

PROCESS OF CREATING "BACKPACKING NARRATIVES" AMONG THE CREATIVE TEAM OF GMA NEWS TV'S "BIYAHE NI DREW"

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ABSTRACT

A growing number of travel shows has been airing in the free Philippine television throughout the years and has influenced its audiences to travel. This paper studied the process of creating backpacking narratives among the creative team of GMA News TV's Biyahe ni Drew. The problem statement relied on how Biyahe ni Drew's creative team craft travel narratives. In order to comply with the objective, interviews were conducted which gave the researchers the needed data to know the reasons behind the travel narratives of the show. The insights of this paper will result to further understanding of the creative process. Lastly, this study will emphasize the importance of one's experience in crafting a travel narrative.

Keywords: Travel Show, Travel Narratives, Creative Team, Travel Writing

INTRODUCTION

Behind an adventurous travel how is a travel narrative that gives the perception to its audience about a certain destination. In the eighteenth century, travel writing often incorporated historical anecdotes, advice, and descriptions of the manners and customs of the people, and topographical and ethnographical descriptions alongside the fictional elements of plot and narrating persona (Cardenas, 2014). Moffat (2009) also state that in the present time, writers tend to travel in order to write. Due to the fact that there were only few studies about exploration, they travel in order to re-imagine and rediscover what is known by many. The inevitable modernization has affected the perspectives of the writers. They angle it based on their perspective. Stubbs (2014) argue that there is an emerging 'golden era' for travel writing on the horizon as a recognized form of history writing in this post post-modern era.

Backpacking trend in the Philippines established some very different traveling experience around Southeast Asian countries. According to Edwards (2013), the provocation of travelers to travel varied since 1960's, but the possible interpretation why most travelers choose backpacking is that it is convenient for them. It is most adaptive especially for local culture. Backpacking, as narrated by the travelers, is a self-gaining experience as what one has imagined in novels. With the innovation of the writers and researchers, they create travel narratives that propagate backpacking ideas to other explorers.

According to Helmers and Mazzeo (2007), there is a positive verification that travel writers and anthropologists inculcate their views and opinions based on their fixations. Based on the study of Withers and Keighren (2010), the commonness of each writer's work is not only based on their interest about travel narratives, but also about the transdisciplinary discipline of writers. Hyvärinen (2006) states that narrative travels easily across media, from discipline to discipline, within disciplines, from theory to professional practices, from narrative to non-narrative, to

identify just a few directions. Withers and Keighren (2012) argue that narrative about travel in place can assist in such endeavors. According to Cardenas (2014), the advances in photography enabled some writers to supplement their travel writing. Omar (2016) concluded that travel narratives have the verbalism of the word "self" that with the use of pen and paper, the writer writes his experiences and freeways where he weaves it through known and unknown surroundings.

Television networks like GMA News TV offers a travel show that features world-class travel destinations. GMA News TV broadcasts a travel show named "Biyahe ni Drew" that is aired every Friday, 8:00 pm-9:00 pm. Biyahe ni Drew is hosted by an award-winning travel show host, Drew Arrelano. The Movie and Television Review and Classification Board, classified Biyahe ni Drew as rated G (General Audience). This show caters not only local travel destinations but also international travel destinations.

Research Question and Objectives

With these facts, it is fascinating to study the process of creating backpacking narratives among the creative and production staff of GMA News TV's "Biyahe ni Drew". With the point of view of the researchers and production staffs who are working in Biyahe ni Drew, this study will explore the question: How does Biyahe ni Drew's creative team craft travel narratives?

Particularly, the study aimed:

1. To examine the angle of perspective of the creative team of Biyahe ni Drew in the certain place that they are featuring.
2. To investigate how the creative team of Biyahe ni Drew filters information while in the process of travel writing
3. To examine the efficiency of the scripts that is crafted through travel narrative; and
4. To find out the travelogue that the creative team of Biyahe ni Drew creates.

Significance of the Study

This study will be important in the field of Broadcasting because it will determine the reliability of the creative narratives of the travel shows.

This will further assess the strengths of the creative team of travel shows in creating travel narratives. Producers will also benefit from this study; it will help them find new and good locations for their shootings as they discover new places.

Viewers, particularly the local travelers, will benefit from this study as they discover new tourist destinations from the featured travel destinations that are presented in travel show. And lastly, this study will also benefit the future researchers for travel shows in other aspects in producing travel shows.

Theoretical Background

This study will use the Agenda-Setting Theory. Conceptualized by Maxwell McCombs and Donald Shaw in the year 1972, this theory asserts that media provides the public agenda that will directly set their mind about a certain issue or event. Agenda setting theory also asserts the formation of the idea for public awareness as well as the need to deal with the salient news that the media provides. Also, the media shows factitious reality through gate keeping. Lastly, media has its way to perceive important issues as the less important ones to make the public think that it is more significant. The theory's strength includes the claim that it can predict or anticipate a phenomenon in which a person who frequently watches a certain media piece will have the higher chance to adopt whatever thinking that piece has.

This research will look into the concept of how the creative team creates travel narratives in GMA News TV's *Biyahe ni Drew*. Agenda-setting, as mentioned and elaborated above, will be studied using travel shows or programs which is considered to be the visual form of the said topic. Moreover, travel narratives will be studied through reading travel narratives. And lastly, creative teams will be interviewed to personally know if how they come up with the idea of positively produced travel show that showcases the concept of Philippine backpacking.

Agenda-Setting theory, as elaborated above, sets the idea for public awareness. Thus, it contributes enough history to explain why *Biyahe ni Drew* has the qualities to be an entertaining travel show. Also, the Agenda-Setting theory assumption is that media filters and shapes what will they show in public; in that case, the researchers will use the theory in answering the research problem: How does *Biyahe ni Drew* create travel narratives. With the use of Agenda Setting theory, the researchers will know the angle of perspectives of the creative team of *Biyahe ni Drew* in filtering and shaping the information about the certain destinations that they are featuring.

Also, constructivism theory will be used in this study. Conceptualized by Jesse Delia in 1982, this theory explains the ability of humans to communicate in social situations. The theory's purpose in this study is to explain the researcher's ability to communicate with the creative team of *Biyahe ni Drew* as they join them in their meeting. The perspective of the creative team in to choose a certain place will be further explained through the understanding and perspective of the researchers. Constructivism theory will explain the crucial idea of "behind-the-eyes" differences among people.

Literature Review

A. Creative Team

Creative Team are professionals who are good in producing programs and movies. Findikli, Ugur and Yozgat (2012) stated that creativeness is a process with a positive impact with the exhibition of each members' creative performances and creative teams through effective communication. According to Waade (2006), production is defined as reflecting the general interest and perspective of the research project. Hesmondhalgh and Zoellner (2013) states that normative concept is the critical part of creative work in media production. According to Andahl (2012), creative individuals must be creative on the job; it is the conditions for creative. Meyanathan, Benton and Sanci (2012) defined creative team as professionals that have a creative belief that can bring concepts into life. According to Morgeson, DeRue and Karam (2010) team behavior and performance reflects its members. Dacker (2016) states that enthusiasm within each member of the group happens to have a tremendous effect on the creative team while contentment is said to be the opposite. Jain, R., Jain, C., and Jain, P. (2015) states that the creativity within a team enables them to impose a competitive advantage—such as team reflexivity, perspective taking and transformational leadership.

In this study, creative team will prove that the researchers and writers are the ones who filter information. The writers and researchers shape the information into a positive perspective.

A1: Creative team has a positive perspective about the destination that they are featuring.

B. Travel Writing

Travel writing is defined as making a narrative about one's travel experience to relay it to their readers. In the study of Adroher (2006), he defined travel writing as a novel or either a kind of autobiography or a non-fiction travel account. It should be done about the writer's perspective which can be read through leaflets, guidebooks, and blogs. It should not be literary because the liability may always vary. According to Moffat (2009), the narratives made by Laurens Von der Post, Noni Jabavu and Dan Jacobson gave importance to African self-construction in travel writing. Zold (2014) stated that travel writing is too

empirical to necessarily be considered in the canon of literature; the emphasis on empirical observation is especially true for most eighteenth-century travelogues. Lindsay (2015) says that travel writing and postcolonial studies today, precisely the circumstances of their historical alliance, have tremendous potential for social commitment. Sahin (2015) also said that travel writing gives a lot of source, and it connects ourselves to others' perceptions. According to Lindsay (2012), travel writing is considered to receive little, or if any, critical attention to date, however, not only because of a particular need of its earlier, "imperial" forms but also because to questions of translation (or, what Loredana Polezzi describe elsewhere as the "eminently Anglo-centric" character of much existing critical work on travel writing and tendency to "marginalize texts written in languages other than English". Edwards and Graulund (2011) states that travel writing is an artistic area of knowledge that is very influential to study. Satapathy (2012) says that travel writing became more relatable and imaginative if it has an unexpected portrayal. According to Moroz and Sztachelska (2010), during the 19th and at the start of 20th century, the travel writing exposed an outlandish innovativeness in producing distinct type of travelers.

In this study, travel writing will be considered important because it is the process of filtering information in creating travel narratives. Through travel writing, the information about a certain destination in travel shows are filtered.

A2: The creative team of Biyahe ni Drew filters information while in the process of travel writing.

C. Travel Narratives

Travel Narrative is defined as a written series of structured incidents usually written in the first person's objective. Helmers and Mazzeo (2007) states that travel narratives in the past years found a scrivener skill. According to Cabello (2014) narrative material collected in the interviews was enhanced by participant annotations systematized around three key general lines: communications among backpackers, concerning backpackers and the local population, tourist sites, and the material culture linked with the subculture. Bui, Wilkins and Lee (2014) says that the Asian native land is often exemplified in their travel experience narratives and narrated as a crucial part of the experience. On the other hand, Chandralal, Rindfleish and Valenzuela (2015) also says that a primary examination of a sample of blog entries of the two sites signalled that both of the sites contained detailed travel narratives. Doloughan, Hyvarinen, Korhonen and Mykkanen (2016) argues that, in effect, the journey offers a narrative and sequential agenda for a text which blends "a kind of essayistic writing" (de Botton) with clarifying narrative of travel, comprising arrangements for departure, arrival and return. In the study of Fuchs (2013), he mentions the study of Elsrud (2001) which found that backpackers' narratives were inclined to embrace accounts of their evidently adventurous experiences as part of their attempt to extricate themselves

from conventional mass tourists. Omar (2015) concludes that through writing travel narratives, the writer/traveler debunk their experiences as they remember their travel memories.

In this study, travel writing will prove the importance of filtering information in creating travel narratives. Through travel writing, the information about a certain destination in travel shows are filtered.

A3: Travel narratives are the output of the creative team that are crafted into an attractive script.

D. Travelogues

Travelogue is similar to travel show which is a type of television program that showcases touring exhibitions. Olmedilla (2007) states varied paths that the scholarship on travel literature has walked down on in modern years as the title makes clear: Travels, Travelers and Travelogues. According to Waade (2006), in an international context, the genre term in itself is puzzling and conglomerates examples of holiday programs, leisure programs, travel shows and travel series. Paterson (2013) states that travelogues were formerly presented in non-theatrical settings such as town halls or public auditoriums. According to Svensson (2010), many travelogues are based on the experience of a complete trip. Pinnavaia (2012) states that travelogues show erratic degrees of positivity and negativity. According to Maheshwary (2015), what the traveler does in his account is a representation of what he sees, perceives and experiences; hence, travelogue, because of its act of representation becomes perforce an act of translation. Hao, Cai, Wang, Xiao, Yang and Zhang (2010) states that travelogue is influential in exposing different destinations. Verdia (2016) says that the travelogue in the non-fictional category is a blend of anthropology, history and journalism.

The use of travelogue in this study will determine the credibility of the travel narratives crafted by the creative team.

A4: Travelogue features attractive travel destinations to the audience.

METHOD

Research Design

The researchers used the qualitative-ethnographic approach as the design of this study. Qualitative approach is necessary because it will show how the creative team of "Biyahe ni Drew" produced an episode that they showcased to become attractive in the eyes of its viewers. In addition, this study will be able to briefly contextualize how the creative team of Biyahe ni Drew filters information about a certain destination that they are featuring based on the kind of environment they have encountered on their trip, as well as the culture they experienced.

Feasibility of the Method

In order to meet the objectives, the researchers used interview as a research method. By interviewing the creative team, it was easy and convenient for the researchers to know how they feature specific places in their show. Also, with this method, the researchers were able to meet the objectives in discussing the angle of perspective of the creative team and describing the travel show that uses the travel narrative that will be turned into a script.

Another method used in this study is the observation method. By observing, the researchers studied what happened behind the scene of *Biyahe ni Drew*. Also, with this method, their personal insights about their experiences was used to craft a travel narrative.

Table 1. Matrix of Variables and Concepts

Assumption/ Objectives	Variables	Tools
1. To understand the angle of perspective of the creative team of <i>Biyahe ni Drew</i> in the certain place that they are featuring.	Creative Team	Interview
2. To discuss how the creative team of <i>Biyahe ni Drew</i> filters information while in the process of travel writing	Travel writing	Interview
3. To discuss the efficiency of the scripts that is crafted through travel narrative; and	Travel Narrative	Interview
4. To describe the travelogue that the creative team of <i>Biyahe ni Drew</i> creates.	Travelogues	Observation Video Recording

A. Units of Analysis Production

The creative team, specifically the writers and researchers were the unit of analysis. The researchers took the perspective of the Creative team of GMA News TV's *Biyaheni Drew* through focused interview.

B. Sampling Method

In this study, the researchers used convenience sampling method because one of the researchers was connected with one of the members of the creative team. The relative of the researcher works as a researcher in GMA News TV, who knew someone from the show. In addition, purposive sampling method was used in this study. The researchers visited the office of GMA News TV's *Biyahe ni Drew* and joined them in their workplace. The purpose of interviewing them is to answer the research problem and meet the objectives of the researchers.

C. Data Analysis Procedures

Thematic Analysis was used in this study as a data analysis procedure. This is a frequently used form of analysis in qualitative research. It is defined as the method that focuses on identifying meanings within the set of data. The interviews that the researchers gathered were analyzed to extract all the information needed for this research. Thus, gathered information upon the interview was analyzed.

RESULTS

Process

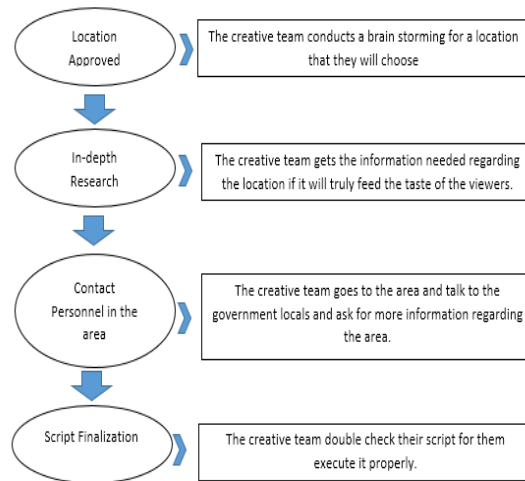


Figure 1. Process

Show Orientation

The researchers interviewed the production team of *Biyahe ni Drew* and according to KC Lumbo, the Program Manager, the show was originally conceptualized as a budget-friendly travel guide. The idea came about in *Drew's* previous program "*Balikbayan*". She also added that the show started with a budget-friendly travel guide and later became a travel show that not only focused in the Philippines but on how Filipinos can travel abroad too. As the show developed over the years, *Biyahe ni Drew* expanded the areas they can go to. They could not be limited just by "budget" only.

Crafting Episode

Finding the place to be featured is the core of every *Biyahe ni Drew's* episode. The whole team has their own participation in doing this, and sometimes their personal leisure would lead them in discovering places to be featured. According to Lumbo, there were categories to consider in finding a good place to feature. First is "*Have we done it before? Because you have to understand that this team has been together from the very beginning. They have been together like 10*

years. They have been travelling the country, so they have been everywhere." In addition, the team had gone from North to South area of the Philippines, except the excluded places in Mindanao for security reason as well. After the first question is answered, it is followed by "Have we gone to this place?" If yes, what else have we not seen in this place? Because we have to remember that we only shoot for 3 days, so there's only so much that you can see in Cebu, for example. If we've seen it before, we've showed it before, "What is new?" said Lumbo.

On the other hand, based on a researcher's perspective, Cherry Sibayan, one of the researchers of Biyahe ni Drew, in finding a place to feature, the first thing to do is to research a location and relate herself to it. "Sinisimulan ko muna sa sarili ko tapos saka ko siya hinahanap, ina-apply, lagi kasi pagnagresearch ako, tinitignan ko pa kung papasa ba siya sakín, gugustuhin ko bang pumunta don, kung ako mismo ayoko. Bakit ko pa siya gagawing episode." said Sibayan. She also mentioned that she considers looking for undiscovered places around the Philippines.

After finding a place as subject, there were also factors to consider; if the place is worthy to be featured. According to Lumbo, the first factor to consider was the "cost" because the team is bounded by a limited budget. There was something they take into consideration. "Afford ba nating magpunta dito?" Another factor was "logistics". "Do we have enough time to get into this place?" There are beautiful places in the country that one can only reach after a day of travel to and from. If the case is like that, it is not cost efficient and that affects the decision-making process. Another element that the team looked for was something that their target market and viewers will enjoy.

Aside from sceneries and adventures that can be found in a place, Biyaheni Drew also looks for the so called "Biya-heroes". Lumbo defined "Biya-heroes" as locals or sometimes foreigners who help promote sustainable tourism. "It is more than showcasing the place, it is also about making sure that that place will be enjoyable by the future generations and that's the value that we want to be involved in."

Attracting the Viewers

Aside from commercials in free television, social media is another ground for the team to promote their show. As mentioned in the researcher's interview with Lumbo, their strategy includes on-air plugs and postings in social media accounts as promotion. "We have a 30 second plug every week, it airs regularly in GMA News TV. We also put or attach it to the end of every episode so that you know what to look forward to next week. We also heavily promote online – Facebook, Twitter, and Instagram."

Meanwhile, on the researchers' standpoint, attracting viewers could mean considering their budget. Thus, they look for budget-friendly places so that their target viewers could relate. "Pag may niresearch kaming story una sa labat budget friendly dapat so tinitignan muna namin kung mura lang ba yon, kung sakali naman may mahal kaming niresearch may option lagina mas murang version non tapos yon siguro dapat iba-iba yung pwedeng gawin ng mga taong activity hindi pwedeng puro lang may land para mas maengganyo silang puntahan yon."

Travel Narratives

Lumbo gave the overall style in writing for Biyaheni Drew. "The general rule is that it speaks Drew's language. He is taglish, it's not formal tagalog because you'll never hear Drew Arellano speak in formal tagalog. So, the idea is that Drew telling you about his travels. It's personal, it's informal, it is conversational – that's the style."

Biyahe ni Drew has two segment writer/producers that have different styles in writing, and it is reflected on how the episode is delivered. Allan Eborá, one of the writer/producers of Biyaheni Drew, said that his style was hitting the viewer's emotion. "Mas into perspective, mas feelings, mas may drama. I try to write each episode differently." While, Jericho Abalona, also a writer/producer, said that his style was hyper-active. "Gusto ko mabilis, mahaba tapos maraming nangyayari so medyo high energy."

According to Lumbo, segmenting episodes for Biyahe ni Drew should always be balanced. "We just make sure that every segment is balanced. There's an equal measure of travel adventure, food, and personalities in all the segments. And, it's basically like the basic substance of telling a story – beginning, middle and end in every segment." Eborá added that every episode should always have a "big thing". "Dapat per segment may big thing na mangyayari, dapat may magegets ang audience sa segment."

Authenticity matters in all aspects of the show, most especially in facts and information. According to Lumbo, filtering information requires authenticity. In order to check the authenticity of the place, they coordinate with the local government. "We check out the local government with the tourism office. We're always in touch with the tourism office because they're your lifeline. They know the place they have control over." She concludes that coordinating with the local government is very important. They considered the thoughts of bloggers and local NGO's, especially in looking for "Biya-hero projects."

The team has no case of mishap in writing, and it was proven by Lumbo based on her statement: "Fortunately, no because like I said, there are several channels that we go through to ensure that the information is fitted. We always double check or triple check information and we also have a script supervisor who checks on works of those things. When in doubt, research. There's about 3-4 weeks between the time nana-shoot siya to the time naie-ere siya. That's a lot of time for anyone to get the details right. It maybe a travel show, but it still requires journalistic discipline and we practice that." On the other hand, Abalona considers "writer's block" as the most common mishap in writing that a writer like him frequently encounters.

Turning information into a script is crucial. Based on Eborá, audience should always be put into consideration in turning travel narratives into a script. "Iisipin mo parin kung sino yung manunuod sayo. Iisipin mo parin kung ano yun importante sakanila." On the other hand, according to Abalona's opinion, "Labat nangyayarisá pre-prod meron na kaming pre-production meeting location so don palang kumbaga alamna ng buong team kung paano tatakebo yung episode." He concluded that pre-production is where everything will start.

According to Ebor, logistic is the most common mishap in creating travel narratives. *"Siguro sa shoot ang challenge is yung logistic yung travel akala mo malapit yun pala malayo or yung akala mo malayo yun pala malapit lang."*

Meanwhile for Absalon, nature itself causes mishaps in travel narratives. *"Ang mahirap niyan magisip kang summer episodes biglang umulan 'yon yung ang hirap diba pano mapapkita yon, so dun lalabas yung creativity mo, yung style."*

Popular Travel Show

Biyahe ni Drew is considered as one of the longest running travel shows in Philippines television, and based on the statement of Drew Arellano, host of Biyahe ni Drew, he pointed out that having a good relationship with the team is the reason why their show became popular. *"We don't really push ourselves to be an award-winning travel show, we just do our thing. Like what I've mentioned, the backbone of the show kasi is pretty much the people behind the camera. Everyone has a good relationship with everyone, and I think that's why the show is successful. Kung walangmagandang relationship, then wala. When people put on effort from the editors, to the producers, asst. camera man, may pagmamahal na kasama eh."*

Sibayan also added that as a researcher who prioritizes audience concern, they always look for activities that both the active and the chill person can relate. *"Syempre yung mga di pa nila napuntahan so pagnaghabanap kelangan maraming activities at marami ring restaurant at activities na extreme adventure ganyan at meron ring chill lang para meronrin option like di namansila super adventurous natao."*

According to Lumbo, the strengths of Biyahe ni Drew are based on experience and their passion and love for their job. *"Experience is one, we have experience travelers, experienced producers, some of them are senior producers in GMA, very experienced cameraman, experienced producers are very passionate about what they do; they love what they do and it shows. They are very eager to share that passion to everyone and you can see it on the script; it's not junk. The spirit of innovation is alive and well in the show; isa yon sa strength niya, hindi enough namaganda ang isang lugar okay nasiya."*

On the other hand, Bibat relates the team's satisfaction in traveling as part of the show's strengths. *"We have producers, writers, researchers all of us love to travel mga nagkakanya-kanya din kaming byabe so kung ano yung hinahanap naming sa sari-sarili naming mgabyabeyun din yung hinahanap namin at makakarelate din yung mga tao sa mga hilig namin."*

The style of Drew Arellano as a host is considered as their strength, Drew himself defined his style of hosting as casual. *"My style of hosting is how I talk to you, how I probably talk to the camera, or how I talk to my wife, to my friends, to my grade school friends, to my current friends, to my tita's and tito's; it's primo; the same how I talk to the camera so I guess that's my style of hosting na very conversational; not too formal, very casual."*

Lumbo finds Drew as their edge from other travel show. *"Drew Arellano makes it different from other shows because he has different perspective on things; as I mention earlier, it has unique point of view about traveling. Biyahe ni Drew encourages travel*

for everyone, regardless of your social economic status, regardless of age, of gender. It genuinely wants to promote responsible travelling, creating responsible travelers. I think that lies at the core of the show; Drew makes it different, and the producers have a unique style and point of view."

Bibat, on the other hand, said that the personality of the team matters. *"It's the personality of the team, merongmgalokoloko, merongmgaseryoso, may mgamabait. It's the personality nakadaLinggomakikitamosa episodes."* Drew agreed with Bibat's statement. He added *"We just play around. We just play around. We get the job done; 'job done,' but we just play around because it's quite a number of years na since we've been 'working' with each other. We have a system already, and we feel that we're very efficient already."*

The efficiency of the show can be seen on the audience response. Lumbo said *"The show can encourage others to get out of their comfort zone, travel with friends, travel alone, travel nearby, travel far away or travel to a place that you've been before."*

Meanwhile, Drew's words about their show's efficiency. *"We don't really push ourselves to be an award winning travel show, we just do our thing. Just like what I've mentioned, the backbone of the show kasi is pretty much people behind the camera. Everyone has a good relationship with everyone, and I think that's why the show is successful. Kung walangmagandang relationship, then wala. When people put on effort from the editors, to the producers, asst. cameraman, may pagmamahalnakasama eh."*

DISCUSSION

Agenda Setting Theory and Constructivism Theory was used to support this study. The assumption of the Agenda Setting theory in filtering the information that is shown to the public is used in this study as the creative team writes the travel narratives that they will use in the travel show. On the other hand, the Constructivism Theory which explains the ability of humans to communicate in social situations strengthened the study of the researchers in knowing the perspective of the creative team in choosing a certain location. The researchers documented how the creative team of GMA News TV's Biyahe ni Drew create backpacking travel narratives.

This study is very similar to how Adroher (2006) defined travel writing as a novel or either a kind of autobiography or a non-fiction travel account which was done from the writer's perspective and can be read through leaflets, guidebooks, and blogs. This statement is also in line with what Ebor said in the interview, *"Travel narratives, ibig sabihin pagkuwento ng travelling, dalawa eh: pwedeng kinukuwento siya sa isang tao na gustong pumunta sa lugar na yon; or kinukuwento siya sa isang tao na gustong making sa kwento lang yung kabit hindi niya gustong puntahan kumbaga yung interested lang siya about the story"*. Ebor's statement relates that of Abalona's statement. The latter said, *"Yung narrative ng ByaheniDrew kasi more on location; pag yung andon kana sa location talaga don mo malalaman kung ano yung okay, like Drew ito sabihin mo'to, or Drew ito kelangan mas maexpound natin or Drew kelan ganito yung mafeel."*

Another concept that was similar to the aforementioned was by Sahin (2015). He said that travel writing gives a lot of source, it connects ourselves to others perceptions. Lumbo's statement *"We are looking for what we call 'biyaheroes'. So they're locals or sometimes even foreigners who help promote sustainable tourism. It's more than showcasing the place, it's also about making sure that that place will be enjoyable by the future generations, and that's the value that we want to be involved in the program."* This was also similar to what Sibayan and Bolon said, *"Sa pagpili ng locations ang pinipili naming yung hindi masyado discovered, hindi pa napupuntahan ng tao."* However, Lindsay (2012) stated and somehow contradicted that travel writing is considered to receive little, or if any, critical attention to date; however, not only because of a particular need of its earlier, "imperial" forms, but also because of questions of translation. Lumbo's statement proved this statement, *"There are factors to consider in selecting place to be featured. 'cost' because we are bound by a limited budget. So, that's something we take into consideration if 'afford ba nating magpunta dito?' That's self-explanatory. Another factor is 'logistics' like 'do we have enough time to get into this place?' Because there are places where 3 days lang kami, diba, tapos sa 3 days, 2 days lang yung andun si Drew, so, the 3 days, kaya ba natin magshoot ng 10 elements of a story in 3 days sa lugar na yan? There are beautiful places in the country that you can only get to after a day of travel papunta and a day of travel pabalik; isang element lang yun, so, pagkaganon, hindi siya cost-efficient, so that affects your decision-making process."*

Since this study was focused on how the creative team creates backpacking narratives, the researchers inferred that the creative team considers budget-friendly adventures which can satisfy audience's expectations in the destinations without spending too much money. Aside from a budget-friendly trip, they also want to explore a unique place that can satisfy the eyes of their viewers. The creative team of GMA's Biyahe ni Drew makes sure that they don't settle for "less".

Moreover, this study found that backpackers are inclined to embrace accounts on their evidently adventurous experiences as part of their attempt to extricate themselves from conventional mass tourists, based on Elsrud (2001), and it was proven by Sibayan and Bolon in their statement, *"Pag may niresearch kaming story, una sa labat budget-friendly dapat so tinitignan muna naming kung mura lang ba yon, kung sakali naman may mahal kaming niresearch may option lagi na mas murang version non tapos'yon siguro dapat iba-iba yung pwedeng gawin ng mgataong activity hindi pwedeng puro lang may land para mas maengganyo silang puntahan yon."*

Furthermore, the results of the study revealed that the traveller himself must have his own representation of his travel experience. Similar to Maheshwary (2015) statement, what the traveller does in his account is representation: representation of what he sees, perceives and experiences and hence, travelogue because it is an act of representation becomes perforce an act of translation. The statement of Lumbo represents this concept *"The general rule is that it speaks Drew's language. He is Taglish, it's not formal Tagalog because you'll never hear Drew Arellano speak in formal Tagalog. So, the idea is that Drew telling you about his travels. It's personal, it's informal, it is conversational—that's the style."*

CONCLUSION

In conclusion, the creative team of GMA News TV's Biyahe ni Drew produces a well-researched travel narrative that is filtered based on what their target viewers will support. The creative team also considers the insight of the local government regarding the place that they want to feature. Collecting information from the local government allows the creative team to provide a credible travel guide to their viewers.

The travel show of GMA News TV's Biyahe ni Drew is extremely influential as they produce efficient travel narratives that is same with what Hao, Cai, Wang, Xiao, Yang and Zhang (2010) said that travelogue is influential in exposing different destinations. In line with this, the researchers found that the creative team relates their own travel experience as they write the travel narratives for the show, which will eventually be the source of their viewers as they go on a trip. This relates to what Sahin (2015) stated that travel writing gives a lot of source; it connects ourselves to others perceptions.

Their creative team has a unique point-of-view that satisfies their imagination in writing, which is in line with what Satapathy (2012) said that travelwriting became more relatable and imaginative if it has a unexpected portrayal. The researcher found out that the creative team of Biyahe ni Drew also based their outputs on what they truly experience that is related to what Svensson (2010) stated that many travelogues are based on experience of a complete trip.

RECOMMENDATIONS

In the light of the findings of the study, the researchers recommend that TV networks should produce more travel shows like Biyahe ni Drew because it invites people to explore the Philippines and the world in just one sitting. Also, travel shows are a good source of historical knowledge.

The researchers would also recommend the TV networks to extend the airtime of travel shows so that this would be a voice of everyone who is adventurous by heart as well as to everyone who is afraid to go out of their comfort zones.

For future researchers of the same subject, the researchers would suggest a more in-depth look on the technical side of the production, including the skills and expertise of the cameramen.

Lastly, the researchers would highly recommend the creative team of Biyahe ni Drew to conduct meetings of the team itself to show how skilled and passionate they are in their craft. They must continuously be active and approachable in person while sharing their talents and skills to make the show pleasing and enjoyable for the audiences. This would also help them improve to grow and continuously produce an award-winning show.

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