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A Mental Picture is Worth a Thousand Words: the Dangers of International Reporting for Journalists

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**A Mental Picture is Worth a Thousand Words:
the Dangers of International Reporting for
Journalists**

An Honors Thesis submitted in partial fulfillment
of the requirements for Honors Studies in
Journalism

By

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Broadcast Journalism

J. William Fulbright College of Arts and Sciences

The University of Arkansas

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I can only hope to make a difference in the lives of others with this research in the same way it has made a difference in mine.

Dedicated to my parents and friends who unwaveringly believed in my ability to see this project to completion, as well as to all of the journalists out in the world putting their lives on the line so that we may have the freedom and power that comes with knowledge.

May God be with you.

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Introduction

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Every day, hundreds of journalists around the world risk their lives in order to cover news stories. For example, in 2015 alone, 110 reporters were killed in connection with their work, 67 of whom killed while reporting (Reporters Without Borders, 2016). Women, in particular, face a larger threat of sexual assault than do men (Wax, 2016). Reporters Without Borders even called for a ban against female reporters traveling to Egypt in 2011 for fear of violence and assault (Harriet, 2011). Faced with the pressures of immediate coverage to get the best story, international journalists put themselves at serious risk. It is important to bring understanding to the human toll of international reporting because media organizations expect a loftier and faster delivery of news with each passing day. If journalists are suffering, both their work and personal lives can be negatively impacted, as well as society as a whole.

The purpose of this research project is to explore and investigate the human toll and dangers of international reporting, both physical and mental. The methods used in previous research were primarily purposive samples to gather quantitative data surrounding the harmful impact of covering traumatic events on journalists' mental health (e.g., Aoki, Henderson, Malcolm, Thornicroft, & Yamaguchi, 2012; Blair, Feinstein, & Owen, 2002; Holloway, Osofsky, & Pickett, 2005). Other qualitative studies have examined journalists' attitudes towards help-seeking after exposure to traumatic events (e.g., Brayne, Gould, Greenberg, & Langston, 2009; Faithorn & Himmelstein, 2002; Maxson, 2000). However, one primary limitation of the occupational health research conducted with journalists is that no known studies have examined how international reporting is related to journalists' everyday functioning and routines. While one goal of this study is to contribute to the existing research in the prevalence of trauma

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in journalists, this is the first documentary both examining the impact of international reporting on journalists' mental health and painting a more vivid picture of their lives after returning home. This study adds to the qualitative data of how international journalists live impacted lives and ultimately leads to a better understanding of their sufferings. Methodology includes in-depth interviews with a current international freelance journalist, a researcher from the Dart Center for Journalism and Trauma, and the program coordinator of the Journalist Assistance Program at the Committee to Protect Journalists (CPJ hereafter). The results are reported in this paper and are ultimately included in a small documentary film. The need for such understanding has become increasingly relevant as many media organizations, striving to compete for the fastest news breaks, ask reporters to deliver more and ever-faster from a dangerous world.

Literature Review

Over the past 30 years, journalists have followed the exchange and flow of information around the world. The web of events and news shared between countries and continents has enticed journalists to travel from the United States overseas to report. This research adopts the CPJ's definition for a journalist which is defined as anyone who has committed an act of journalism, including citizen journalists and bloggers ("Our Research," 2018). With this occupation comes many hazards—dangers such as harassment, the line of fire, traumatizing images, and more.

Mental Health Impacts

It is not just physical harm that presents international journalists danger—they can also suffer psychological effects as a result of their work. Recent data have shown that journalists exposed to extreme danger during a decade-long career in war zones have lifetime prevalence rates of PTSD and major depression of 28% and 22%, respectively (Blair, Feinstein, & Owen, 2002). Considerations for the training of members of the media to handle attacks and violence while on the job (Holloway et al., 2005) prove that the circumstances of internationally-assigned journalists are tough, beginning before leaving their homelands. In addition, once abroad, a large challenge is coping with the psychological stress inherent in reporting traumatic events (Faithorn & Himmelstein, 2002). However, the danger does not cease once members of the media are physically out of harm's way. Once home, journalists have higher prevalence rates of mental illness compared to half the general population (Aoki, Henderson, Malcolm, Thornicroft, & Yamaguchi, 2012). This combination of pre-departure, on-the-job, and post-international work is accomplished at a heavy personal cost.

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Because members of the media are special responders who often witness traumatic events and are responsible for conveying them to the public, considerations are given to pre-assignment training of younger and freelance media members to enhance successful coping and mental health services that might be helpful in dealing with danger and trauma (Holloway et al., 2005). The greatest frustration articulated by measured reporters is the uncomfortable feelings associated with the lack of sensitivity the producer had for the reporter's assignment (Maxson, 2000). This inexperience in the newsroom, coupled with lack of training when dealing with extreme circumstances, can lead to a "culture of silence" (Brayne, Gould, Greenberg, & Langston, 2009, p. 548) within the newsroom, ultimately another pre-departure challenge. This occurs when journalists do not speak out about the trauma they are experiencing for fear of seeming ill-equipped or not capable for their job.

Violence and disaster assignments for the media are becoming increasingly popular and bring journalists face-to-face with graphic or gruesome scenes. Many new graduates find it difficult to know what to expect in such emotional situations; therefore, the University of Washington initiated the Journalism and Trauma program in 1994 so all of its journalism graduates would be informed on how to interview and write about victims without doing harm to either party (Maxson, 2000). Maxson's study assessed the effectiveness of the trauma program in order to learn how many graduates were exposed in some degree to traumatic events, find out how the trauma training increased effectiveness, and ask for suggestions to improve the trauma program for future students.

More than 84% of the subjects had covered what they defined as difficult stories. In addition, 79% of respondents described some emotional effects from their own

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exposure to deaths, injured people, and those in shock. Inexperienced reporters were the most frequent in describing difficult situations. In addition, more than one in four of the respondents had a concern with feeling intrusive of the victims.

The study found that many of the graduates who had undergone trauma training at the University of Washington suggested they gained understanding of victims that those who did not complete the training did not possess (Maxson, 2000). They felt the rehearsal was the most valuable. Maxson (2000) suggested that although no training can completely prepare one for the situation, it can at least alert one to the possibilities of situations and give some insights.

Everyday, journalists encounter emotionally battering situations, yet the emotional and psychological effects these stories have on news workers who curate and filter through them is not often considered. Dworzniak and Grubb (2007) suggest that of the three groups of people to be affected by violence (victims, rescue workers, and journalists), journalists are likely to exhibit as many symptoms of trauma exposure as the victims they interview.

With their study, Dworzniak and Grubb (2007) attempt to build support for including trauma training in the journalism classroom. Methodology included a combination of qualitative interviews with students who covered a death-penalty murder trial and quantitative survey results from journalism students aimed to measure a need for preparing students pre-exposure to their assignment.

The research found that students who covered the trial received little training about the emotional and psychological aspects of their assignment; however, they admitted post-trial that they had no idea how much they could be affected. In hindsight,

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students wished they had received some kind of preparation for their own reactions. The results show that preparing students for the emotional reactions they may experience while covering the news is not only necessary but requested by the students themselves. While nothing can be done to completely shield someone from developing PTSD or its symptoms, training can help lessen the blow of a traumatic experience.

While abroad and on the front-lines of international reporting, members of the media are at perhaps the greatest physical risk of danger. In October 2009, the New York-based CPJ listed Iraq, for example, as the deadliest country for journalists for the sixth consecutive year since 2003. The number of journalists killed in Iraq over the six-year-period since the U.S.-led invasion in March 2003 until October 2009 was 139, the heaviest toll in a single war or conflict (Kim, 2010).

This study, based on a survey of 404 Iraqi journalists, examined the variables influencing journalists' perceptions of physical danger in covering news after the fall of Saddam Hussein. This study also examined the physical threats faced by Iraqi journalists and the relationships between their perceptions and forces such as individual journalistic routines, organizational, and societal variables. Methodology included purposive sampling targeting Iraqi journalists working in the 23 cities throughout Iraq. There were six questions presented on a Physical Danger Index, which reflected various forms of physical danger that were reported as the most prevalent to the Iraqi journalists according to various news stories and scholarly articles.

The results of the study confirm three types of physical danger faced by Iraqi journalists: verbal or written forms of threatening messages, kidnappings (often involving physical torture during captivity), and deaths (targeted murders by knifings, firearms, or

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bombings; by roadside bombs; or by being caught in crossfire). Some news organizations were forced to halt operations due to threats from various groups. Of the 404 journalists, 143 (35.4%) respondents reported that their news organizations had stopped publishing or broadcasting temporarily. The findings suggest a heightened sense of fear, as 40% of respondents preferred to leave Iraq. It is even more alarming to find that more than 80% of those who wanted to leave their country cited physical safety and restricted press freedom as the main reasons. The findings of this study identified different levels of gatekeeping forces that contribute to journalists' perceptions of physical danger and can provide valuable lessons for news organizations and journalists to understand their dangerous working environments, ultimately seeking ways to reduce human casualties.

Once home from overseas reporting assignments, journalists face perhaps their biggest demons—invisible wounds such as alcoholism, divorce, paranoia, and PTSD. The collective trauma suggests to news organizations that it will take more than “hostile environment training” to keep their correspondents healthy (Matloff, 2004). In order to explore journalists’ risk of developing mental health problems, including PTSD, as a result of their work, Brayne et al. (2009) investigated journalists’ attitudes towards PTSD and help-seeking. Media professionals, from an international news organization, answered a brief self-report questionnaire before attending a one-day trauma awareness course. This asked about the acceptability of numerous sources of help and the perceived role of immediate supervisors in relation to dealing with trauma-related problems. The journalists were also asked about their views regarding help-seeking and PTSD.

Brayne et al. (2009) reported that the mostly male (64%) sample worked in news production (75%) and were managers aged between 35 and 44 years (50%), employed by

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the organization for longer than 10 years (66%). The respondents were far more likely to confide in family members ($m = 1.75$, $SD = 1.03$) rather than company managers for support after traumatic incidents. Furthermore, respondents believed that the role of their supervisor or manager was to offer support in relation to dealing with a traumatic incident (97%). Attitudes to PTSD were favorable ($m = 25.1$, $SD=2.37$) whilst attitudes to seeking help were more neutral ($m = 19.6$, $SD=3.96$).

It appears that the burden of care for journalists experiencing trauma-related problems is placed on informal networks to manage distress, rather than functional and established trauma awareness programs. The authors concluded that news organizations should encourage distressed staff to seek help and ensure managers are equipped to deal appropriately with distressed employees.

Blair et al. (2002) investigated the extent and nature of psychopathology among those who bring the news from the world's conflict zones, especially as it relates to PTSD, major depression, substance abuse, and dissociative disorder, four of the most common and disabling conditions.

The study was conducted in two phases. To control for stresses generic to all journalism, the authors used the same instruments to assess 107 journalists who had never covered war. Phase I included a self-assessment from 140 English-speaking journalists from six major news organizations answering on the Impact of Event Scale, The Beck Depression Inventory-II, and The 28-item General Health Questionnaire. Phase II involved direct interviews with a random sample of 20% of the responding journalists using the Structured Clinical Interview for Axis I DSM-IV Disorders.

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It was reported that the demographically well-matched war group had spent 15 years on average reporting on wars and performed significantly worse on a number of variables. An analysis of marital status revealed more unmarried journalists in the war group. Weekly alcohol consumption levels, 14.7 units for men and 10.8 for women, were two and three times those of the non-war group, respectively, revealing 45 war journalists, as opposed to 13 non-war journalists, drinking excessively. There were no significant differences between groups in use of cannabis or hard drugs (24.3% use in war journalists and 18.7% in non-war journalists). The war journalists had higher scores on the Impact of Event Scale (20.2% mean in journalists versus 9.1% in non-war journalists) and the Beck Depression Inventory (10.1% versus 6.4%). Regarding symptoms of PTSD, the war journalists endorsed more symptoms of intrusive thoughts and images of trauma events while displaying greater avoidance and hyperarousal phenomena. The war journalists were not significantly more likely to have received psychiatric help; 24.6% (34 of 138) had received psychotropic medication, psychotherapy, or a combination of the two treatments, compared with 16.2% (17 of 105) of the comparison journalists.

Daily Life Impacts

Though previous quantitative research shows the harmful effects of international reporting experiences on journalists' mental health, few studies explore the way it impacts their *life* after reporting. A small number of journalists have publicly come forward in an interview setting to detail their traumatic experiences reporting, but even fewer have been international reporters. Chris Cramer was a television producer for the BBC in London when he was taken hostage with 25 others at the Iranian embassy in

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London in 1980 (as cited in Killeen, 2011, p. 5). After returning home, he said he suffered from flashbacks and “extraordinary claustrophobia” which he had never before experienced (p. 5). Cramer said the following:

For several years, I did not go to a cinema. I did not go into an elevator. If I ever went into a restaurant, I positioned myself near the door for a fast exit. For many, many months after the incident, I checked under my car every morning before driving it. I was a basket case; I was a mess. (p. 5)

New Orleans domestic photojournalist John McCusker was covering a story when Hurricane Katrina hit the gulf, becoming a victim as a result of his journalistic duties (as cited in Killeen, 2011, p. 6). Consequently, after a few years, he mentally reached the end of his rope. He took two anti-anxiety pills, led police on a high-speed car chase, pinned an officer with his car, then begged the officers to shoot him. McCusker spoke of his behavior, saying, “You think you’re tough and jaded, but it doesn’t matter. You can be ‘muy macho,’ and this can still bring you to your knees” (p. 6).

Mike Walter was a domestic television reporter for USA Today who witnessed a jet airplane hitting the Pentagon September 11, 2001 (as cited in Killeen, 2011, p. 7). In his award-winning documentary detailing the experience, he says, “The jet slammed into the Pentagon once, but for me, it never stopped crashing” (p. 7). Walter was unable to compartmentalize or distance himself from this tragedy, which created for him a psychological stress and an inability to work the same way ever again. Each of these journalists – Cramer, McCusker, and Walter – qualitatively detail a few ways their day-to-day lives have been impacted as a result of reporting on trauma. However, each of them were all covering domestic news.

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Time magazine's war correspondent Michael Ware is the singular international reporter cited in Killeen's study (2011). In 2004, Ware was kidnapped by Iraqi insurgents who were prepared to film his execution with his own camera before he was rescued by an Iraqi friend (as cited in Killeen, 2011, p. 4). Ware said in an interview for the January 2009 issue of *Men's Journal*, "You become conditioned to a state of being where everything is a threat, and it's hard to turn that off; that becomes your normal" (p. 4). Ware's testimony helps to solidify the prevalence of trauma in journalists, reeling from the effects, especially after returning home.

In this study, the statistics of mental health trauma reported in the above quantitative studies are compared with the qualitative testimonies of research participants. This study contributes to the existing research in the prevalence of trauma in journalists while also underscoring the importance of helping journalists cope with trauma when they return from assignment.

Research Questions

This qualitative study builds upon previous research examining the altered mental nature of international and domestic journalists upon reporting abroad. Because there is sufficient quantitative analysis regarding rates of psychological and physical damage to international reporters, I conducted original qualitative research by interviewing a conflict journalist in-depth to find out about his experiences. I then compared his experiences with the research. I asked several open-ended questions regarding his personal insights (See Appendix A). The three main research questions of this study are as follows:

RQ1: What were the impacts on this journalist when he went abroad?

RQ2: How has daily life back home been affected after his journalistic work abroad?

RQ3: What resources are available to journalists who are suffering from mental health impacts?

The most important aspect of this study is to really underscore the sensitive thoughts and feelings of the journalist in order to create an empathy between him and the public.

Additionally, I hope to highlight resources that journalists can turn to for help.

Production Narrative

Pre-Production

Upon coming up with a research topic for this project, I drew from my personal interests. I have always considered working as a journalist abroad. However, I heard from numerous professionals how extremely dangerous and reckless the occupation can be. Questioning that, I decided to make it the topic of my undergraduate research. I approached my thesis mentor, Tiffany King, with the idea. She concluded it was a field that has little research and would make a captivating thesis. In addition, in light of the fact I am a broadcast student, and an undergraduate thesis is a culmination of my four years of schooling in the journalism department at this university, I chose to create a piece of broadcast production to accompany the written portion of my thesis. The “pre-professional project” option was an opportunity to create a small, documentary-style film to advance the understanding of dangers for journalists in a format that is easy to understand and to put a human face to a subject that is chiefly quantitative.

I first began by compiling all of the existing research into a literature review. As stated above, I found miniscule research outside of numbers-based analyses. As a broadcast journalist, it is my job to take the scientific research and simplify it in a way that the average viewer can understand. This is when I decided to focus my documentary on multiple conflict journalists, either currently in the field or retired. They would provide a relatable and emotional face to the statistics. Initially, I asked around the journalism department to get references or find out if any professors knew subjects I could interview. Finding these journalists proved to be one of the most difficult parts of

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my research because they were either not comfortable sharing their experiences, or they were out of the country on assignment.

It was by chance that I ran into Dylan Roberts, the subject of my documentary, in the hallway outside my journalism class. He was a former student of Lemke stopping by the school while he was in the Northwest Arkansas area. After my professor introduced him as an international freelance journalist, I introduced myself and the topic of my thesis. He agreed to let me contact him with further details, and ultimately agreed to be interviewed as a participant in my film.

While researching for the literature review, articles and statistics from the CPJ frequented my search results. This led me to question what other resources, if any, there are for journalists in need. Per request of my thesis director, I researched the Dart Center for Journalism and Trauma. I found that the Dart Center offers mental health support and research as well as pre-departure training for journalists, and it operates on an international scale. Dart is headquartered in New York City. However, The University of Tulsa contains the research lab for the Dart Center. This lab completes psychological and interdisciplinary research regarding trauma and journalists, traumatic media and the public, and trauma reporting and victims. It consists of clinical psychology researchers and industrial-organizational psychology researchers working with Dr. Bradley Brummel. I reached out to Dr. Brummel, who agreed to let me come interview him and film video at the lab during Thanksgiving break. Dart's lead researcher, Dr. Elana Newman, was on sabbatical at the time.

During the course of my research, time and again I found that many journalists, stories, and resources were all located in New York City. Shortly after Thanksgiving

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break, I became aware that honors grants were available for undergraduate students completing thesis research. After applying, I received a grant and spent my winter break researching in New York City. Here, I visited the Dart Center at Columbia University Graduate School of Journalism as well as the Committee to Protect Journalists headquarters. However, the quick turn around of receiving my grant and winter break left a rather small window of time for me to reach out to journalists and the centers there in New York to organize interviews. I had no difficulties arranging an interview at CPJ headquarters with Nicole Schilit, Program Coordinator of the Journalism Assistance Program. In order to find another interview subject, I first reached out to the U of A journalism faculty and asked if they knew anyone I should contact. Professor Gina Shelton connected me with David Handschuh, a former visiting distinguished professor in the Lemke Department and Dart Fellow. David was happy and eager to help with my project. Unfortunately, I found out that because it was near the holidays, not only would David be gone, but the Dart Center would be closed the week I was there. However, there was no way for me to change my travel dates due to my own finals. Consequently, I used the non-probability snowball sampling method to reach out to other journalists. In other words, I received contacts from journalists, who gave me contacts, who then gave me more contacts. Initially, I reached out to almost every international journalist I could find that lived in New York City from the list of current and former Dart Center Fellows on the website. I sent out a plethora of emails, reaching dead end after dead end. Finally, an international conflict photographer agreed to interview with me while I was in the city. I also reached out to the Office of Communications and Public Affairs at Columbia University for permission to film on campus and in Pulitzer Hall, the journalism school

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building containing the Dart Center. I was granted access to film both outside and inside, though the Dart Center itself was closed for winter intersession.

Before filming with each person, I decided on the scope of the interviews, as well as what B-roll I should video. Essentially, this was an outlining process. During this time, I created several goals for the film and decided on a structure. With guidance from my director, I decided on a three-part documentary. The first two parts would focus on the two journalists as protagonists and the ways in which their work abroad has impacted them physically and mentally, how they cope with this trauma, and what resources, if any, they have utilized. These were to be emotionally-charged pieces that humanize all of the research on journalism and PTSD. The third part would highlight the two help centers, Dart and CPJ, and how these resources are helping journalists who experience trauma.

Additionally, before interviewing anyone, I was required to complete an IRB protocol. This was a detailed and extensive process that ensured I was conducting ethical research. After approval, I was able to start filming (See Appendix B). Before each on-camera interview, I conducted a pre-interview in which participants signed film waivers and consent forms. We also discussed, very broadly, what kinds of topics I would be asking about and the manner of thoroughness in which they should be answered (See Appendix A).

Filming

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The equipment I used to engage these intensive, on camera interviews was the same school equipment I have utilized during all of my broadcast courses. This was helpful to me when crafting the set.

Shooting the film began with Dr. Bradley Brummel at the University of Tulsa. During our interview, I asked him questions about what the role of the research center is, how it helps journalists, and the what journalists are at risk for if they do not utilize the help available to them (See Appendix A). He showed me around the small research lab area. A major drawback of filming at the university during Thanksgiving break was that there was no one in the building or research lab. Consequently, my B-roll is not as visually interesting as I would have liked it to be. However, Dr. Brummel was extremely knowledgeable about current and previous research the Dart Center conducted and how it helps journalists facing trauma. In addition, he gave me insight as to why he personally was involved with the lab, adding, again, a qualitative aspect to my film.

As mentioned above, during the first part of winter intersession, I flew to New York City for three days with my camera equipment in tow. One day, I traveled to CPJ and interviewed Nicole Schilit. My questions for her were very similar to those that I asked Dr. Brummel about the Dart Center, including how the CPJ is helping journalists and the risks they face. I found the CPJ had more of a focus on press freedom violations internationally, specifically reporting on the number of journalists killed and imprisoned each year by country. I also filmed B-roll there, but because I did not have permission to film others working in the office space, I was limited to simple still shots of the walls and lobby areas.

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On another day, I went to Columbia University and filmed still shots of the outside of the building that houses the Dart Center, as well as shots around campus. As anticipated, the center itself was closed, so I was, again, only able to take stationary videos of the surrounding areas and hallways.

In the middle of my time in the city, the journalist I had arranged an interview with got overwhelmed with her assignments and initially cancelled on me. Because she was one of the primary reasons I was there, I did everything I could to compromise and propose a way to film her. She graciously agreed to let me interview her the morning before my flight back home. However, this left me only a short hour to talk with her, which limited our interactions and significantly affected my B-roll footage bank. I asked her as much as I could about her line of work, the trauma she faces, how she handles it, as well as if she has reached out for help.

Upon my return to Northwest Arkansas, I met with Dylan Roberts. He does not have an office located in the area, so he has an arrangement with a friend, Ben Clark, who owns a t-shirt production factory, B-Unlimited, and works out of those spaces. With Dylan's interview, I was not pressed for time, allowing me to go much more in-depth with my questions. I asked him very similar questions to the journalist in New York City about his experiences internationally, his mental trauma, and coping resources. Additionally, he brought along his 360 degree virtual reality camera equipment and filmed some for the offices while I was there. I obtained essential B-roll of Dylan engaging with the workers and operating his equipment.

Post-Production

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I began scripting the documentary after the formidable task of logging every minute of footage I had gathered. I spent two weeks logging and writing a rough draft of the film's narrative. The structure of my story changed, though, after the journalist I filmed in New York City raised concerns for her safety and security with participation in my film. Therefore, after much consultation and consideration with my thesis director, I had to make the difficult decision to omit her from my documentary. This was arduous for obvious reasons, particularly because I had gone all the way to New York to interview her. However, it was the most secure option moving forward and for the benefit of everyone involved. Additionally, it underscores how difficult is for journalists to speak out about these issues. I decided to keep a three part story, but rather than creating two journalists' vignettes, I would instead delve further in-depth with Dylan's story as part one. Parts two and three would be the trauma he faces and the resources available to him, respectively.

During that same week, Dylan happened to be in town with his dog. I took the opportunity to film him again, this time asking more emotionally-charged questions about how his dog, Mumford, helps him emotionally, when he first started noticing the effects of his PTSD, and his personal life. At this meeting he gave me a hard drive loaded with photos and videos that he has taken throughout his career and travels. Without all of those materials, this film would not have been capable of culminating into what I originally envisioned.

I had a picture of the film via the three-part outline I previously wrote; however, scripting proved to be one of the toughest aspects of this project. I had trouble my first few drafts weaving in emotional elements and natural sound. Nevertheless, I believe

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staying organized and focusing on a beginning, middle, and end to this story allowed the narrative to emerge. Per advice of my mentor, I decided to voice my own film. This was a challenge, as voicing a broadcast news package like I have been taught in classes is much different than voicing a documentary. Overall, the narration is not as polished as I would have liked. I knew that was a weakness going into this project, and I should have asked for help sooner than I did.

Using Adobe Premiere Cut Pro, I pieced together and edited my film. Prior to this film, the longest project I had ever compiled was a two minute news package submitted for my broadcast courses. Additionally, I have taken no classes on documentary filmmaking. Therefore, the process was daunting for me. Even so, I learned how to weave not only natural sound, but also music and visual graphics into my story. The entire editing process took about two weeks.

Analysis of the Final Product

Reflecting upon this completed project, I feel confident that I successfully chronicled the substantial existence of mental trauma international journalists endure for the sake of their work, and the impact that trauma makes on their everyday lives. Additionally, by highlighting resources available for this mental trauma, I hope this film will benefit individuals enduring the same symptoms that Dylan and journalists like him toil with every day. From a content and storyline standpoint, I am pleased with this film. Considering the nature of my story, I anticipated gathering B-roll would be a difficult task, as it is not possible for me to travel internationally with the journalists I interviewed. Therefore, the film is heavily reliant upon archival images and Dylan's publications -- I would have liked to have more of my own shots to choose from. It was also hard to vary the B-roll in the research centers due to their simple nature. With the guidance of my faculty advisor, I learned the importance of letting the story "breathe" and contribute to an emotional plot -- something I initially struggled with after the usual quick pacing of my broadcast stories. In my opinion, the voicing and music could be improved. This is something I can be coached on in the future. I was proud that I was able to complete this project, start to finish, without the assistance of another videographer or editor -- I learned the arts of self-teaching and trial and error. My biggest frustration, which is perhaps paradoxical, was having to narrow which footage and interview bits to include in the film because I had gathered so much incredible content during this research process. Ultimately, this project turned into something I looked forward to sharing. I am satisfied with how I utilized my journalistic skills to, hopefully, make an impact on society at large. Further research could include additional interviews with a larger sample of

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international journalists that would help identify even more ways these professionals mentally suffer. Additionally, it would be interesting to shadow these journalists while abroad and record their day-to-day lives. This topic is still newly-recognized and constantly developing -- any sort of further research would contribute to a better understanding.

Conclusion

According to research from the Dart Center of Journalism and Trauma, most journalists exhibit resilience despite repeated exposure to work-related traumatic events (Blair, Feinstein, & Owen, 2002). However, a significant minority are at risk for long-term psychological problems, including PTSD, depression, and substance abuse. When I interviewed Nicole Schilit at the CPJ, she told me that well-known journalists, such as Finbarr O'Reilly, were publicly speaking out about their experiences, promoting more open communication about how trauma is affecting journalists. O'Reilly is an international photographer who is perhaps most known for his candidness regarding the emotional distress of his work. In an interview with the Dart Center, O'Reilly said this about his experience coming home from war reporting (O'Reilly, 2017), after a failed suicide attempt and repeated incidents of violent PTSD:

I think these experiences aren't always great ones, but in a way, I don't think we would give them up for what we've gained having been through them. And once you've gained that experience, you want to be able to share in some sense what you've learned from them, to give them a greater sense of meaning. Otherwise they're just lost, and become nothing but your own. And if we can share a little

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bit, not only what happened, but what it means, and what we've learned from it, then I think those negative experiences take on a different form and a different shape.

Although much has been accomplished in the field of journalism and trauma for journalists' health, it still remains imperative to identify the mental implications of international reporting. I have highlighted the impacts on Dylan Roberts specifically when he is abroad, how he is affected once home, and the resources available to him and journalists of the like who experience similar trauma. Much like quantitative research reports, I found that on the job, they are at risk for bombings, kidnappings, and sexual harassment. After returning home from an international assignment, these journalists can face the demons of trauma-induced PTSD, depression, or substance abuse. When Dylan specifically faces these instances of PTSD, he turns to his family, close friends, or emotional support dog for comfort, rather than outside resources. However, multiple resources are available to journalists experiencing trauma, like the Dart Center and the Committee to Protect Journalists in New York City.

This research project is essential for underscoring the impact traumatic jobs have on journalists like Dylan who put their lives on the line almost every day to deliver the news to audiences spanning the globe. It can be easy to forget that, like a paramedic or police officer, journalists are another type of first responder. The delivery of the news and stories from around the world is a quintessential element to democracy in the United States. If journalists are hurting, this coverage can quickly decline. Recognizing this mental toll is the first step to reform. It is important to start a dialogue about this. People

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need to understand all facets of these issues in order to ensure they are well-equipped to handle the emotional impact they can bring -- in personal lives, in the workplace, and even in the general public beyond. It is hoped that the results here humanize the research on rates of trauma and PTSD for journalists so that maybe other journalists discover that they are not alone in their suffering, and that it is acceptable to speak out about what they are experiencing.

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Film Script

Video	Audio
<p>Frontlines footage from Dylan Roberts abroad</p> <p>Fade G(X): 20% OF IRAQI WAR VETERANS EXPERIENCE POST TRAUMATIC STRESS DISORDER (PTSD) EACH YEAR</p> <p>Fade g(x): SYMPTOMS:</p> <ul style="list-style-type: none"> ● FLASHBACKS ● NIGHTMARES ● RESTLESSNESS ● DEPRESSION <p>g(x): BUT VETERANS ARE NOT THE ONLY PROFESSIONALS AT RISK FOR PSYCHOLOGICAL ISSUES FOLLOWING TRAUMATIC EVENTS</p> <p>g(x): STUDIES SHOW 30% OF WAR JOURNALISTS HAVE EXPERIENCED PTSD AT SOME POINT IN THEIR LIVES</p> <p>Fade g(x): FOR JOURNALISTS COVERING TRAUMATIC NEWS EVENTS, THE IMPLICATION OF THEIR WORK EXTENDS FAR BEYOND THE DEADLINE</p> <p>Cut to</p> <p>Fade in title: A Mental Picture is Worth a Thousand Words</p> <p>A Film by Lydia Fielder</p>	<p>(NATS fade up: bullets/battle) (NATS: so that's ISIS shooting as us right now. I just heard a bullet zip by)</p> <p>Music fades up</p> <p>Journalist Dylan Roberts: When I go out there in the front lines.... I say to myself, "Yep, if I die today, that's okay." So you kind have to have that mentality before going to those areas, you have to be okay with either losing a limb... or possibly your life.</p> <p>Dylan Roberts: It doesn't really hit you until maybe a year down the road or really when I come back to the US, or when you have time to process it, is kind of when it all hits you.</p> <p>Dart Researcher Dr. Bradley Brummel: For journalists, we're looking at sexual harassment, occupational intimidation, PTSD...</p> <p>Dylan Roberts: When I'm going to a specific frontline or an area that's not safe, once you're in those environments, Sebastian Junger and Tim Hetherington who passed away in Libya -- they were some of the most skilled journalists, you know, in the industry, and, you know.... You can't really much do much training when a mortar hits you.</p> <p>Dylan Roberts: It's something you have to live with your whole life. I think that's the hardest for journalists now, at least for me... is, I'm here taking photos of suffering, and I can't do anything about it.</p> <p>(NATs fade up: coughing/shouting)</p>

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<p>Cut from black to park Cut to squirrel Cut to Dylan walking dog</p> <p>Cut to series of photos and videos from Dylan's archive</p> <p>g(x): lower third Cut to archival footage</p> <p>Cut to Dylan viewing VR on computer</p> <p>Cut to Dylan showing GoPro</p> <p>Cut to FS shots</p> <p>Cut to Dylan approaching friend</p> <p>Cut to Dylan interview</p> <p>Cut to archival footage</p> <p>Cut to Dylan watching VR on computer</p> <p>Cut to Dylan putting on VR headset</p> <p>Flash fade to archival footage</p>	<p>(NATS: birds chirping) (NATS: If he sees a squirrel, he's gonna take off..) Music fades up</p> <p>Journalist Dylan Roberts: I grew up in a family that traveled all over the world. Since college, I've always wanted to be an international conflict journalist, so I started traveling. Even when I was in college, I went to Iraq and Lebanon, Uganda -- I went out to all those places before I graduated</p> <p>Narrator: Dylan Roberts may be just 28 years old, but in the span of 6 years, he's been to a quarter of the world's countries, started his own freelance film company, and documented some of the most critical conflicts of this generation.</p> <p>Dylan Roberts: I've been able to travel to 40 to 50 countries now, everywhere from Europe, to East and North Africa, to the Middle East, where I've spent the last, probably, six years focused in countries like Syria and Iraq.</p> <p>Narrator: Dylan specializes in Virtual Reality content creation, an immersive experience giving viewers a panoramic picture of photos and videos.</p> <p>(NATS: So this is like a six-cam GoPro rig, and it acts like one camera. The way you film it is how most people are gonna see it. So if I'm talking to you, and I'm like, three inches from your face, that's really weird.)</p> <p>Music fades up</p> <p>Narrator: In 2013, he co-founded a multimedia production company called Freelance Society. He does work for non-profits, news organizations, and commercial companies.</p> <p>(NATS: Hey Josiah, I'm gonna film you. Just keep doing what you're doing. How've you been?)</p> <p>Dylan Roberts: The last two years I really spent time documenting the Islamic state, or ISIS.</p> <p>Narrator: He has produced many international red zone stories -- from the heart of The Hungarian Border crisis, the Nepal Earthquake, West Bank riots, and even ISIS battles. He has mastered the art of bringing this sense of danger to viewers.</p> <p>(NATS: Yeah I've interviewed an ISIS soldier many times actually. Seeing this, I easily remember the room and...)</p> <p>Narrator: but Dylan doesn't always need a VR headset to elicit experiences and emotions from this war zone reality.</p> <p>(NATS: gunshot)</p>
<p>Archival footage Cut to Dylan watching VR on computer</p>	<p>Dylan Roberts: Yeah like right now I'm watching the mass grave and you don't get the smell. You get everything else when you watch it on the headset, but the other senses you don't forget.</p> <p>Music fades in</p> <p>I was in Iraq when the Nepal earthquake hit. From Iraq we went to</p>

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Cut to Dylan interview	Nepal the day after it hit. I would say that year, I probably saw close to 200 bodies.
Cut to archival footage	Narrator: Though he leaves these international conflict zones and returns home, the trauma he experiences never leaves him.
Cut to Dylan interview	DR: Really when I come back to the US, or when you have time to process it is kind of when it all hits you. And you understand it, and you're just like, 'Oh wow, I did see that,' or, 'I did see that floating body or the smell.' I think the smell is always the one that gets me
Cut to archival footage	Narrator: but once these realities do hit Dylan, they don't go away. What he's seeing and documenting leaves a serious impression on him.
	Music fades up
Cut to Dylan interview	Journalist Dylan Roberts: It's something you have to live with your whole life. I think the kids are the hardest one to see, so knowing that you're doing this story, and you want to help them, but there's really nothing you can do about it, you might make it worse. I think that's the hardest for journalists now -- at least for me -- is, I'm here taking photos of suffering, and I can't do anything about it. But in a lot of ways if you do something about it, it could be more of a danger for them and yourself so...
Cut to Dylan's pictures with kids	Narrator: Danger --
Cut to archival footage	(NATS up full: car horn and screaming)
Cut to Dylan unloading computer equipment	something Dylan faces at all times while on any kind of international job. But it's not something on the forefront of his mind. Once back home, he reflects on the situations he was in and realizes the incredible risk. But, in the middle of his routine reporting, he feels almost invincible.
Cut to Dylan and brother pictures	Dylan Roberts: and I didn't realize this, like, my brother, he's like 19, but he wants to go maybe do what I do. And then I'm thinking about it, 'Okay if my brother went there, this is what I would think,' and I'm like, 'Woah, ok.'
Cut to archival footage	Narrator: At any given moment during his stories, Dylan faces crossfire, kidnappings, and even detonations.
Cut to Dylan driving	(NATs: A good trained person specialized in kidnapping, especially in areas like Baghdad and Mosul, they can get you out of a car in two minutes, easy.)
Cut to Dylan interview	Journalist Dylan Roberts: We had two French colleagues, they stepped on a landmine, and they're not here today. So you really have to take calculated risks. I've been fortunate to where I've been close to sniper fire and mortar fire and there's times that I've been really, really lucky. In 2014, we were in an armored vehicle and we were
Cut to picture of French colleagues	

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<p>Cut to B-roll of Dylan in vehicle</p>	<p>going towards the front line, and ISIS hit a mortar at us and it bounced off the top of our vehicle, and it was a dud, luckily. So, then and there, we should have probably been dead.</p> <p>Music fades in</p>
<p>Cut to Dylan archival footage</p>	<p>Narrator: Life threatening situations are common in a typical day on-the-job for Dylan. He identifies these moments as the biggest source of trauma in his life – but not <i>physical</i> trauma. He’s been a witness to the worst of the human toll of these conflicts and natural disasters, which has taken a toll on his mental health.</p>
<p>Cut to Dylan interview</p>	<p>Journalist Dylan Roberts: In Bagdad, especially in 2013, there was an average of, like, eight car bombs a day. You woke up to car bombs. It's kind of like the unknown. Anything from a coffee mug to a vanilla folder could be a bomb. It's a strategy that the enemy uses to make you so paranoid. It's more of like, ‘we may not get you in-country, but we're going to psych you out so much that when you go home, you're going to have problems.’</p>
<p>Cut to Dylan driving</p>	<p>I almost sleep better when I'm in Iraq because, like, I don't have... I know what I'm doing, and I have the adrenaline so high, and I have an objective and I have a story that's my only focus. And then when you come to an environment back into the US, things like just driving and I see a car that looks like it's about to pull up freaks me out because I think it's like, ‘Well what are they doing.’</p>
<p>Cut to Dylan driving</p>	<p>(NATs: Like that! Yeah, it’s definitely where -- and you notice I kinda stopped and, like, waited for the car to see what it’s gonna do - - I’m like over-cautious because there’s been times where we’re just driving and a car will just pull out and t-bone you.)</p>
<p>Fade g(x): PTSD EXPOSURE TO TRAUMA: COMBAT ASSAULT DISASTER</p>	<p>Narrator: PTSD can occur after someone goes through a traumatic event like combat, assault, or disaster. Many assume journalists are not permanently impacted by the events they cover. Exposure to the traumatic events they report on is seen as something within their job description and a standard hazard of the profession, similar to an ER doctor or a firefighter.</p>
<p>Cut to archival footage</p>	<p>Dylan Roberts: For early stages, most people don’t know if they have PTSD until later down the years. And you're like, ‘Oh wait, maybe I do.’ So I would say for me, like, I didn’t really notice it until three or four years down the road.</p>
<p>Cut to Dylan interview</p>	<p>Narrator: Like many soldiers, Dylan’s PTSD also means flashbacks and bad dreams. But more than anything, he feels like it affects his interactions with other people.</p>
<p>Cut to Dylan in factory talking to friend</p>	<p>Dylan Roberts: I would say my personality is probably different. It makes you more hardened. You can easily get angry at the world. So people often ask me about, “Well what about Iraq, tell me about the country, tell me about the people and what you experienced,’ and honestly, I hated talking about it because... I just didn't feel like, well you never been, like, why should I talk to you about it?</p>
<p>Cut to archival photos</p>	

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<p>Cut to Dylan interview</p> <p>Cut to Dylan handshaking with friend</p> <p>Cut to archival photos Cut to Dylan B-roll</p> <p>Cut to Dylan driving</p> <p>Fade in archival pictures</p> <p>Cut to Dylan interview</p> <p>Fade g(x) over archival photo: "NO MORE LIKELY TO SEEK MENTAL HEALTH TREATMENT..."</p>	<p>(NATs: It's good seein' ya, let's grab a beer next time I'm in town.)</p> <p>Music fade in</p> <p>Narrator: Anger, lashing out, paranoia – all just a few of the behaviors that can come with PTSD. But dealing with these symptoms is a whole separate battle. Even in social situations surrounded by friends and family, it's hard for Dylan to relax.</p> <p>DR: To be honest, if I drink past my limit, I get really angry. Or I'll be really happy, and then I just get really sad. I've always kinda had to be careful if I'm going out or with friends or anything. And there is a chance that if I do drink more than the usual -- not, like, trying to purposely get drunk, it just happens -- then I can get sad pretty quickly.</p> <p>Music fades in</p> <p>Narrator: Dylan has tried seeing a counselor, but he feels they just can't understand exactly what he's going through because they've never experienced the things he has. He finds comfort in just being able to talk to someone, whether it's his wife, Ashley, his mentor, or his best friend.</p> <p>Dylan Roberts: For me it's more of you kind of just ignore it, and the more that you ignore it or push it down, you see it in other ways, whether it's you get really mad in the situation that you normally don't get mad in, or, I'm drinking more than I usually do, or I'm not as motivated to do work like I want to.</p> <p>Music fades in</p> <p>Narrator: Dylan is not alone in his silence. In fact, studies show war journalists are no more likely to seek mental health treatment than their peers who report on events that did not occur in a war zone. Instead, they cope in other ways.</p>
<p>Dylan and dog B-roll</p> <p>Cut to Dylan driving dog</p>	<p>(NATS: Mumford, come here! Mumford, come.)</p> <p>Dylan Roberts: We found him in a little drainage ditch when he was really young, like a puppy. Yeah I was never expecting to have a dog, but Mumford's been great. He's kinda just always there. He's kinda just like our little shadow dog.</p>

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<p>Cut to Bradley interview</p> <p>Cut to Dart Center B-roll</p> <p>Fade g(x): DANGERS FOR INTERNATIONAL JOURNALISTS 70% INTIMIDATION BEING FOLLOWED THREATENED HARASSED</p> <p>Cut to Dylan photos</p> <p>Cut to Bradley interview</p> <p>Cut to B-roll of New York CPJ</p> <p>Cut to B-roll of Nicole</p> <p>Cut to Nicole interview Fade g(x): lower third</p>	<p>coverage of trauma, conflict, and tragedy. Associate Professor of Psychology Dr. Bradley Brummel works in Dart's research center at the University of Tulsa.</p> <p>Bradley Brummel: I think it's exciting to do research in an area where you can see it affecting people, or hopefully affecting how policies are done and, hopefully for, again, healthy journalists. And as newsrooms cut and try to do things as cheap as they possibly can, to make sure they maintain the health of their journalists is a big piece of what we're trying to accomplish.</p> <p>Narrator: Dart research has revealed dangers specific to international journalists, much like those Dylan describes.</p> <p>Music fades in</p> <p>They found that over 70% of journalists in their sample reported intimidation, including being followed, threatened, or harassed.</p> <p>Bradley Brummel: It is a lot like any other type of deployment. It's very disruptive, and it's hard to have a so-to-speak 'normal' schedule when you're overseas. So if you're tired at the end of the day and, you know, slightly sort of traumatized and worried, you might just want to have a drink. But, if that's what you do every day, eventually that sort of has a long-term effect. And so the questions then are, like, what are the healthy ways to do this, and can we make them sort of empirically validated? So it's not just an advice from somebody else, like a guru or journalist who's been there, but bringing in professionals from mental health and organizational psychology to help. Make the advice better.</p> <p>Narrator: Another organization has also realized the growing need for better professional help for journalists. The Committee to Protect Journalists was founded in 1981 by journalists to protect journalists.</p> <p>Music fades in</p> <p>It is primarily a reporting and advocacy organization that exposes press freedom violations all over the world. In 2001, CPJ established the Journalism Assistance Program in response to growing requests for trauma support.</p> <p>Nicole Schilit: CPJ's emergencies department, which we launched recently, is really trying to promote a holistic approach to support and security in journalism. So we want journalists to be thinking about not only their physical security, but also their digital security, and psychosocial support. Of the resources out there for training and also things such as insurance, it will help them kind of protect</p>
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<p>Cut to to Dylan interview</p> <p>Cut to archival footage</p> <p>Cut to Dylan interview</p>	<p>journalists.</p> <p>Dylan Roberts: You know you can't really do much training when a mortar hits you. So a lot of it's luck, a lot of it's situational awareness to where, you don't put yourself into that situation, or you should put yourself in that situation, it just kind of really depends on how you're feeling.</p> <p>Narrator: But, he does believe the worst thing a journalist can do is not talk about their issues, becoming part of this 'culture of silence'. He encourages other journalists to speak out about their experiences.</p> <p>Dylan Roberts: but I don't think it's normal when you're sitting at a table, especially in Iraq, and we're all talking about how we almost just died or were kidnapped, and what we've seen, and really some stuff that you don't really normally talk about, and I think that catches up with you. No one's invincible.</p>
<p>Cut to black</p> <p>Cut to Dylan driving</p> <p>Cut to archival footage</p> <p>Cut to Dylan interview</p> <p>Fade g(x): IN DYLAN'S SHORT FEW YEARS WORKING ABROAD AS A CONFLICT JOURNALIST, HE'S SEEN MORE HUMAN SUFFERING AND FACED MORE DANGERS THAN MOST PEOPLE WILL IN A LIFETIME.</p> <p>Fade g(x): BUT WHEN ASKED IF HE WOULD DO IT ALL AGAIN...</p> <p>Fade g(x): ...HE FEELS IT WAS WORTH THE MENTAL TOLL HE MIGHT CONTINUE TO FACE THE REST OF HIS LIFE.</p> <p>Cut to Dylan archival footage</p> <p>Cut to black</p>	<p>Music fades up</p> <p>(NATS: In college we used to hang out here all the time. A ton of us would get hammocks and literally line up those trees.)</p> <p>Dylan Roberts: I think for anyone wanting to get into this work, I think if you're just going just to say you're an international conflict journalist, I think you're not in the right mindset.</p> <p>If, like, my brother or someone wanted to go out and do that, and they have a really good story and access to that story, then yes, go for it, go get that story and make the content. But don't just go in there just to get the thrill of it. That doesn't make any sense.</p> <p>(NATS up full: music)</p> <p>(NATS: yeah, um, I think so, I would do it again. Yeah.)</p> <p>Dylan Roberts: I would say coming back home, I think...you need to, people need to speak out about their experiences, and recommend different journalists to seek help because it is a psychological thing for people to experience.</p> <p>It's always better to speak out because, I don't care who you are, you never come back from war the same way.</p> <p>Music fades out</p>

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Roll credits	Music
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Appendix A

Questions for Dylan Roberts, journalist:

1. What is your job description?
2. Summarize your international work experience.
3. As a whole, how would you describe your experiences on the job?
4. Can you describe what dangers, if any, you face while working?
5. What is a fixer? How are they important for your safety?
6. Do you experience any paranoia?
7. What does PTSD look like in your life? Do you experience flashbacks or bad dreams?
8. Is there any part of your daily routine that is affected by what you experienced working abroad?
9. Do you ever face harassment as a journalist?
10. Did you receive any kind of pre-departure training? Were you prepared for mental trauma?
11. Are you familiar with any resources that offer help for journalists, like the Dart Center?
12. What is your coping mechanism? Do you ever feel the need to turn to drinking?
13. Do you think that female journalists are in more danger or experience more dangers than you?
14. Seeing all this human suffering, how do you stay sane?
15. Do you feel reporting abroad was worth the damage?
16. Would you do it again?

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17. Do you feel like you can ask for help coping with your trauma, or do you think there is a culture of silence on help seeking?
18. Do you have an emotional support animal?
19. How does this trauma affect relationships in your life?
20. What would you say to your brother who wants to do what you do for a living?
21. Tell me about specific instances you feel caused you physical harm.
22. After seeing the statistics on the prevalence of journalists killed abroad, what do you have to say?

Questions for the Dart Center and CPJ professionals:

1. What does this organization do?
2. Where does the data you release come from?
3. Who takes advantage of the center?
4. How is it helping journalists?
5. Geographically, what is the span of the resources offered?
6. How long has the center been established?
7. Why is it just now coming around? Why do think it is important?
8. Summarize the dangers facing journalists you work with.
9. Are females particularly more at risk?
10. Do you offer any resources specifically for when journalists return home from working abroad?
11. If journalists do not take advantage of these resources, what are the risks?
12. How did you get involved? Why are you passionate about working here?
13. Do you think there is a culture of silence among journalists and help seeking?

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14. What other organizations are there like this one?

Appendix B

IRB Approval Letter



To: Lydia G. Fielder
From: Douglas James Adams, Chair
IRB Committee
Date: 01/19/2018
Action: **Expedited Approval**
Action Date: 01/19/2018
Protocol #: 1711086658
Study Title: Journalists at war: the dangers of international reporting for journalists
Expiration Date: 01/11/2019
Last Approval Date:

The above-referenced protocol has been approved following expedited review by the IRB Committee that oversees research with human subjects.

If the research involves collaboration with another institution then the research cannot commence until the Committee receives written notification of approval from the collaborating institution's IRB.

It is the Principal Investigator's responsibility to obtain review and continued approval before the expiration date.

Protocols are approved for a maximum period of one year. You may not continue any research activity beyond the expiration date without Committee approval. Please submit continuation requests early enough to allow sufficient time for review. Failure to receive approval for continuation before the expiration date will result in the automatic suspension of the approval of this protocol. Information collected following suspension is unapproved research and cannot be reported or published as research data. If you do not wish continued approval, please notify the Committee of the study closure.

Adverse Events: Any serious or unexpected adverse event must be reported to the IRB Committee within 48 hours. All other adverse events should be reported within 10 working days.

Amendments: If you wish to change any aspect of this study, such as the procedures, the consent forms, study personnel, or number of participants, please submit an amendment to the IRB. All changes must be approved by the IRB Committee before they can be initiated.

You must maintain a research file for at least 3 years after completion of the study. This file should include all correspondence with the IRB Committee, original signed consent forms, and study data.

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