist's experience with trauma reporting in his or her career.

Subjects sorted the forty statements on a nine-point scale ranging from "most agree" (+4) to "most disagree" (−4). While sorting the statements, subjects were asked to consider the following condition of instruction: "What are your feelings toward the following statements made by journalists who cover traumatic events?" As they finished their sorting, subjects were asked to explain why they picked the two statements they most agreed with, and why they picked the two statements they most disagreed with.

The 40 statements constituting the Q sort in this study represented Massé's five a priori categories: Adventure, Bearing Witness, Career Concerns, Societal Impact, and Professionalism. Eight statements were developed for each of the five categories, with some statements in each category reflecting the traditionalist approach to trauma reporting and some the more empathetic approach.

Investigators analyzed the Q sorts by using PQMethod (version 2.31; Schmolck, 2002). In order to determine the number of viable factors, investigators relied upon procedures outlined in Brown (1980). Factors were viable if they contained at least two significant factor loadings at the .01 level. Factor loadings were considered significant if they exceeded a correlation of 0.41. Investigators accepted a z-score criterion of +/−1.0 or higher to declare significant those statements "most agreed" with and those statements that were "most disagreed" with for each factor. Statements that differed from one factor with another by an absolute score of 3 were considered significant for a specific factor. By determining the standard error of factor scores, an absolute score of 3 would be greater than the equivalent level of two standard deviations from the mean, or a value of 2.58 (.01). Brown (1980, p. 239–247) explains the rationale for this procedure. The factor array is
Findings

The researchers identified two factors in this study, which they labeled: Factor 1: Empathists and Factor 2: Traditionalists. The correlation between factors was 0.27, which was a reasonable indication that investigators had found two separate points of view to explain in the findings. Twelve journalists comprised Factor 1, and this group included the six women in the study. Factor 2 was comprised of four male journalists.

Fifteen of the 16 respondents responded to the question about the toughest story they had covered. They discussed topics ranging from natural disasters to multiple murders to accidents resulting in lost body parts. One of the respondents was moved to tears as he recalled one of the traumatic stories that he had covered.

Factor 1: Empathists

Empathists feel strongly that they are the public’s surrogates for grief and suffering, and that their efforts are an important ingredient in the public’s right to know. Their role as journalists plays a part in helping their audiences understand their role in society as a whole and in their perceptions of themselves as human beings. Even if it requires shocking the public into awareness of certain events, both serene or grisly, the journalists on this factor realize they must use common sense and compassion in dealing with their sources. And while these reporters might feel overwhelmed at times by their feelings, being a witness to such traumatic events helps them to become better journalists—journalists who have a responsibility to “make sure our country lives up to the promises it makes and displays the values it purports to hold.”

One female journalism instructor, with 30 years’ experience in the media, said: “I believe being aware of your own vulnerabilities enables you to be a better journalist and accountability is the most important measure of government.” A female writer with 10 years in the business, noted, “I think telling these conflict stories is critical and doing so with compassion and emotions make them powerful.”

Factor 1 reporters find it hard “to just click off emotionally and do my job.” Even after a few years of reporting about murder and rape, for example, they find that such events take an emotional toll on their lives. Although they recognize they are affected by such stories, they do not consider themselves to be “damaged goods,” and they can return to frontline reporting. They do not lose their perspective on their role in society, and readily admit their jobs are different from what policemen and fireman do on a daily basis.

“Whatever trauma I experience as a journalist, I consider it less
grueling than a public safety officer's or soldier's. I am not tasked with defending life, only with observing and reporting it. More importantly, I do not bear the responsibility of deciding who to kill or be killed," responded a media teacher who had been in the business for 49 years.

**Factor 2: Traditionalists**

Statements chosen by the Traditionalists reflect a desire to “stay true to our craft,” and “remain dutiful and ethical” in their jobs. Traditionalists want to be viewed as professionals, and they do not want to descend into unethical practices that antagonize their community or their sources. They seek the truth, even if they might be demonized by their communities, because they want their readers informed and enlightened about a specific event. They are hopeful that how they carry out their responsibilities as journalists will reflect in their professionalism to the community they cover. They are competitive enough to want to cover the story first, to keep their readers “informed and enlightened,” but they do not want their own personal feelings or philosophies to invade the story. They want to remain detached from sources, even though they will try to cover “victims and their families with common sense and compassion.”

One male journalism instructor with 29 years in media exemplified the attitude displayed by this factor very succinctly: “I think it is important to maintain professionalism and be as objective as possible.” A male editor with 25 years’ experience, added: “They (statements chosen) speak to the underpinning ethics and responsibilities of journalists.”

Traditionalists have negative feelings about the value of becoming emotionally attached to their sources and stories. They disagree that being in touch with their feelings helps them to write a more “accurate, realistic, and dramatic account of the story.” They feel that being more personally engaged in the story is no guarantee that they would understand the story on a deeper or more meaningful level. Finally, they feel no embarrassment about creating “professional distance” while covering traumatic events, nor do they feel they compromise their professionalism by doing so.

One Factor 2 male journalist with nine years in media typified this factor's feelings by saying: “I avoid becoming part of the story. It is important to keep my personal views out of my coverage.” Another male journalism instructor with 36 years of experience added, “We're not serving the readers, or the subjects of the story, if we get personally engaged.”

**Discussion**

The results suggest that news people are embracing a change in the
perceived role of journalists in covering tragedy and trauma. The strong showing of an *Empathists* factor in this study supports a growing view that awareness of the emotional consequences of crisis coverage need not entail any loss of professionalism. Reporting must be measured in terms of the public's need to know. However, researchers can say with some certainty that the traditional approaches to new coverage will continue to guide reporters in the future, even those with empathy and compassionate tendencies toward sources.

Journalists in this study recognized the value of longstanding craft attitudes and ethics in reporting, while acknowledging that rigid objectivity, especially when covering tragedy and trauma, is outdated and is being replaced with more compassionate approach to newsgathering. It is hoped, as research has brought to light since 2000, that the powers that be in the media world will make a more concerted effort to ensure that their reporters are better prepared psychologically and more equipped emotionally to cover traumatic events.

In this Q-methodology study of reactions to statements made regarding coverage of tragedy and trauma, investigators were struck by the strong emotional reaction by several of the participants. Their open-ended comments and survey responses were provocative and distinctive. For example, a 40-year-old male with 13 years of media experience commented:

The taxing stories were the ones where I failed my sources, or the paper failed me, or the whole structure of the job just stank. After my first month as a rookie reporter covering cops, I lost the stomach to call a victim's family. (I had been hung up on and cursed out a few times before.) I lied to my editor, said that I called several times, and that I couldn't reach anyone. Wouldn't you know it, the mom of the victim called the next day, distressed that I hadn't called. 'I was so looking forward to telling you about my son,' she told me. That was a kick in the gut, but also a valuable lesson. Professionals in any profession do things that they and others don't like.... But pros buck up and do it. Does that require detachment? Yes. If you're an oncologist, you are going to develop detachment about telling a woman she has breast cancer. That's OK. In fact, it defines you as a professional. That's not to say you can become insensitive, yet sometimes a display of *appropriate* sensitivity requires a certain detachment.

A 31-year old female journalist with 10 years of experience, described her toughest (that is, emotionally disturbing) assignment as covering a 10-hour standoff with a gunman and police at a law office that resulted in four deaths:
I saw those injured being carried out amidst chaotic gunfire, saw bodies brought out, distraught families. Was on the scene for the entirety. Covered victim's and gunman's funeral. Had bullets bounce off stop sign near where photographer and I were stationed . . . For nearly a decade I was a public-safety reporter and felt at times accused of being this 'monster.' I feel that label is unfortunately given to reporters covering these conflicts by victims' families. I covered those stories with strong compassion and was very positive, even in that position. I think telling these conflict stories is critical and doing so with compassion and emotion makes them powerful.

A 63-year-old male telecommunications educator with 49 years in the business cited the most emotionally disturbing story he had ever covered as the murder in a rural Indiana home of four young men, "Their father/step-father worked at my television station. He was and is a friend of mine. In covering the investigation and subsequent trials of the young killers, I could not disengage completely from the sensitivities of my co-worker."

Another journalism instructor, a 55-year-old male with 36 years in the news media began crying after completing his Q sort. He had discussed how painful it was to cover the story of a man burned by chemicals who was begging the medics to kill him. In his survey responses, the journalism instructor stated:

I view myself as a professional witness and storyteller, with a responsibility to not let myself become overwhelmed by emotion. At the same time, we have a duty to speak for the victims and tell the world what happened to them.

In closing, researchers believe that the continued study of journalist perceptions toward trauma journalism via the use of Q methodology has the potential to enhance the body of knowledge about contemporary media practices affecting news judgment, news gathering techniques, as well as legal and ethical issues. More importantly, such studies will bring significant attention to the emotional wellbeing of those journalists who have the job of providing to the public tragic and traumatic events on a daily basis.

References


"Covering the tsunami": A Frontline Club Discussion. (2005). Dart Center for Journalism & Trauma. http://dartcenter.org/content/covering-tsunami-0.


Appendix: Factor Array

<table>
<thead>
<tr>
<th>No</th>
<th>Statement</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sometimes I feel like I need to take the world by the lapel, and say, &quot;You need to pay attention. I need to tell you this. You need to know this.&quot;</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>In terms of what I see every day, I am not much different from a police officer or a fire fighter, yet I get little emotional support after I file my stories.</td>
<td>−2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>You have to be there. You have to feel it. But you cannot let those feelings overwhelm you. Reporters have an obligation to bear witness.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>My readers have no idea how often my health, safety or life is in jeopardy when I cover crime and disaster stories.</td>
<td>−1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>I find that if I remain dutiful and ethical about my job, my actions reflect the enduring tenets of responsible journalism which speaks to my own professionalism.</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>My job is affecting my personal life, and my editor minimizes or overlooks the negative impact my job is having on me.</td>
<td>−2</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>The job I do covering crime and disasters in my community is no different than the job the policeman and fireman do on a daily basis.</td>
<td>−3*</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>No matter how professional I try to be covering a crime or disaster story, I find that I have an emotional threshold that I have to cope with when I write such stories.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>I do this kind of reporting because journalism has the possibility of shaping some aspect of our society and our perceptions of ourselves as human beings.</td>
<td>3*</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>I do conflict reporting because my life is not routine. You can get a phone call anytime you go somewhere, and that's what I like about it. I take cautious and calculated risks, and try to avoid doing foolish things.</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Sometimes someone has to be there to report on whether our country lives up to the promises it makes and displays the values it purports to hold.</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>Serving as a witness to major events is important to me, and it makes me a better journalist.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Getting it right for the survivors of the victims is the real challenge when faced with writing these traumatic stories.</td>
<td>1</td>
<td>−2</td>
</tr>
<tr>
<td>No</td>
<td>Statement</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>14</td>
<td>I find that the more personally engaged I get into the story, the more I understand the story on a deeper, more meaningful level.</td>
<td>1</td>
<td>-4*</td>
</tr>
<tr>
<td>15</td>
<td>I hear fellow reporters talk about developing &quot;professional distance&quot; in covering traumatic events, and I am embarrassed to say that I feel the same way.</td>
<td>-2</td>
<td>-2</td>
</tr>
<tr>
<td>16</td>
<td>When a disaster or a crime strikes I am often the first person responding to the scene, because I want my readers to be informed and enlightened about the incident.</td>
<td>0</td>
<td>-2</td>
</tr>
<tr>
<td>17</td>
<td>I am driven by the exciting nature of war and conflict stories, and I just click off emotionally and do my job.</td>
<td>-3*</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Despite the horrors, bodies, and the blood, the fascination never fades, and neither does the heady rush of danger.</td>
<td>-2</td>
<td>-1</td>
</tr>
<tr>
<td>19</td>
<td>Why do reporters cover conflict stories? Why do we race around battle zones, and blown-out cities? Pursuit of the truth is only one part of the equation.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>I can't afford to get burned out in this job because I want my boss to feel comfortable giving me the next important assignment.</td>
<td>-1</td>
<td>-2</td>
</tr>
<tr>
<td>21</td>
<td>Being more in touch with my feelings when reporting on a difficult story, enables me to write a more accurate, realistic and dramatic account of the story.</td>
<td>1</td>
<td>-3*</td>
</tr>
<tr>
<td>22</td>
<td>Reporters like me are drawn to covering conflict and crisis, no matter where in the world it happens, because they get the same adrenaline rush I get covering those stories.</td>
<td>0</td>
<td>-2</td>
</tr>
<tr>
<td>23</td>
<td>After a few years or reporting about murder and rape, I find that I get pretty dispassionate about these stories and they don't really bother me.</td>
<td>-4*</td>
<td>-1</td>
</tr>
<tr>
<td>24</td>
<td>If I admit that I have been emotionally affected by my stories, then I am categorized as &quot;damaged goods,&quot; and incapable of returning to frontline reporting.</td>
<td>-3</td>
<td>-3</td>
</tr>
<tr>
<td>25</td>
<td>There are stories worth dying for. Some of my colleagues have made that choice, and I honor their memories by following in their footsteps.</td>
<td>-1</td>
<td>-4*</td>
</tr>
<tr>
<td>26</td>
<td>You try to cover victims and their families with common sense and compassion.</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>I might think that it is macho and glamorous to cover a tragedy or a war, but it is gut-wrenching.</td>
<td>0</td>
<td>-2</td>
</tr>
<tr>
<td>28</td>
<td>Journalists are the public's surrogates as witnesses to grief, suffering, and tragedy.</td>
<td>4*</td>
<td>-1</td>
</tr>
<tr>
<td>No</td>
<td>Statement</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>----</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>29</td>
<td>I started doing this kind of reporting because I have a powerful and driving need to find out and tell the truth about the crime and violence that goes on in this world.</td>
<td>1</td>
<td>-1</td>
</tr>
<tr>
<td>30</td>
<td>I think it is important that we journalists stay true to our craft to maintain objectivity, rather than showing our personal intent, philosophy, or becoming too intimate with our stories.</td>
<td>-1</td>
<td>4*</td>
</tr>
<tr>
<td>31</td>
<td>Sometimes when I cover these stories I feel myself exempt from death, even though I know I will feel emotional pain that comes with it later.</td>
<td>-4</td>
<td>-3</td>
</tr>
<tr>
<td>32</td>
<td>I can't show my emotions in this job because I have to do it again tomorrow and next week, in other crises, and with other dead.</td>
<td>-1</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>My motivation to report and write conflict stories is quite simple. I want to report on things our country and the world should know about, and maybe I might help someone.</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>How can you know about how soldiers feel about being in a war if you haven't experienced it yourself? I know that I learn just as much about me as I learn about them.</td>
<td>-1</td>
<td>-1</td>
</tr>
<tr>
<td>35</td>
<td>I have discovered that I flourish under stress, and when I have control, I am highly productive, and enjoy the challenges of such reporting.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>36</td>
<td>Reporters who cover major disasters, crimes, or wars tend to compartmentalize their emotions about such events, and isolate how they feel professionally about their reporting.</td>
<td>-2</td>
<td>0</td>
</tr>
<tr>
<td>37</td>
<td>If you are an observer, it doesn't matter how hard you try to be objective—you talk to survivors, police, and rescuers; this begins to take a toll on your own emotional well-being.</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>38</td>
<td>I am not a monster because I do this job; I feel I am a sensitive, caring and idealistic person, and I just want to tell the truth to my readers.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>39</td>
<td>I have learned what effect my stories can have on my readers, and I realize that my mistakes can have detrimental long-term effects on my readers.</td>
<td>2</td>
<td>-1</td>
</tr>
<tr>
<td>40</td>
<td>I want to get the story, but I don't want to be one of those reporters who descends on a community, disrupting long-honored customs, and displaying the type of rude, insulting and insensitive behavior that angers and disrupts the folks in that community.</td>
<td>1</td>
<td>4*</td>
</tr>
</tbody>
</table>

* Denotes significant statements for each factor based on factor scores.