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How have TV News Reporters' Duties Changed in the Past 15 Years?

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Chad Okrusch, Ph.D., Associate Professor
Technical Communication Department
Chair, Examination Committee

Nick Hawthorne, MFA, Assistant
Professor
Technical Communication
Department
Member, Examination
Committee

Scott Risser, PhD, Associate
Professor, Liberal Studies
Outside Member, Examination
Committee

HOW HAVE TV NEWS REPORTERS' DUTIES CHANGED
IN THE PAST 15 YEARS?

by

Katy Crews

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requirements for the degree of

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Abstract

The days of traditional TV news reporting included a reporter, cameraman, producer, and editor. A team of people was needed to launch a single news story onto television. Television news reporting has undergone a period of tremendous change during the rise of the Internet. Also, economic pressures to downsize the newsroom, technological advancements, and social media have turned the traditional reporter into a multi-media journalist. This project will discuss the actual technical and rhetorical choices made in the production of short newsroom documentary. This study explains the transition from the traditional news reporting style of reporter and cameraman teaming up on the streets for a well-produced news story to a juggling, fast-pace one-man-band multimedia journalist of today. Professors, News Directors, and News Anchors who have spent a minimum of 15 years in the TV news industry provide the information in this study. A complete transcript of the interviews is written as well, offering a more in-depth review of interview responses as a primary source. This project is intended to be informative to anyone wanting to learn about the TV news industry.

Keywords:

Multimedia, journalism, MMJ, TV, news, reporting, transcripts

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Project Background

The video project addresses the inquiry question: “How Have TV News Reporters’ Duties Changed in the Past 15 Years?” The answers are based on news professionals’ responses to a list of questions relating to TV news reporters’ change in duties. The project considers several answers including the introduction of the Internet, the advancement of technology, and the recession downsizing of newsrooms. All three of these issues mean TV news reporters’ duties have increased in the past 15 years (Witschge, Nygren). All of these changes mean journalists have to produce more work with less support of staff and co-workers. Journalists now produce three times more copy than twenty years ago (Nygren, Witschge, 2009). The informants all gave similar responses during their interview process, including the power of the Internet, technological advancement, and newsroom downsizing as catalysts for changes in reporters’ duties.

The project’s purpose is to describe how the impacts of the Internet, technology, and newsroom downsizing played a role in contributing to reporters’ workloads. As a Multimedia Journalist for more than eight years, I often found myself juggling a microphone, iPhone, video camera, and tripod to bring a live news story into Eastern North Carolina living rooms from 5 to 6:30 p.m. every weeknight. The demands from the News Director continued to grow, along with the amount of news content I was expected to produce thanks to the many multimedia tools I was armored with for my job. While multimedia tools made my job easier, it also made my duties more complex. I would be answering phone calls, texts, and emails from my newsroom while trying to drive myself to the location for a news story. Traditionally a cameraman is a driver,

allowing the news reporter to focus on news duties while en route to a story. Trying to keep up with the news cycle was a daily uphill battle. While it was at times exhausting and overwhelming, it also made me a stronger, self-reliant reporter.

A typical day as a Multimedia Journalist while working for Newschannel 12 in Jacksonville, NC would begin with my cell phone alarm ringing at 6:40 a.m. I would dress into casual clothes, brush my teeth and hair, and drive down to the Onslow County Justice of the Peace Office to review arrest warrants issued from the last 24 hours. These arrest warrants served as my potential news stories for the day. Felony drug arrests, child abuse, and a U.S. Marine's arrest were often the type of arrest warrants I would encounter. I had to review, read, and photograph warrants I felt were newsworthy before a Clerk of Court arrived to pick them up at 7:20 a.m. I would then email my Assistant News Director, News Director, and Executive Producer attachments of the photos I took on my cell phone with a written story pitch about each arrest warrant. This was all done before 7:20 a.m. Then I would drive back home to begin getting ready for work – a day that would end after 6:30 p.m. every weekday. While getting ready for work I received email replies from my news staff regarding my stories that I would have to answer. Oftentimes the Morning News Anchor would also call during and ask me to investigate information regarding a car crash or anything else she and the Producer would overhear on the scanner or see posted on the competitor news station's website.

At 9:15 a.m. we held our station morning meeting to review everyone's stories for the day. I was working out of a bureau by myself out of a small office an hour away

from the main station and had to Skype into these meetings. Somedays I wouldn't have time to apply a full face of makeup by 9:15 a.m. After repeat days of this, I received an email from my News Director saying the Manager noticed I looked barefaced. I replied writing out my morning process of gathering news and how that can inhibit applying a full face of makeup. My co-workers in New Bern relied on a full staff newsroom to share duties, including three cameramen, multiple producers, and an editor to help gather and produce news, a support team I did not have within the bureau.

After a few months, a new requirement was passed down to reporters regarding the noon news. We were required to have new news content submitted in the morning to air for the noon news. I remember driving more than an hour to a rural county for a news story and was asked to detour to a house fire that occurred the previous night. This took an extra 30 to 40 minutes to locate, and gather video. This was the first time I was also asked to do an iPhone report. I had never heard of an iPhone report and asked either my Assistant News Director or Executive Producer if I'd heard them right. I then asked what they meant: Holding up my iPhone horizontally as if to take a selfie and record myself reporting. I remember thinking about the unprofessional presentation of an iPhone report. I thought selfies were tacky enough, and I was asked to do a report in the form of a selfie for our professional news station. I later learned from our Chief Photographer that the News Director ordered selfie sticks for the reporters to produce these iPhone reports as a cheap way to mimic live newscasts due to a low budget. This low-budget knock-off of reporting felt wrong

inside and I felt our product would suffer in quality. After my first iPhone report, I text the video to my producer, got in my news vehicle, and drove to the location of my main news story for the day.

While I can't recall now if this was the same day or just the same county, a homicide occurred where a man was shot in the head execution-style within a trailer on a large rural lot, off a county highway. The suspect was still free and believed to be within the area. The Sheriff asked that I not get out of my vehicle and avoid the area if possible. Every higher priority news story requires video and this case meant driving to this morbid location by myself. My stomach turned when I drove to the end of the road. The trailer was located behind another trailer, visually unseen by anyone from the road. Knowing the suspect was still in the area, I called my Assistant News Director and told her I would not exit the vehicle for video camera footage but would shoot from the driver's seat for safety reasons. While I survived the hair standing up on the back of my neck, I encountered a series of obstacles to produce this story. Once I pulled out onto the county road, I happened to see two men standing in front of a home talking. I asked if they could tell me anything on camera. One of them agreed, but I was interrupted by their mother telling them not to talk to me. The interview process took half an hour between the interruptions, asking questions to gain a clear understanding, and getting clear concise sentences. Next, I had to drive back to my office an hour and a half away. Driving into the first town meant finding a gas station for a bathroom break. Gas stations were my best friend because of the constant driving and needing a bathroom break. After a quick stop and pick up of cereal bars as

my lunch, I continued to my office. While en route I received a call that our sister station in Wilmington was asking for my content. This meant I had to edit, produce, send and drop at least three versions of the story. A 45-second cut of the story for the Wilmington station first, a 30-second version for our 5 o'clock show, a version lasting 1:30 for the 5:30 newscast, and a 45-second version for the 6 o'clock news. All of this followed by posting the video and rewriting my script for web content. I ended up missing on of those multiple deadlines or as news professionals say "missed slot," because the demands were unrealistic for the amount of time given to me that day. The news of the homicide broke later in the afternoon and the hour and a half drive to and from the locations and sheriff's office soaked up precious production time.

There were many days where I felt like a hamster on a wheel, trying to keep up with the pace but never having enough time to catch my breath. Many days would end with me collapsing on my couch and not moving until it was time for bed, which would be two to three hours later due to the long hours at work.

I knew to communicate the aforementioned woes and new normal of Multimedia Journalism, a video project including TV news professionals would be the best format to convey this as a thesis. First, informants were chosen mostly due to their proximity to my location within North Carolina except one informant in Colorado. The questions were the same for each person, regarding Multimedia Journalism. Their responses constructed this document and paired well with the scholarly evidence of the transitions and reasoning for Multimedia Journalism within news stations.

The lessons I learned as a Multimedia Journalist are what inspired me to create this project. This project could be a useful tool with public access that describes the present-day life in the day of a TV news reporter. Anyone interested in the news industry could gain information and understanding about TV news reporters' duties. College graduates entering the field may find the project insightful before landing their first TV news reporting job.

Seven informants, all with a TV news background, were interviewed to gather information for this study. Caroline Blair, April Davis, Dylan Rollingstone Field, Daniel Seamans, Mary Tucker-McLaughlin, Charles Tuggle, and Kevin Wuzzardo were chosen as the informants because of their 15 years or more of experience in the TV news industry. They each currently still work in the TV news industry whether it be teaching in university journalism schools or still working in TV newsrooms as news directors or producers.

The set of questions asked to each informant was developed to cover their personal experience in the transition to multimedia journalism. The questions begin with describing the TV news industry upon first entering the field, to the assortment of college courses they took, when they noticed the change in journalism, to where the future of multimedia journalism is heading. Their answers were compiled to make the majority of the video project, which was edited to reflect the construction and editing of a TV news story. The metadoc is written by connecting the literature review with the data and results from informants.

The life expectancy of the project is potentially infinite and could be a historical source long into the future. The project will be posted online for the public to view at all times at www.multimediajournalismtoday.com.

The project's purpose is fulfilling when I see the video views on the Wix.com and YouTube accounts. A single glance can potentially teach a viewer about TV news reporters' duties.

Methodology

TV News Professionals

The video project began by seeking TV news professionals still working in the industry in a news or education capacity. Proximity location helped determine professionals to interview due to residing in North Carolina. Two sources who work in academia at UNC-Chapel Hill were contacted and granted permission to interview on camera, followed by a professor at ECU, a news director in Wilmington, and morning news anchors in Raleigh and Colorado.

Video Interviews

All the North Carolina sources were accessible via car. Driving to their professional location and interviewing on camera was completed in a day. The morning news anchor in Colorado shot the interview from her morning news anchor desk then digitally sent the video. The interviews consist of the same list of questions. Questions include describing college courses when they were studying journalism, describing the TV news industry from their first professional years to the present day, and where the future of TV news is heading.

The content was edited into a TV news style story format with an attention-grabbing introduction leading into the main body of the video including the informants answering each question.

The video is an example in itself of multimedia journalism due to handling many different forms of media to produce the content. From driving to the interviewee to setting up the video camera, shooting the video, editing the content and posting to the web, these are all practices of multimedia journalism.

Wix Website

In TV news, the stories of the day are posted onto the news station website before the reporter leaves for the evening. It is this reason that the content for the video project is posted to a website created on Wix.com, again to mirror the practices of multimedia journalism in the TV news industry. The website showcases the video, metadoc, and transcriptions from the informants' interviews to display a variety of journalistic practices.

YouTube

The video was posted to a YouTube channel due to the length of the content. It was then embedded into the Wix website. Posting to YouTube creates another media platform for potential viewers, increasing the number of times the video is seen.

Literature Review

TV News Reporting Before the Internet (the 1970s-1990s)

Reporters Information Gathering

Television quickly became the most popular news medium in the United States during the 1950s and ultimately entered the golden era in the late 50s through the 70s. It was during this time that three nightly newscasts from three different major news networks dominated the broadcast airwaves and spilling over into family rooms across the country (Cohen, 2004).

Before the Internet, media outlets were segregated in platforms and means of dispersing the news. TV news was only on television, newspaper reporting was only in print form, and radio went out only over the air-waves. Tuggle recalls as a child, realizing that the TV news crew was at battle with the newspaper reporters, who in turn tried to beat the people at the radio station. "It's not that way anymore because you're all of them. You as an individual, you're all of those things. There's no time to worry about turf wars," says Tuggle.

During the late 1970s news reporting began to change and become decentralized due to the competitive nature that was emerging between news outlets. This new style of news reporting was more interpretive and negative as opposed to the objective style reporting of the golden age. This new style of reporting led the public to gain a more critical and cynical view of the media (Wiley, 2004).

Instead of multiple deadlines for several stories for different newscasts, journalists had one deadline a day and concentrated on the most important news, as opposed to the most recent news. Before the Internet, your story ideas for the day started to move when your

sources began their day, but in the digital age, the story starts before your alarm sounds. Journalists didn't have to worry about their story being scooped by another news station because the source didn't post to social media and highlight the competing news station in the post (Robinson, 2013).

During the 1990s news executives were focused on hiring reporters with good language skills, and personalities and work habits of good employees. A 1996 study reveals that during this time news executives were more focused on hiring employees who fits the newsroom culture instead of applicants who meet the demands of the professional journalism culture or that news executives would rather hire good employees as opposed to good journalists (Becker, Hollifield, Kosicki).

It was around this time of the mid-90s that the structure of newsrooms began to change into more of a multimedia environment. Companies were exploring cross-media platforms on a word-wide scale by integrating broadcast, print, and the web. Some of the first to make these advances were the Chicago Tribune, and Tampa Bay Online, Channel 8-TV in Tampa (Deuze, 2004).

Homes and news organizations across the country began to plug-in to the Internet, leading to the first email systems and news websites incorporated into newsroom operations. This was the first time the news station employees were able to communicate with the public in such a big, new way ("TV News History of the Past 50 Years," 2015).

The emergence of hyper-coverage reared its reporting head in the mid-90s during the O.J. Simpson trial. TV news reporters weren't tweeting, making web posts, and teasing their

upcoming story on their professional Facebook page, but they were reporting in round-the-clock, wall-to-wall coverage. Viewers craved this constant coverage in return (Alderman, 1997).

If you go back further, to the coverage of the Civil Rights movement, TV news stations were turning a corner in being taken seriously by viewers as they competed with newspapers. The ability to show the tear gas and marching during the 1963 March on Washington propelled TV news into a powerful, new, medium (Quantz, 2012).

Historical practices in TV news reporting was researched to examine the change in TV news reporters' duties. Before the introduction of the Internet, reporters' ways of accessing information were more formal. The reporter researched information from a book, looked up phone numbers in a phonebook to make a call for an interview (Davis, 2015).

Morning News Anchor April Davis recalls reading a college course book about the Internet before graduating from the University of South Carolina in 1997. "It was called Electronic Media. We were just now getting Google." Davis' pre-Internet information gathering habits differ from today's accessible resources. When she first entered the news industry, she and her colleagues were beginning to learn more about the Internet. "When people tell me, they can't find a phone number today I would like to choke them because we didn't even have Google. That's how things have changed."

Kevin Wuzzardo recalls his first introduction to the Internet around the time he graduated college in 2000. "We were just starting to learn about the Internet."

When Davis entered the industry in 1997, reporters expected to have a photographer, "So you could concentrate more on the questions you were going to ask and the content of your story."

Seamans graduated from the University of South Carolina in 1999. He recalls his professors and instructors informing students to expect one-man-banding multimedia journalism positions when entering the field. His Senior year, on-hands camera work also included one-man-banding as a multimedia journalist.

Before the Internet transitioned the news industry into multimedia journalism, every news station ran the same operations of teams. "In the former world of news, every station was the same way. You had teams, a photographer or videographer, and a reporter and that was just the way it was." According to Seamans, "We'd go out and shoot a package and three vots. I mean a ton of work, but the thing is while we were driving around the Photographer would be driving. I would be shotgun and I would be writing or listening to soundbytes so you're utilizing that time whereas if you're on your own when you're driving all over town you can't. You just don't have the time."

When Tucker-McLaughlin entered the news industry in 1994, her mid-sized station was fairly well-staffed with eight photographers and three sports reporters. When she moved up the ladder to produce for a news station in St. Louis ten photographers were employed and equipped with their lounge area and union wages. "It was very interesting. Different ball game than a small market, but those numbers have changed, and people have to shoot their stuff. Especially in small markets."

One-man-banding was just peeking its head out the door in the mid-1990s, but they still had the option of pairing themselves with a photographer. "That was just starting when I got into TV. We hired one, two people who are considered one-man-bands, but even they, you know, would request photographers."

The chances of having an exclusive story were more likely due to no social media.

Field Technologies

In the late 1970s and 1980s, technological advances and economic forces led to the decline of the few major news networks that monopolized the industry. By the 1990s, the Internet was introduced, cable television was popular, printing technologies were advancing, handheld cameras and satellite systems were all sophisticated enough to sync together for local news stations to produce their news (Wiley, 2004). Video cameras were more prominent and more massive 15 years ago. The size often meant a “cameraman,” would use the video camera to record video while a reporter gathered all the information and focused on the report, creating team news reporting.

In the late 70s videotape was the latest technology for reporters and cameramen to shoot video, but many TV news stations still shot on film. According to UNC-Chapel Hill Professor Charlie Tuggle, shooting on film created room for many mistakes. “The second job I got was shooting film because that station had not converted to video yet. That was an interesting transition.”

Tuggle recalls live-reporting being non-existent in the late 70s. “The hands-on has changed completely. We didn’t have live reporting when I first came into the business. Now everything is live.”

The TV news industry was non-developed in the late 70s when Tuggle entered the news industry. As the first person to report during a satellite live-shot at his station, he says he and his crew had no idea what they were doing. “We didn’t know that I was going to hear myself two seconds later. I next time it was better, and we devised a system, but it was a whole lot of

trial and error in those days.” Tuggle says news stations are more sophisticated in their live-shots today.

Before the Internet, most video recordings were filmed on tape, unlike the current storage form of P2 cards.

News stories were shot on tape when Davis first entered the news industry. She says field technologies including tape to tape editing transition over to non-linear editing has changed the journalism world. “We had someone tell editors and photographers their deadlines. We had to go in and say, “You have an hour now to edit,” because it would take an hour to put a package together.”

“You were taking a tape and you were splicing it and you were running it down the hallway to somebody who needed to stick it in and then put it on television” (Blair).

Although Blair entered the news industry as an Editor after the introduction of the Internet, the pre-Internet era still lingered in the newsroom. “A lot of people still had tape. When we wanted to edit something that had been around five years, or ten years, or thirty years prior, we had to go find that tape in archives,” said Blair. She continues describing the process of physically piling through all the archive tapes, then having to ingest the tape in a certain way that fits the previous technological era.

Wuzzardo started his news story editing software using tape to tape editing, but before graduating in 2000 he was introduced to the newest editing platform of Media 100, non-linear editing. “We were transitioning into non-linear editing. Teachers told us, your first job there’s going to be one Media 100 or Avid somewhere in the building and it’s going to be in Creative Services and you’ll never touch it, so don’t bother making that your only thing.”

Within a few years, tape to tape editing became obsolete and non-linear editing became the norm, thanks to the Internet. “If I went out to show my reporters now these tapes, they wouldn’t know what it was.”

Economic Forces

Before the recession, newsrooms had a full staff. There were multiple cameramen and producers for each show, and enough reporters to cover a vast territory. A whole crew creates team effort with the workload more spread out.

TV News Reporting Becomes Multimedia Journalism (2000s-Present)

Reporters Information Gathering

The Internet is the fastest-growing communication medium, taking over computers in just five years, as opposed to television taking thirteen years and the telephone to take seventy-five years. Unlike the telephone and television, the Internet offers an instant gratification of information based on each user’s needs. Because of this instant access, the Internet has sped up the immediacy of journalists needing to create news and viewers consuming news (Sagan, Leighton, 2015). These changes in immediacy combined with the popularity of the Internet have led to changes in the use of traditional media (Dimmick, Chen, Li, 2009).

While the Internet created a displacement for traditional media practices, it remains that strong writing skills, news judgment, and previous experience are a few of the core principals reporters need to be successful in the digital age. Also, reporters should be ready and able to work long hours, multitask, and work well with others, while having excellent communication skills (Wenger, Owens, 2013).

Multimedia journalism consists of newsroom culture, technological, institutional and organization elements that impact how a TV news reporter completes their job duties in a constantly evolving environment (Deuze, 2004).

Since Seamans entered the news industry professionally, starting as a reporter, he has gone back and forth between working as a solo multimedia journalist and in a team element with a photographer. “I’ve seen a little bit of it all. When I got into the business it was still a majority, if I had to guess I’d say 75-percent or more of the teams.”

In the mid-2000s, 24-hour local news was beginning to hit the airwaves, adding to the demand for more newsgathering. “24-hour local news was not a thing. It wasn’t something than anyone had heard of,” says Blair.

It was also around this time that Blair was warned by news colleagues that the one-man-band multimedia journalist role would be likely as she transitioned from Editor to Reporter. (Blair, 2015)

Once the Internet demanded the attention of journalists sitting at computers to gather information for news stories, tasks such as writing, editing, and producing required using computer keyboards. Blair recalls coming into the news industry, working next to Anchors “Who hadn’t used a computer that much. They had their papers that they had to get their shows together and they still typed just using their pointer fingers.” Blair was watching the digital age come to life. “I think it was a really good experience for me to watch it change into the digital age and to also watch those seasoned veterans who had been in the business for twenty or thirty years have to adjust.”

With the Internet’s accessibility, TV news reporters are continually having to access information from the web on a potential story. Reporters look up phone numbers on the

Internet to make calls for that possible story with this information. Likely, these reporters will not be the only TV news reporter who is getting the story due to widely available information (Robinson, 2013).

Now that multimedia journalists wear many hats such as tweeting, posting to your Facebook page, and reporting for your station, then posting your news story to the web, Tuggle says there is no time to gather news. “There’s no time to verify the news, especially if you’re doing a series of live-shots for your station and a bunch of others.” He adds that being tethered to the news station live-truck for hours at a time doesn’t help gather news either. “You’re saying the same thing at 4 p.m., that you said at 10 a.m. in the morning because you don’t know anything else.”

Field Technologies

Technology is the single most important revolution responsible for the change in traditional journalism practices to modern-day multimedia journalism. There are four broad areas of the impacts technology leaves on journalism including how journalists do their work, the news content, newsroom structure and the relationships between news organizations and journalists with the public (Pavlik, 2010).

Over the last 15 years, video cameras have gotten smaller, lighter and more precise. Now, TV news reporters’ can pick them up and put the strap over their shoulder like a purse and walk, even run to a location. Because the video cameras are easily accessible, the reporter can easily shoot the video on their own (Farhi, 2015). Video cameras are also more user-friendly with automatic settings, which make it easier for a reporter to “shoot and go.” Live shots no longer require a heavy satellite truck or van. News organizations are purchasing technology

including a backpack or box unit allowing live satellite feed. The reporter can carry the unit on their back or roll it inside a suitcase-like bag to a story. “They set it up, they call into the producer, producer cues them in the ear, and they go” (Seamans, 2015).

Once the reporter shoots all the video and edits it together, they plug their earpiece into their iPhone, call into their producer at the station, flip a switch on the backpack unit, and go live in front of their camera that plugs into the unit. The introduction of cell phones and apps makes it possible for a reporter to go live from their iPhone. Reporters’ can also shoot video, edit and send to their newsroom from their iPhone (Fairweather, 2016). Non-linear editing makes it faster and easier to edit together video and audio than the previous tape-to-tape way of editing a story (Farhi, 2008).

Technology has led to the replacement of people in the industry, downsizing the number of people in the newsroom. Merging corporations on a smaller budget also plays a role in the reduction of staff and in turn, reduction in quality (Morell, 2007).

College courses are now less focused on studio production because technology is more automated. “The technology has gotten to the point where you just don’t need to spend an entire day building graphics for a show,” says Rollingfield. He adds that the same goes for learning how to work the audio board or the switcher. “In that regard, the advanced technology has allowed the students in the TV classes, the TV show classes to focus more on the stuff that they’re producing for the air.”

Blair says technological advances translate to the news industry. Stations that have resisted the digital age are dipping their toe on the pond with “pop-ups on cell phones and to offer apps.” (Blair, 2015).

Technology has changed tremendously, with new layers, according to Tucker-McLaughlin. “I mean everything has converged and it’s multimedia, multi-platform. In addition to news journalists just getting news gathering and writing stories, you now have to be able to upload it to the web, you have to know something about social media, something about websites. There’s so much more knowledge that people have to have to be effective journalists now.”

Digital age technological advances also contribute to round-the-clock news coverage offered by 24-hour network news. The constant rush of busy lifestyles means viewers can watch the news and read stories when they have time, instead of the traditional pre-Internet days (Blair, 2015).

These technological advances in the news industry are easier to grasp for the younger generations growing up with the Internet, endless social media tools and tech-savvy knowledge, according to Seamans. “When I went through it in ’99 we had the Internet. It was not a big deal. Fast forward and it’s a part of daily activity, if not, every hourly activity.”

Tucker-McLaughlin says her students are teaching her the latest multimedia tools because broadcast news is morphing into different areas tools of the “It’s hard to keep up because the learning curve is huge, and the software is unbelievable.”

Mastering each multimedia tool may be hard for the average person to master, but Tucker-McLaughlin says once introduced to all the tools, it’s natural to be drawn to one or two specific platforms. “I think people start to branch out and become experts in certain areas because the truth is, you can’t do it all. You can do some of it and maybe you can do the basics in some ways, but you can’t be an expert in everything.”

Students wanting more time to learn software outside the classroom in field technologies can turn to online resources like YouTube, Lyndia-dot-com, but she says there is often a disconnection in students until they're out in the professional world according to Tucker-McLaughlin. "Until you're doing it on the job, there's kind of a disconnect about how this works. You have to write so that when people hear it, they understand it."

The workload was lighter in the mid-90s compared to the amount that has "doubled and tripled in some cases." Before the Internet became wide-spread there was no requirement of uploading and updating every news story to the news station webpage, unlike today. "You might do, you know, cut-ins if you had breaking news, but now you do cut-ins and you do the web," says Tucker-McLaughlin.

While the digital age and Internet can speed up the process for acquiring and producing information, they're only beneficial for focusing on quantity, not quality, according to newsroom studies and interviews (Witschge, Nygren, 2009).

Because reporters are using more multimedia tools and technologies now more than ever, that often leads to technology and tools failing, meaning less time is being spent verifying and evaluating work before going to air (Witschge, Nygren, 2009).

Tuggle believes the key to multimedia field technologies is learning to adjust to the new tools but adds this process is part of the fun. "Oh gosh, a new tool. Let's see how we can utilize that." He adds the problem with multimedia journalism is that users sometimes become too enamored with the tool and "forget that we're the user of the tool."

One of those new tools includes some news stations purchasing selfie-sticks as a way to replicate a reporter in a live-shot broadcast instead of sending out a photographer with the

reporter or supplying the reporter with a live-backpack. Tuggle warns that news stations falling for these inexpensive tools can appear as a cheap way to get around the issue of spending more money to offer a more attractive product. "I think quality sells. I don't think you have to have a 50-thousand-dollar camera, but you know the other end of the spectrum doesn't work either."

Economic Forces

The advances in technology, with an evolving viewership and changing economy, have contributed to the financial pressure that TV stations and newspapers are feeling, leading to having to push out the work with fewer people (Wenger, Owens, 2013).

Wuzzardo started as a TV news reporter in 2002. He says the biggest change he has seen in the last 15 years of reporting is the switch to one-man-bands, due to saving finances. Wuzzardo started at a news station in Gainesville, Florida making \$17,500 a year, but was paired with a Photographer. During his second year in the industry, his News Director approached him about becoming a multimedia journalist to one-man-band in exchange for "two or three thousand more." He accepted the offer. "He got a few of us to do that, and in the amount of money he was able to cut he could then hire more people." The News Director abstained from hiring more photographers to phase out the position.

Tucker-McLaughlin believes technology and the economy have forced media organizations to go into a hold-pattern of multimedia journalism. When she started in news twenty years ago, the entry-level pay for producers and reporters was similar to today's income. "Certainly not to account for the two or three percent cost of living adjustment every

year. If you added that in, then entry-level reporters and producers ought to be making 40 or 50 thousand, and they're still making 25. If 25. Sometimes 22."

With the rise of Internet use and the decline of watching traditional news stories with commercial advertisements in the evening, Tucker-McLaughlin believes part of the reason reductions in staffing are occurring is due to news corporations adapting to new business models of making money from the web. "They're trying to sell banners and none of it has quite panned out yet," says Tucker-McLaughlin.

According to the Washington Post, the call for multimedia journalists at WUSA, Channel 9 in Washington D.C. in late 2008 came when advertisers were disappearing from nightly newscasts and viewers were heading to the web, creating financial struggles for the station (Farhi, 2008).

The recession in the mid-2000s called for news industry position reduction to stay afloat financially. News stations released camera operators, producers, and editors from employment to reduce operating costs. While some news positions have returned post-recession, Multimedia Journalism (MMJ) is now standard for reporters as opposed to the days of working as a team (Ciavatta, 2012). Multimedia Journalism consists of a single journalist performing an increased variety of duties that once belonged to a group of TV news station employees. These duties include research, driving to the destination to record video, interview a person, edit the footage, write the script, voice the script, upload it to the TV news station server, add the script and graphics into the production program, go-live on the air, edit a version of your story for the morning show, and upload to the web with your script for digital viewers. According to Ciavatta, Multimedia Journalism consists of two parts: A mechanical

aspect of the more physical work involved in the process of producing a news story like shooting video, editing, and writing. The other relates to the media platform being used with technology such as mobile, web, video, and photos.

Less money means news station reporters are having to work towards their daily tasks of putting together a news story with lower monetary support in the form of low wages and lack of support staff. "If they can have a pretty good product with one person versus having an outstanding product with two, usually they're going to try and meet in the middle somehow," says Blair.

Seamans adds to Blair that the news industry is trending on the heavy emphasis of the cheapest means to get the job done, "And the cheapest way to get the job done is to have somebody go out solo and shoot everything."

Davis says TV news corporation money management plays a factor in staff reduction leading to reporters taking over the duties. "I think five or six corporations own most of the media in our country today. They're always looking for ways to cut corners and cut costs." Davis says downsizing to save finances is admirable if stations are paired with modern technology and "a smart reporter that can do it all and can physically do it all as well."

Multimedia Journalism and Credibility

The advancement of technology and the Internet has made the demand for instant news reporting normal. Social Media websites like Twitter and Facebook provide snippets of information, often with no verification of validity (Hermida, 2010). That information is quickly seen and accessed by TV news reporters and turned into a story. Quick story turnaround with impending deadlines and pressure from editors and news managers can hurt the news product

when not enough time is in the day to verify sources (Brinson, 2010). The pressure to be the number one rated TV news station means getting information reported to the public first, often without verification. A reporter doing all the work on their own may also indicate the news product is not as developed as it could otherwise be if multiple people were working on different parts of the story (Tuggle, 2015).

News organizations pride themselves on releasing balanced, and accurate information, hoping, in turn, this leads to a high level of integrity and credibility. The balanced and accurate information comes from the reporters on the ground who are struggling to cover all sides of the story while tweeting, posting to Facebook, and tracking down interviews. Reporters have to make sure they're representing the news station with accurate news information, reinforcing the integrity and credibility of the news station (Coupland, 2001).

In the past and today's journalism, there has always been a "need for speed," according to Tuggle. He adds, however, there should be a balance of speed with accuracy. "You want to be first, but if you're first and then you have to backtrack two-thirds of what you said, what good does that do?" During the Vietnam War, journalists would shoot film half-way across the world, with the story airing a few days later. In those few days, the journalist had time to make corrections. "Now if I say something live on the air, it's gone, and we have to come back," says Tuggle.

Reporters taking on more duties with less in terms of support staff in the news stations presents some definite challenges. According to Tuggle, "All of those things kind of go into this bucket of "Yeah, we're fast, but we're not always very good."

Advanced technology such as iPhone apps, easily accessible cameras, and social media and the Internet has made it easy for TV news reporters to get into hyper-coverage of a story. A

regular aired TV news story, a story produced for the station's website, a story on Twitter and Facebook are all standard in today's TV news reporters' duties. Viewers see coverage from all media platforms. There is an urgency for TV news reporters to fill these media platforms with their news stories. This multimedia saturation can affect the quality of the product instead of having the time to work on mastering a one-story version before moving on to the next (Tuggle, 2015).

The modern form of multimedia journalism by reporting from iPhones, live feed from Twitter, and filming a stand-up alone isn't meeting the public's standards. A University of Texas at Austin survey reveals the public does not enjoy "watchdog and rapid reporting" (Heider, McCombs, Poindexter, 2015). The survey also reveals that the public prefers journalistic practices of high journalistic standards and providing a community forum.

Public opinion also contributes to multimedia journalism becoming more stressful for reporters. With journalists being held in higher regard for their professional craft, public criticism can be fierce when journalists make mistakes. Adding these factors to having to take on heavier workloads due to fewer staff equates to a stressful work environment (Brinson, 2010).

Stress and physical demands also play a role in the high turnover of reporters in the news industry. Based on income, outlook, environment, stress and physical demands, the worst jobs of 2015 include Photojournalist at number six. Placed at number one for the absolute worse job of 2015 is newspaper reporter, followed by broadcaster placing at number five. Success in the reporting field requires a high threshold of patience and stress (Waxman, 2015).

Stress grows from the need to constantly post news stories on social media. This practice of constantly posting has dissolved the historic practice of holding a news story for the evening

newscast. “It’s losing its impact anymore because social media, online, the Internet makes everything available now,” says Blair.

The use of multimedia platforms falls into the hands of non-Journalists as well. The Internet provides a platform for Bloggers or anyone with multimedia tools to post information, photos, or video online. “That’s a scary line, but one that good, credible Journalists are trying to create so people know where they’re getting their information,” says Blair.

Blair believes core college classes such as broadcast writing, law, and camera work helped lay the groundwork in producing credible information. Blair says regarding the core classes, “Is all something that’s been around for a very long time, but does need to stay the same,” said Blair. “Of course, change a little bit with the times, but it does need to be taught the same across the board.”

Multimedia Journalism Becoming the Norm

Multimedia journalism means incorporating several different forms of media platforms and combining them to make one professional looking journalism piece, that can consist of a news story package on a website using two or more media formats consisting of spoken and written word, music, moving and still images, graphics, and interactive and hypertextual elements. It can also be defined as a similar presentation of a news story package through a website, newsgroup, email, text, radio, television, and print forms. Newsrooms and news organizations see the need for all these elements to reach audiences across all platforms by including employees working on print, broadcast and online mediums for distributing news information across all forms of media (Deuze, 2004).

Seamans believes multimedia journalism trends started to become the norm in the mid-2000s. “I want to say 2005 to 2008, started seeing a bigger increase in MMJing and now I think it’s reversed, and you see a majority of MMJing versus the teams.”

Reporters entering the news industry today expect to one-man-band unless specified in the job posting. “Reporters know that if they’re in a market 100 and above they’re not going to get paid well. They’re going to have to go out there and do everything themselves. We mean shoot, write, edit, report, do it all,” says Blair.

Blair began her first reporting job at a Bureau station, in Thomasville, Georgia. Her parent news station was 30 miles away. She and another reporter shared a news vehicle and a video camera. While sharing the main tools needed to produce a news story, they created five to seven news stories a day between each other while covering large rural counties. “It was difficult, and we had to do all of it, and we had deadlines and we had live-shots and we were doing it yourself,” says Blair. She and her co-worker were responsible for setting up their live-shots without the help of a cameraman or photographer.

As technology continues to improve, the ability to access information becomes more streamlined and accessible. TV news reporters are now able to go live from their iPhone for a newscast. They can go live in 90 seconds of getting to a location for a story. Live shots involving large vans and a team are becoming rarer. An iPhone can go live almost anywhere, but a live truck must have an unobscured location to deploy the satellite. Multimedia Journalists use more user-friendly video cameras with automatic settings and more explicit pictures. The video editing software allows reporters to lay down video and audio quicker, and social media websites continue to develop, allowing reporters to access and display information (Fairweather, 2016).

Since TV news reporters can multitask, work with several technology platforms, and go live from their backpack or iPhones, newsrooms are saving money. One person can do the work of what was once three people. This narrowing of the news crew allows stations to cut corners and costs on staffing and put that money to use elsewhere.

At Seamans news station, every reporter is a multimedia journalist. “This is a total MMJ station. Even Anchors MMJ.”

While veteran journalists may still be adjusting to the multimedia journalism demands, Tuggle says the younger generations are not facing the same challenges because they’re growing up with technical skills that range from manipulating images, sending photos, and being social media savvy. “I think the technical side of it, with the young people we’re teaching now, is what we call digital natives.”

Multimedia Journalism thrives in the 24-hour news network stations, due to the constant need for content. Traditional news stations broadcast shows consisting of two or three hours in the morning and night. “We need someone and content on television 24-7,” says Blair. The consistent television content is paired with constantly posting and updating online news stories. Blair continues, “They need that content. They need to get it quickly. That’s one of the reasons why I feel like it’s gone to one-man-band.”

Developing the Video Project

The video project exploring “How Have TV News Reporters’ Duties Changed in the Last 15 years” was prepared using a video camera to record informants’ interviews, a tripod to hold the video camera, and a lavalier microphone to record the informants’ voices during the interview. Premiere Pro CS6 was used to edit the video and audio, and Dalet Digital Media

Systems was used to insert the written script of the video project into the TWC News newsroom for graphics insertion. Also, Wix.com and YouTube are media outlets for the video to be seen by the public.

Software

Premiere Pro CS6

Premiere Pro CS6 was used to download video from the video camera. Seven informants gave on-camera interviews for the project. Each meeting lasted between 30 minutes to an hour. After the download of files and b-roll, each a review of the informant's conversations was complete. Clear and concise soundbites are selected. At the same time, the soundbites placed into categories based on each question. The informant's responses create a grouping effect on the timeline for potential answers.

Personal reel tape footage plays in the introduction. These clips move fast. The quick tempo of clips is intended to be an attention grabber, while at the same time, demonstrating Multimedia Journalism reports. The video of three informants was added to the beginning to introduce them early into the story. I used a moving clip of a TV news reporter adjusting the focus on his camera as the last shot before transitioning into the interviews.

Informant's responses are edited into the timeline by each question. Then video downloads onto the video timeline. Video edits are made to mimic a news story. An attention-grabbing montage of shots at the beginning, mixed with compelling b-roll and sound. The script's words were written to match the content of the video. Once the video and audio edits are complete, the project is sent via the Internet to the TWC News newsroom, the same practice for my professional news reporting job.

Dalet Digital Media Systems

Dalet Digital Media Systems was used to insert my video project's script. Professional news outlets use Dalet for the production of news shows. Graphics show each informant's name and title. Similar graphics play throughout news stories that air on newscasts.

Then the control room employees at TWC News ran the video project through the system, cued the graphics, and recorded the piece. Media editors then sent the entire article back via the Internet.

Wix.com

Because this project discusses multimedia journalism, the video project publishes onto a multimedia journalism platform, Wix.com. This free web page provides a space to create a site for the video project easily. This company allows you to create a web page that includes a project description along with the video that is accessible to the public.

YouTube

YouTube creates a secondary multimedia platform for the video project. YouTube allows anyone across the globe to post, share, and watch videos. Along with the video is a searchable project description that describes the project and contents of the video.

TV News Story Form

The video project was designed to look similar to a TV news story. It was written with the purpose of the narration matching the video to show continuity and for the project to flow. The b-roll shot all relates to TV news reporter's duties, including video camera assembly, interview filming, and inserting scripts into Dalet. The project writing, organization, and voicing are similar to TV news stories that air on professional news stations. The project is

designed to include an exciting introduction before leading into the interview responses for each question. The video project contains a sign-out, and tagline used by reporters to end a news story. The purpose of creating a plan like this is for viewers to see the project in a more creative form. The program discusses TV news reporting; therefore, the video project construction mimics a TV news reporting layout.

Interview Questions & Results

The informants included in the video project were asked 17 questions to gain information during their recorded interviews. Answers come from the informant's experience in the TV news industry and jobs currently held. The majority of their responses were similar. A few informants displayed personal emotion in their answers while others responded more directly. Three questions carry the most weight in determining "How Have TV News Reporters' Duties Changed in the Past 15 Years?" due to the informants' direct and precise responses.

How has the TV news industry changed from when you first entered it?

During the interview, the informants said there had been a change in technology from the time they entered the news industry to now. Video cameras that were once 50 pounds, massive, and complicated are now the size of a small purse and can be carried by placing the strap over your shoulder or merely gripping it with one hand. Present-day news editing software has made the process of editing a story much faster, as opposed to the once tape to tape editing that took more time and concentration.

Newsrooms have downsized from 15 years ago. Almost all the informants said they had seen a decrease in some employees working in a newsroom because of the Recession. Camera operators are fewer as opposed to 15 years ago (Tucker-McLaughlin).

The faster, lighter technology mixed with fewer people in the newsroom requires TV news reporters to have more responsibilities now. The technology has made it possible for a TV news reporter to multitask, work quicker, and work alone.

News station managers have kept this form of Multimedia Journalism to improve their budget. Multimedia Journalism is now more common as opposed to the TV news reporter and cameraman teams from 15 years ago.

Expectations of reporters have increased since Davis first entered the news industry, pairing the expectations with less staff. When Davis worked in a mid-sized market TV news station in Anchorage, Alaska she recalls 12 photographers working for the station. “I think they probably have maybe two or three now.”

Staff reduction is taking place due to the reporter’s ability to tackle all the tasks alone, according to Davis. “They can edit. They can shoot. They can do the interviews and bring it all back and put it all together and then be on the air, so that’s the biggest change.”

Wuzzardo says the biggest change in the TV news industry is the reason people are entering the news world after college. “They’re churning out people that this is a glamour job. I’ve never had a glamorous day in this job in 15, 20 years.” Wuzzardo goes on to describe what reporters are up against once they hit the streets, camera and tripod in tow, “It’s standing in the rain or the hot or the cold. It’s getting doors slammed in your face. It’s being told you’re a liberal or a conservative and not in nice ways. It’s being told you’re biased.”

How Have TV News Reporters’ Duties Changed in the Past 15 Years?

Informants claim the news stations started transitioning to Multimedia Journalism in the 2000s because the recession forced them to analyze their budgets and cut costs. Camera operators, editors, and producers’ jobs subsided. After the recession ended, news stations kept

Multimedia Journalism as the majority of the TV news reporter and cameraman team to cover news stories.

Informants said the loss of camera operators and editors changed job duties. TV news reporter's responsibilities have increased because the tasks of camera operators, editors and sometimes producers now fall under the reporter's job. "Now, you're expected to do more. You not only shoot, and write and edit and report, you have to post web stories and do social media," says Wuzzardo. "You're doing more than you were before."

Top 25 level TV news stations have transitioned to Multimedia Journalism (Blair, 2015). In the professional TV news industry, you climb to the top markets for more pay with the assumption of less work. TV news reporters in top markets are more likely to have a cameraman assist than in reporting the story as opposed to a smaller market like Montana. Top 25 TV news stations were not immune to the Recession. Informants said those markets also changed to Multimedia Journalism in the past 15 years (Blair, 2015).

TV news reporters have had to incorporate the web into their everyday duties, including shooting video, which did not exist 15 years ago. Informants discussed the new responsibilities of shooting video specifically for the Internet, writing an article about their story and including a video for the web, or taking pictures of the network (Blair, 2015).

Social Media has also become part of the daily routine. TV news reporters are asked to create Twitter or Facebook profiles to share their news content. They are required to post their news stories to those profiles every day to draw viewers to the news stations' webpage to view the article they wrote with video (Wenger, Owens, 2013).

Reporters are essentially on the clock all the time. There is a newsroom culture of always having your phone on you, answering when the newsroom calls and being ready to respond to

news stories on the fly. “I think that pressure to always be on, I don’t know if that was there ten, fifteen years ago,” says Rollingfield.

Viewers now receive their news information from other media platforms like Facebook and Twitter, which didn’t exist before the Internet. “Where you find the news, how you cover the news, how you deliver the news-that part has changed. What hasn’t changed, is you have to be a good writer,” says Tuggle. “We just have more tools now.”

All of these factors create more pressure on TV news reporters than ever before. Reporters must be conscious of more moving parts throughout the shift. In the past 15 years, the number of tasks has increased for TV news reporters. Shooting their video, editing their video, posting an article and video to the web, and then Tweeting or Facebooking reports to the public is now a daily routine. “Reporters now have more duties than ever because they used to be able to have their photographer who would go with them, shoot all this stuff, edit all this stuff. They would write the script, give it to the photographer who would then edit it,” according to Tucker-McLaughlin.

The desire for viewers to constantly consume information, leading to reporters have no time to verify the news, has also led to an unwillingness to challenge interviewees. “You’re interviewing somebody with a company who just dumped a whole bunch of coal ash in a river and you talk to them about their fundraising 5K. There are never any pointed, challenging questions,” says Rollingfield.

Moving from story to story quickly in a broadcast medium can equate to no efficient time of telling a complete and compelling story. Adding a one-man-band element can mean not enough extra time allowed to dig into the story deeper, which can be a disservice to the public (Rollingfield, 2015).

Multimedia journalism and the many media platforms required to cover with content due to the need for constant information means being active on every platform all the time, causing reporters to regurgitate information (Tuggle, 2015). Yet, viewers continue watching the coverage because they crave the constant information. “That kind of coverage gets good ratings because people want to know what’s happening and even if it’s the same shot you’ve seen four or five times.” Tuggle says news reporters need to develop ways to tell viewers new information to advance stories, “Especially when we’re in these wall-to-wall live coverage type situations.”

Tuggle says TV news reporters’ duties have changed in the last 15 years because of the requirement of filling more air-time with fewer people. He says news stations get into trouble with having to fill six to eight hours of news a day, which can lead to “Hurry up and get something on the air,” instead of checking the information and burning employees out.

How Could Multimedia Journalism Trends be Detrimental?

Informants said multimedia journalism can damage the news story product because the reporter is using less with more content and duties. More responsibilities with fewer people increase the likelihood of mistakes or a lack of product quality.

A lower quality news piece could give an advantage to competing news stations that have more significant staff. An informant demonstrated how a TV news reporter with a cameraman and editor would have a better-looking story as opposed to a TV news reporter who is doing the work of all those people (Blair, 2015). “If something is rushed, if you have fewer resources, you have one person working on the story that could use three. At some time, your final product will take a hit,” says Blair.

During Seamans time of working with a videographer, “We’d go out and shoot a package, and three vosots, I mean a ton of work.” He credits the photographer for the capability of tackling a large number of duties. Every minute the photographer is contributing to gathering the video, or simply driving the news van, Seamans was able to focus on his reporting duties. “I would be shotgun and I would be writing or listening to soundbytes. You’re utilizing that time whereas if you’re on your own driving all over town you can’t. You just don’t have the time.”

Multimedia journalism relies solely on one person. Every minute must be spent wisely. Upon arriving at the news station to start editing the day’s content, a reporter goes into hurried editing mode. “Then you just got to jump, throw it all together and you’re up against a deadline. It’s impossible to not affect the quality,” says Seamans.

Wuzzardo says anytime a reporter can focus, the end product is better. “I always liked working with a photographer if it was a photographer I liked to work with,” explaining how some reporter and photographer relationships can run smoothly with each person working cohesively around each other. “That’s a luxury in a lot of ways nowadays.”

The added responsibilities of running social media accounts to draw viewers into the newscast place more pressure on the multiple tasks a reporter must tackle alone in one day, according to Wuzzardo. “It’s tough because we’re like, “Reporters go out,” and we say, “We need you to Tweet,” but you got to get the story too. I’m trying to run the camera and now I’m trying to Tweet and now I’m trying to take a picture. There’s all that and it does make it more difficult.”

As multimedia journalism becomes the norm, college educators are figuring out how to incorporate more multimedia elements into introductory college courses, in an already crowded curriculum. “So that everybody at least has one class where they’re having to edit video and edit

audio and do something with multimedia just so they can kind of get that experience,” says Rollingfield. He adds that teaching in a limited time frame presents challenges of creating a balance of coursework to cover in those classes.

Colleges and universities are having to revisit coursework curriculum to include a broad, firsthand understanding of multimedia journalism in the real world. This includes stories for print, broadcast and web formats. Before multimedia journalism became the norm, all of these platforms were taught as separate practices and concentrations within journalism schools (Aumente, 2007).

Professional TV news reporting is almost becoming an unprofessional craft due to the multimedia platform access consisting of everyone taking photos, videos, creating webpages, Facebook pages. This fluid component of journalism is alarming for scholars and professionals in the field (Hermida, 2010). “You don’t have the cannons of journalism so much anymore. You don’t have that trained, respected class of people who are producing the news,” says Tucker-McLaughlin.

Sociological research has examined an ongoing debate of journalism being more of a craft or a professional occupation. This research found that journalism cannot be completely regarded as a profession. Media scholars consider journalism more as a semi-profession because non-professionals from the field can do the same kind of work (Witschge, Nygren, 2009).

Davis takes a more holistic approach to the detriments of multimedia journalism and the digital age. While she says evolving technology is wonderful, she is dismal about families no longer sitting down together to watch the 6 o’clock news. “We’re all kind of getting into our worlds and there’s not as much socializing anymore whether it be with friends or family.”

For some reporters, the TV news industry and demands of multimedia journalism can take its toll on the personal lives of people in the industry. The constant stress leaves no time for self-nurturing practices. The long hours make it easy to sweep internal struggles under the rug. As former Kentucky news anchor, Mike Barry found, eventually, those issues began to bubble up through the cracks at work. “For me, I’d see the billboards in town with my picture on them and the anchor team, and there were the picture and the image they’re showing, but I knew on the inside that’s not me. I don’t feel that way. I was in misery,” said Barry (Allen, 2013).

How Could Multimedia Journalism Trends be Helpful?

While Blair believes the multimedia, age is a “mixed bag,” of both negative and positive aspects, she says the digital availability of information is helpful in our busy lifestyles. “That’s what we’re here for as Journalists. We’re here to inform and to give people the information they need to know.”

Blair goes even further in expressing the gift of the Internet through the capabilities of reaching remote, isolated areas across the globe. “We’re reaching those small cavities and those spots around the world that would never be able to get a newspaper. I think that’s priceless.”

A news story package that airs on the 5 o’clock news and is posted on the news stations website within an hour of airing, including the written text of the script turned into print form, can be helpful for viewers to understand the context of the story. Many news stories are convoluted and end before the viewer can fully comprehend the story. Adding the news story onto the website creates an additional outlet for viewers to navigate and gain a full understanding of the news (Levy, 1986).

The tools students are reporters are learning and using in the classroom and the field can translate into multiple careers. “That’s what we’re trying to make more of, but, the more skills

you have, the more marketable you'll be so when your dream job doesn't come up right away, you have something else you can go do," according to Wuzzardo.

The modern use of multimedia journalism skills is an advantage for the students Tucker-McLaughlin teaches. She says her college students are going into newspaper outlets teaching traditional print reporters multimedia journalism skills. "The local newspaper likes our students because they can shoot video, and the people who have worked there don't do that. It's not part of their daily regimen. There are a lot of places looking for those skills."

The same is happening with UNC-Chapel Hill journalism graduates. Tuggle says in some cases new graduates are leading the industry because they're entering news stations with social media skills and training veteran journalists to utilize more modern multimedia tools. "We want to contribute right away and even help improve pretty immediately the operations that our students go into."

Specifically, Tuggle says his students are adept at utilizing graphics like a four-box standup, or the reporter referring to a number, and the number appears on the screen, adding layers to storytelling in new ways. "I'm seeing that show up in the industry now, that more people are using and not just our students. I think students, in general, go out with these new and fresh ideas and they start to get incorporated into the storytelling."

Tucker-McLaughlin's student is benefitting from his skills in multimedia journalism by starting his website about ECU sports, making \$20,000 off his website subscriptions. She believes multimedia journalism is paving the way to entrepreneurial journalism where you are the boss. "He was doing exactly what he wanted to do. He was his boss, and he was an entrepreneur and a small business owner. People are maybe kind of tired of working for the man. They're doing journalism their way."

While the Internet may contribute to unprofessional crafts of journalism, Tucker-McLaughlin says people are becoming savvier about multimedia journalism on the Internet and social media. “People are learning how to critique that a little bit more, and eventually the cream rises to the top. Some of these folks who think they can do it probably can’t, and won’t be successful.”

Where is the Future of TV News Reporting Heading?

Informants believe the digital age is a train we cannot stop, according to Tuggle, and will only continue to be the driver of news.

Seamans and Davis see the future of reporting is heading online to web-based news. Seamans believes there will always be some need for a newscast on the air.

Davis thinks a dramatic reduction in broadcast mediums will take place due to the news industry evolving and changing and sites her News Director’s iWatch, where she receives NPR news updates. “My News Director just got her iWatch. Maybe we’ll be just scrolling through our watches.

This trend is contributing to the decline of nightly news ratings. “If you look at ratings even on the nightly news at 6 o’clock they drop. They continue to drop,” says Blair.

Older generations’ traditional use of nightly news broadcasts will lessen as the generation declines in the population through aging. New generations’ continuous and automatic use of technological advances such as cell phones, laptops, the Internet will increase the demand for more multimedia platform news content. According to Blair, “We want to get on Twitter and follow our news station and see the moment when that news is breaking and happening versus waiting for two hours until they can get it on television.”

Seamans echoes Blair's vision, stating a select group of people is continuing to watch newscasts on the air, thus the need to capitalize on social media as well. He says the future is heading for a heavy emphasis on online reporting. "I think you'll see a lot more reporting online like it is meant to be. You're going to report, to post online." Seamans adds that his next step is to figure out how to capitalize on shorter versions of news stories that fit the quick reading context of online news.

Even with news potentially heading to online web-based news, Davis believes there will still be a need for long format stories. "That's probably just going to be in documentary style reporting."

Entrepreneurial journalism could rise to the top, according to Tucker-McLaughlin. Media outlets such as ESPY Nation, a sports platform consisting of writers across the country contribute to the website. "They aggregate information from other sources. They don't even go to the game and interview the players or coaches." Tucker-McLaughlin says this off-shoot of traditional journalism is helping people make money and sees it flourishing in the future.

While we may not see news anchors disappearing any time soon, Tuggle says it's possible the role of the anchor could change in the future. "I could see where it would happen. That one MMJ would pitch it over to another MMJ." Whatever becomes of the anchor, Tuggle says what he cares about for the future involves telling good stories. "Whatever the tools and technology, figure out a way to use them to tell better stories. Don't let it rule you, you rule it."

Wuzzardo expects more social media tools in the future. "There will be three more tools in three more years. There will be some new social network, or we'll finally figure out that we have to do stories on Instagram and Snap Chat." Wuzzardo says mastering the current social media platforms is half the battle, and by the time one is perfected, a new platform is emerging.

“By the time we adapt to it there will be some other thing. I hear teenagers talk about social media networks and I’m like, “What is that?””

Tuggle sees multimedia journalism in TV news companies improving because more women are entering management positions and offer more of a nurturing component. “Women, generally, tend to bring people along with more, than just “Well you’re here to do this job and shut up,” says Tuggle. “Maybe the guys are getting less jerky as things move along. Fewer jerks in the business.”

How Would You Recommend TV News Reporting Change for the Future?

Informants like Blair fear that journalism will solely focus on the Internet and social media platforms. She hopes that even with the heavy demand for digital news, that the true core principals of journalism stay true throughout the ages. “I hope they’re able to find that balance to reach the most people effectively, but still a good product in the end that is truthful, honest, gets answers, but can still reach those different platforms.”

Wuzzardo hopes to see similar changes, including more focus in quality reporting as opposed to impulse release of constant information. “Now we have to throw everything out there as quickly as we get it instead of having time to digest it and when we do have the time it’s great, but it’s rare. You have to continue to feed the beast while you try to create the art and the beast often wins.”

Quality news reporting for Tuggle, involves producing solid news stories that don’t have a time limit. In today’s news reporting, typically news stories last between a minute and fifteen seconds to a minute and thirty seconds. Tuggle believes that quality reporting can mean creating a news story that is six to eight minutes long if it is done well. “I’d like for us to get away from

this mindset because people have a short attention span. The story has to move. If the story moves, then the newscast moves,” says Tuggle.

Seamans recommends a blend of multimedia journalism and working in teams if possible, for safety. News coverage sometimes requires standing out in the elements of crime scenes, working in questionable neighborhoods alone while often approaching unknown people, and often being distracted by trying to cover the story (Seamans, 2015). Seamans also goes as far as recommending college and university journalism schools require students to take self-defense classes as an elective to prepare budding journalists for the possibility of a hostile, intense, or dangerous situation in the field.

While Davis has worked for the same corporation throughout most of her career and is pleased with the treatment she has received as an employee, she hopes news stations will garner the value in long-term employees “Even in medium to large-sized markets you’re hiring younger and younger because they’re not paying as much money. It would be nice to see some loyalty and change where experience is rewarded.”

News management focusing on quality, and better treatment of employees are changes Tucker-McLaughlin would like to see in future TV news journalism. “I think they would get a better product and they wouldn’t get as much turnover.” Consistent employees who are treated well, produce a better product, which starts from the top. “You can’t have a better reporter if you’re not willing to hire one and treat a good one well. I think they don’t care after a while. Instead of working for change, you just keep repeating the same history over and over.”

While better news management is a wish for Tucker-McLaughlin, news executives tend to cave to pressures of organizational culture, meaning they’re sacrificing quality reporting and

ethics of the early days of reporting due to competition and need of high ratings (Becker, Hollifield, Kosicki, 2001).

Going forward, Rollingfield would like to see more students entering the journalism school and UNC-Chapel Hill, with a true passion to do the work. Many students enter the school with high hopes of hosting an entertainment show talking about the Kardashians. “Half the class just wants to be an anchor on TV and that’s it, and by the end of their Senior year, they want nothing to do with TV news because it’s not just reading in front of a green screen about celebrities. It’s a ridiculous amount of hard work.”

Practical Recommendations for New TV Journalists

Journalism school college graduates should be ready to hit the ground running with the tools and skills gained from courses. “I think kids coming out of school need to be prepared to do it all because it doesn’t matter what stage you’re in, how old you are, we’re having to do more with less,” says Blair.

Davis takes Blair’s feedback one step further by encouraging college graduates to be first on social media and the air. “People in college today in Journalism courses need to be able to do things quickly and also be able to associate social media into what they’re doing all day,” says Davis.

Tucker-McLaughlin says that college graduates should expect to write in different genres when switching from broadcast to print, and online formats. “You need to be able to switch in between those easily.” While each news station may have different versions of video cameras and software, the process is the same.

Seamans says if you tend to be up-to-date on current affairs, are interested in community events and even a bit “nosy,” then expect to carry out those characteristics in your reporting career.

TV news reporters often spring at the chance to sit at the Anchor desk. Blair believes developing and sharpening reporting skills should be a reporter’s main focus. She warns budding TV journalists about becoming an Anchor too soon. “You have to learn how to report. You have to learn how to speak off the cuff. You have to learn how to ab-lib and that comes from reporting out in the field, doing those live-shots,” says Blair.

Wuzzardo says to be ready to live an inexpensive lifestyle. He says if you can do that, and you love your work, you can survive. “Learn how to be poor, which is the biggest lesson. Find a good friend that can be your roommate. Find friends outside of the business. This isn’t for people who want to be on TV. It’s for people that want to do the job. You have to love it to want to do it. If you don’t, you’ll never make it.”

Davis reminds incoming reporters that entry-level wages can be frustrating. “It’s hard, hard work but I do love what I do, and I’ve learned a lot by being a journalist.”

College graduates entering the news industry have the skills and knowledge to enter a variety of fields. “You don’t have to do it forever, and that’s what I tell my students. It looks great on a resume. People respect it because it takes a lot of skills to do this work. Then you can move onto other things if you want to,” says Tucker-McLaughlin.

Wuzzardo recommends learning everything you can in the industry to make yourself more marketable. Wuzzardo’s goal as a budding journalist was to become a sports broadcaster. Initially, he was hired as a general news reporter. “Learn every job. I could shoot. I could edit. I

could produce. I could do everything. I still can for the most part. I mean, I can go out and do every job in my newsroom and not everybody can do that.”

News Directors and News Managers expect multimedia journalists to contribute to the news station content pretty immediately upon hire and don't want to “have to hold our hand,” according to Tuggle. He adds that instead of only focusing on the crime, high-ratings stories, be working on special feature stories in your extra time. “Be working on something special,” says Tuggle.

Davis realizes the importance of journalism as being an honest career. “There's always going to be a need for truth-tellers. There's always going to be a need for someone to hold the leaders of our country and society responsible.”

Multimedia Journalism is the new normal. Stress associated with the duties is inevitable. An Informant said to keep pressure to a minimum; an aspiring TV news reporter should be sure to find a TV news station with good managers. The informant went on to say that a news station that burns out their reporters quickly is avoidable. Make sure the news station has an excellent reputation for keeping and valuing employees (Tuggle, 2015).

Tucker-McLaughlin recalls a group of photographers on standby to shoot stories on Thanksgiving Day. Instead of keeping all of them on-shift for a potential news story, she chose to give them a pager, having them take home a news vehicle, in exchange for them responding to a news story if it breaks in the area. “You have to compensate people. You have to take care of them. You have to understand that there's a certain amount of quality of life that everybody needs.”

Further Study

TV news reporter Alison Parker and cameraman Adam Ward were murdered during a live broadcast on August 25, 2015. At the time the deaths occurred, I was in the second half of this video MS project with many of the interviews completed. I didn't want to alter the structure of the project by including questions regarding security, but that would be a valuable future study. Safety may play a major role in how TV news reporters' duties have changed in the past 15 years.

Conclusions

The Internet opened up doors for anyone to access instant information. The Internet sped up the information gathering process for TV news reporters. Now, there are countless websites and platforms for TV news reporters to gather information for potential news stories. Reporters regularly check multiple web pages for news sources and verification. Social Media has also increased TV news reporters' duties because of the demands of instant information. Tweeting and the Facebooking data are in high order because many people read news or information through those sites.

The advancement in technology has made it possible for TV news reporters to work alone. Today TV news reporters handle user-friendly "shoot and go" video cameras, allowing faster video coverage on the scene of a story. Video editing software has become more sophisticated to allow a TV news reporter more options in editing the news piece but also more comfortable because of the format and layout of the software.

Newsrooms are continuing down the path of Multimedia Journalism. The transition started with the Great Recession when broadcast companies cut budgets and staff. Newsrooms

have reaped the benefits of having TV news reporters MMJ as opposed to having added cameramen positions.

More solo work for the TV news reporter can be more taxing because of the increased duties. More duties can also lead to a weaker product. However, if the technology works like it is intended, and the reporter can juggle multimedia platforms, they may stay in pace with the changing time's journalists face today.

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Transcripts of Interviews

Caroline Blair, Spectrum News, Raleigh, NC, February 9, 2015

Describe a few of your key college undergrad courses you took to prepare you for the Journalism profession.

I graduated from UNC-Greensboro back in 2006. I was a Division I college basketball player. I went to school under a scholarship. I was there from '02 to '06. I wasn't sure what I wanted to do when I first entered college, but I ended up getting into the broadcasting field. At my school it was Broadcast, and Cinema and my focus was news and documentary and my second major were Communication Studies with a focus in public relations.

So, in the Communication side which had nothing to do with news, I think that the most influential class I had was Interpersonal Communication. I had to work with different groups, had to work with people one-on-one and then we also had some projects that we had to go out into the community and work with organizations that are still around, still prevalent and that I even to this day do news stories on. That was very helpful. It taught me how to work with people of different backgrounds and different ages and it helped me to better understand people and communicate better which is a big part of journalism. It's not just the broadcast side of it and how you portray yourself, so it helped me in terms of being a better journalist, asking important questions and then looking at the reason why I ask those questions.

On more of the traditional side, I'd say the Broadcast News Writing course under the Media Studies was one of the better classes that I took. A local news anchor who's still an anchor in that market who had been there a very long time was my teacher. He teaches part-time. He was able to give a little more of the textbook teaching along with the real-world teaching, helped us learn. I never had an Internship. Whenever I took that class, helped me learn what a vosot was, why I'm putting things in brackets, why I'm writing things the way I was and then he can turn around and explain them in terms of everyday use in the news world, so those were both very helpful.

Do you feel like those courses prepared you well for the real world of news?

I believe that those two courses, in particular, helped prepare me for real-world news, however, I don't feel that necessarily all courses prepared me for real news. The Interpersonal Communication Professor who is still there who I now call a friend had no experience with the news. She is more Communications Professor and she does research and so she didn't have any experience in news but what she taught would help with any walk of life. As I mentioned before the Broadcast News Writing teacher is a local morning news anchor and he still is to this day. I definitely could take what they taught me and use it in what I do now but again not necessarily all courses that I took in college helped prepare me for the real world.

How have college courses from when you took the courses?

I don't know how to particularly answer this question because I've been out of school now for, I almost can't believe it, ten years. I don't know how to answer this question of how college courses have changed since I've been there because I haven't sat in on a lot of classes. I've been

very fortunate to go back and speak to some different classes, help with senior project and lecture classes since I've been in this business, however, I've not sat in the back of the classroom and listen to how they've changed. I do know, however, that at least at my college, my university, they do have a little more of a focus at least in the last few years, on news. When I was there, they did have broadcast news that they would put over the university television, but it was not very organized. I didn't know anybody who took part in it. It wasn't an option for me. I don't even know how they recorded it. I have heard however in recent years that they have an actual broadcast that they do. So, I think that that's helpful. Anything that you can do. To sit on a desk, to take a camera out where you can drive on a deadline and compile it for newscasts is only going to help you whenever you leave college and put this out into the real world.

If they have changed, why do you think they've changed?

I would imagine that at least on the television news side of things I feel like students were coming back and saying we need something. I've gone to my internship. I've had this real-world experience. I'm coming back and I'm not doing anything. At least with my school which I love and I have a great education, there was a large focus on film and documentary and a lot of the behind the camera work and the reason I can coil up a cord today when I'm out in the field properly and not have it tangled, which is a big thing because of that film side of things. So, I'm very grateful for what I learned. However, on the news side, I feel like people were wanting that real-world experience so I'm assuming that that's why it expanded. Also, I think depending on where you go to school, the Professors that you have, the teachers you have, and their focus, what they've done in their life is a huge reflection of what students are going to learn in their classes even if it is a writing course, if your Professor has experience writing documentary style. It's not news style, it's going to be very different and their experience in the way that they do things is also going to be very different. I think at least with my experience that's why it changed a little bit.

How do you think college courses need to change for the future to prepare students for entering the news industry?

I think with social media, the use of the Internet, college courses are only going to have to change and grow with that. Media Law was very important back when I was in school, prior to that, as equally as important today. Those core classes: Broadcast Writing, Law, the camera work, is all something that's been around for a very long time but does need to stay the same. Of course, change a little bit with the times but it does need to be taught the same across the board.

However, the way that we get our news now has immensely changed. There are anchors that are just for the Internet. There are people that work just on the Internet. I think that schools, colleges, universities only have to change with the time to see how people are getting their news, see how news has changed in general, and they're going to have to teach their students to adapt to that world.

Describe the news industry when you first entered it.

I entered the news world at a very interesting time. I was not entering when they were taking tapes and running them down the hallway. However, my first internship and then my first job as an Editor when I was still in school then, and soon after, they still had those mirrors on the corner of the hallway where you could see who was going around the corner because it wasn't

that long before where you weren't using a computer to edit. You were taking a tape and you were splicing it and you were running it down the hallway to somebody who needed to stick it in and then put it on television.

A lot of my coworkers were around whenever film was there. They were cutting film by hand.

I came in at a time when we were editing on a computer, so I was very lucky the non-linear editing. However, we still had tapes. It wasn't the P2 cards that we now use. At times they had discs, but a lot of people still had tape and when we wanted to edit something that had been around five years or 10 years or 20 years or 30 years prior, we had to go find that tape in archives. It's a huge room, you're piling through them. You have to pull it in, you have to ingest it a certain way. That's not something at least in my experience right now that I'm dealing with, so I've seen that change immensely.

I worked with anchors who hadn't used a computer that much. They had had their papers that they had to get their shows together and they still typed just using their pointer fingers so that was interesting to watch them have to change with the times and I think it was a good experience for me to watch it change into the digital age, to be a part of that, and then to also watch those seasoned veterans who had been in the business for 20 or 30 years have to adjust to being able to tell me how it was, how it is, and how they expect it to be in the future.

Also, when I came in it was just the launch of News 14 Carolina Time Warner Cable News. We had been around a handful of years in Charlotte and Raleigh. Relatively new, only a couple of years in Greensboro and I think Wilmington had just launched, maybe not, not sure, but 24-hour local news was not a thing. It wasn't something that anyone had heard of, so it's been interesting to see how that has changed too, not just in the Internet age but on television, how we are a part of the change in television and I think that will only continue.

I graduated from college in 2006. I was a Division I college athlete, so I was very, very busy. Never took less than 15 to 18 credit hours every semester. Basketball was a full-time job, but again I was double majoring, so I came in with credits, took credits during the Summer, but still couldn't finish both majors because there were so many prerequisites. Right when I finished basketball my Senior year, I did my first internship at a local news station. I interned over the Summer with NBC in New York, came back, was able to get a part-time job while I was finishing my last semester, graduated in December, stuck around, continued to play reporter, go out on the weekends, use my free time to still essentially act like I was a part of an internship, made my tape. It was nothing to write home about, but it had me on television doing some standups, writing a few stories, and then I was offered a couple of different jobs within the southeast. I chose between Louisiana and Florida and ended up taking the job in 2007 in Tallahassee, Florida with a CBS station down there.

How has technology changed the industry?

I think that with technology changing, news has only had to adapt and change. Even the stations that have held off on trying to the digital age and to do pop-ups on cell phones and to offer apps are now being forced to because people want their news when they can get it. They want their

cell phone to have that instant update and so news is only having to change and adapt with the way technology is changed and grown.

People don't want to sit down and watch an entire show. That's kind of the beauty of what we do. We're 24/7. We have the news around the clock. You can turn on your television at 3 o'clock in the afternoon or 3 o'clock in the morning when no one else is on get what's going on at your city council meeting, what's going on with your county commissioners, find out the crime report, if there was a bad accident in your area, and then turn it off and move on because that how we are nowadays. There are non-traditional jobs, people working from home, people on the go. We're a prime example of that so I think that stations are just having to grow and adapt.

And also, news is being offered online. Strictly online. There's a fine line between people who call themselves Journalists and then Bloggers. And so, that's a scary line, but one that good, credible Journalists are trying to create so that people know where they're getting their information. They can get it when they need it and want it so they're not having to turn to those who are not credible, but they're still putting it out there in a timely fashion and in a way that people can get it to get their hands on it and consume it.

How was it when you were a Reporter?

When I first got into the business in High Point, North Carolina I was an Editor at the local station, and basically took that job while I was still in school so I could continue to be there, to continue to make my tape. I learned a lot, I learned how to edit my pieces. I was told be prepared when you get your first job as a Reporter, you're going to have to one-man-band, and I think that that's been the case for at least the last 15 years.

I'd say that Reporters' know that if they're in market 100 and above they're not going to get paid well and they're going to have to go out there and do everything themselves. We mean shoot, write, edit, report, do it all. I was prepared for that, but taking on that job of being an Editor, I was able to watch how Photographers, Reporters were shooting their video. I knew how to edit it and put it into a package and what worked and didn't work. It allowed me to learn how to use nat. sound, and then also it prepared me to be able to turn something on the fly.

I was given some good advice from my Internship up in New York to not become an Anchor too early and if I wanted to Anchor make sure it was in a fill-in capacity or a Weekend Anchor role because only the best Anchors are good Reporters. You have to learn how to report. You have to learn how to speak off the cuff. You have to learn how to ab-lib and that comes from reporting out in the field, doing those live-shots and it only shows a News Director that you have that experience, you have the ability to go off the cuff because you never know when you're going to be sitting at the desk and something major is going to happen and especially at a 24-hour news station, they're going to say "talk," and you have to be able to talk about that until they say "stop talking," whether that's two minutes or two hours or two days. You're there to do that job.

When I first took my first on-air job down in Florida, I was a one-man-band. I was at a Bureau 30 miles north down in Thomasville, Georgia, wasn't even with the news team. I was on my own and I shared a car and a camera with another reporter. I've heard the heartache; I've heard the pain and I've been there. I started that way. I went in knowing that was the way it was going to

be, and we turned a package, a vosot and either three additional vosots or another package and a vosot every single day traveling from one county to another county an hour apart. It was difficult and we had to do all of it, and we had deadlines and we had live shots and we were doing it yourself. We set up our live shots in the Bureau. We didn't have a photographer there to help us.

I'd say the way the business has changed, I'd say in the last ten to 15 years is, that used to only be in those small markets. That 100 and above. Now it's happening everywhere. We have top 25 markets that Video Journalists, Digital Journalists who are, whether it's for the web and they're grabbing a still camera that shoots video and they're running out to take pictures for the web, but they're also shooting video that's going to go up on the web. They've got a cell phone that you can edit on your iPhone now. They're shooting that to get it on the web or they're in a top 25 market and they're a Reporter and they're shooting their stuff and that's not just the 24-hour stations that need the content, that's your affiliate stations.

I think that kids coming out of school need to be prepared to do it all because it doesn't matter what stage you're in, how old you are, we're having to do more with less. Local news is being cut-back, local sports is being cut-back. Your time is being cut back. You need to be able to do less with more. So that's definitely been the way that I've seen news change probably the most drastically is that the larger markets are having those one-man-bands.

Why do you think Reporters' duties have changed?

I think that Reporters' duties have changed because the times have changed. Money is less. Stations are having to do more with less and I think a lot of it does boil back down into money. If they can have a pretty good product with one person versus having an outstanding product with two, usually they're going to try and meet in the middle somehow. It may have the one-man-band that gets a Reporter sometimes and that's why we're seeing that more and more.

With a station like us where we're 24/7, it's just content-based. We have 24 hours to fill and not two hours in the morning and two hours at night. We need someone and content on television 24/7 and the CNN and the MSNBC and the Fox News and the number of other news stations that are on 24/7 whether they're on television or they're online, they need that content, they need to get it quickly. That's one of the reasons why I feel like it's gone to the one-man-band.

They're training you in college. You have to learn how to shoot, you have to learn how to edit. You have to learn how to write. If you're coming out with the skills and you can prove that to a News Director, I think they've seen it time and again and they're going "Well, if I can get more for less why not do that and use that money elsewhere," or maybe they've had some funding cuts, but I think that's why it boils back down to that.

Where do you think the future of Reporting is heading?

I had a mentor tell me a while back, before I came to News 14, now Time Warner Cable News that he thought that we were the future, 24/7 news, 24/7 local news, people were going to want their news when they can get it and convenience was a huge factor and I think that he was only right, but expand that a little more. Getting it when you want it nowadays means online. On your cell phone, and that's not just new stories, you click on a story and you read the content. People don't have time to even read the content and or they don't want to any now. You can click on a

story and you have your video there so you can listen to it when they're in the car or they can watch it.

I think that Digital News is now and will only continue to be the driver of news and I have no idea how that's going to shape what we do in Broadcast News but if you look at ratings even on the nightly news at 6 o'clock they drop. They continue to drop. As people age out, you know, traditionally maybe some folks who are retired aren't going to pick up a cell phone. They're going to be there at 6 o'clock to watch that show they know and love but eventually, they're going to age on our generation who has grown up with cell phones and we're used to getting our news on the Internet. We're used to looking on our cell phone to get it then. We want it right now. We want to get on Twitter and follow our news station and see to the moment when that news is breaking and happening versus waiting for two hours until they can get it on television. I think that's the expectation we have, and I think that's only going to continue in the future.

Do you think that is good or bad?

That's a mixed bag. I think moving to the digital age is helpful in that we can get our information when we're on the go. If we're on if we're on vacation, if we're on the beach, if we're in the mountains, as long as we have that cell phone service, we can stay up to date with what's going on in our community, what's going on in the world.

That's what we're here for as Journalists. We're here to inform and to give people the information they need to know.

I think the more ways that we can reach people with the Internet we're reaching those small cavities and those spots around the world that would never be able to get a newspaper. I think that that's priceless.

However, using less with more can damage the product. When we talk about one-man-bands, if you have one person working on the story, they're not going to be able to physically do everything that two and three people used to be able to do.

When you were out on a story and still often some of the larger stations, they'll have one person behind the camera, they'll have one person in the truck, they'll have one person in the courtroom, and they'll have a Reporter. That's four people working on one story and you look beside them, and they've got a one-man-band that's trying to take notes, trying to listen, trying to record, trying to write their script, trying to do multiple things. Which product do you think is probably going to be better?

I do think that the product does take a hit. I think that that's something a lot of folks are willing to accept that maybe it won't be as good of a product, but we'll have a product. My personal opinion that's one way that the change does hurt the ultimate outcome.

I think on some certain project pieces news can be beautiful. It can be told in an artistic, visually appealing, beautifully written way, and often if we have a deadline, if something is rushed, if you have fewer resources, you have one person working on the story that could use three. At some time, your final product will take a hit.

How would you like to see reporting change for the future?

I think that reporting in the future, I think that if we continue to put that focus on the Digital Age and teaching Reporters and Photographers and Multimedia Specialists, whatever these folks in college will turn out to be, if we teach them those basic skills on how to incorporate old school news in terms of Broadcast News or Newspaper writing or Magazine writing. If we teach those old skills and then incorporate them into how we can use them nowadays with the Internet with posting your stories to the web, with pulling out your cell phone and live-tweeting news, it's only going to make the product better all around.

My fear is that we only focus online. We only focus on social media. We only focus on Broadcast News or we try to do it all and then we get jumbled and mixed up so I think it's a fine line that we're currently trying balance, and I think that all of us in the industry are trying to get our feet wet and test, and what are we able to do, what aren't we able to do, how can we get our content out to our viewers and not make that product take a hit?

My hope is in the future, Journalists no matter what shape, what their specialty is, how they're telling the stories, whether it's with their pictures or their words or their mouth. I hope they're able to find that balance to reach the most people in an effective way, but still a good product in the end that is truthful, that is honest, that gets answers, but that can still reach those different platforms because when you only have eight hours in a day that can be difficult. I'll be interested to see how that moves forward in the real world.

Why are you in your current job?

I'd say I'm in my current job because I love to tell stories. I'm very lucky that I got to come back to my home state and that's something that is pretty rare when it comes to being in the Journalism world. Now I get to tell stories about people I know, and for people, I know. Knowing these places on the coast or having lived beside this spot in the triad or going to a Panthers game in Charlotte or eating barbeque in downtown Raleigh, these are the types of things I've lived, I've experienced, and I get to talk about. When a woman wins the lottery and it changes her life because she was in debt, we get to tell that story. It's fantastic. When something happens at a city council meeting and it's trying to be pushed under the rug and we're able to inform the public about that, it's a beautiful thing. I love informing the public, I love keeping people in the know. Not everyone can be at every city council meeting. Not everyone can be at every county commission meeting. They can't be at the Super Bowl to have that experience and we are so lucky to be able to get these stories, put them together visually, verbally and express them to people. I'm just lucky I'm getting to do it for people I know and about people I know.

Do you plan to stay in your current job, or do you have other aspirations?

I think in this business people are always asking you, as soon as you get into a role, what's your next move. What do you want to do next? Where do you want to go? Do you want to be on the Today Show? Do you want to move to Atlanta and be on CNN? Do you want to be in Los Angeles? I feel like I'm, whether it's good or bad, always looking at today. How can I improve myself today? How can I be a better Journalist? How can I grow my product? How can I improve how I'm telling stories, what I'm telling, how we can beat the competition? I am more of a focus on today type of person. Of course, I have aspirations but most of my aspirations are

to be the best Journalist that I can be and then with that where it takes me, who knows. I'm very happy where I am. I'm very happy doing what I'm doing, and I feel like I have a great team that I work with, so we'll see what the future has to hold.

April Davis, KCCO 11 News, Grand Junction, CO, May 5, 2015

I have my bachelor's degree that I got from the University of South Carolina and of course over the years, I've been doing this for 16 years, so I've had Producer courses from Grey Television as well as Media General so courses throughout the years just to refresh and keep me up to date on new technology.

I do, my school, the University of South Carolina really had a great program for Journalism. We had a daily newscast, so I really felt like more than a lot of people I met getting into the real world, I was definitely prepared. We pretended like we had, you know, same deadlines as the real world so we had a 5 o'clock newscast every single day. I had to have my story in by four. I thought I was really prepared out of college and of course, the courses over the years that I've taken in the professional world have definitely helped me figure out, you know, as we get new cameras and we get new software. Those have definitely been helpful.

I don't know if they've changed significantly, the college courses that I took compared to today other than the fact that with the new technology you have to learn social media would probably be the biggest thing that you know, I say kids, that younger people are learning today as opposed to what I had learned in my college years and I can remember reading a book about that we were given about-I'm trying to remember the name of it, but it was called Electronic Media and so we were just now getting Google and all of that so when people tell me they can't find a phone number today, I would like to choke them because we didn't even have Google. We were just learning the Internet when I got out of college. That's how things have changed.

I think things are a lot more fast paced now. Obviously we have MMJ's and so people have to do everything as opposed to when I first got into the business you pretty much expected to have a photographer as a reporter and so you could concentrate more on the questions you were going to ask and the content of your story as opposed to now, you know, and I MMJ'ed right before I came here to Grand Junction, just to make sure I could still do it. So, I would say people in college today in Journalism courses need to be able to do things quickly and also be able to association social media into what they're doing all day long. That's huge and basically, you just need to be first whether it be on social media or be on the air. That's the main thing.

When I first entered the news industry, I feel old when I say this, but I mean we were-everything was on tape. I remember doing every job there was in the newsroom, so we had someone tell editors and photographers their deadlines. We had to go in and say, you have an hour now to edit because it would take an hour to put a package together. Now it takes five minutes so non-linear editing has changed the Journalism world for sure and as I said, there's just a lot more expected from MMJs and these reporters that are going out. Newsrooms no matter how big the market is just-you have a lot less staff because there's a lot more you know, there's only probably one or two photographers for every newsroom for medium-sized markets. When I was in Anchorage, Alaska which is market in the 150s, we had 12 photographers at the first station I worked at and I

think they probably have maybe two or three now. The staff has been largely reduced just because a reporter can do everything. They can edit, they can shoot. They can do the interviews and bring it all back and put it all together and then be on air so that's the biggest change.

Why do you think this has happened?

I think mainly it's money. I think five or six corporations most of the media in our country today. They're always looking for ways to cut corners and cut costs. It can be done efficiently when you have a smart reporter that can do it all and can physically do it all as well. The main reason is just to cut costs and we do have the technology now that we can get it done.

Where do you think the future of reporting is heading?

I think the future of reporting is headed to web-based news. I think we'll see a dramatic reduction in broadcast mediums. I don't think there will be three to four local stations anymore with local news. Obviously, we've already seen that transition. A lot of people do get their phones and their iPads now. That's what we got to teach Journalism students, is how to condense things as much as we can but there's still a need for long format stories. That's probably just going to be in documentary style reporting.

Why do you think reporting is heading in that direction?

We're always evolving. We're always changing and in five years-I know my Director just got her iWatch so maybe we'll be just scrolling through our watches or maybe we'll just have a chip in our brain where we can look through our Google glasses. So, she's telling me how she gets her NPR updates on her watch and that's what I do on my phone.

Is that good or bad?

Is it good or bad? I think it's good. I think it's good that we-I mean I think it's wonderful that technology is always evolving. I think it's sad that families don't sit down to watch the 6 o'clock news anymore. I think that's probably the sad part about it, that we're all kind of getting into our worlds and there's not as much socializing anymore whether it be with friends or family and I think that's kind of a sad thing but hopefully we'll figure out a way to do that, but you know then again you have this connection to the world that you didn't have before so that's the pro and con of that.

How would like to see the future of reporting?

In my mind, I guess there's been a cheapening of local Journalism, unfortunately. You know, people are hiring, even in medium to large-sized markets you're hiring younger and younger because they're not paying as much money and it would be nice to see some loyalty and I have seen a lot of loyalty for the current company that I'm working for. They do like to keep people as long as they can. I think I'd love to see it change where experience is rewarded. You do see that here and there still but it's not like it used to be where someone would be somewhere for thirty, forty years because the industry isn't paying. I would like to see for that to be rewarded more and to find a way to make experience and knowledge you know something that people see as worthwhile. As far as changing in the future, I think media is just going to become more interactive and I've already seen that where you can have the viewers be a little more interactive but not anonymous and maybe have them in the studio or maybe have them be a part of the newscast with all the skypping and all of that. I think it's all going to just blossom in the next five

or ten years. We're going to see things change dramatically. It's not going to be just a news anchor on the desk anymore.

Why are you in your current role?

I'm in my current job which is-asks a lot because I'm in a really small market now and I've been to medium and large-sized markets but I'm here in Grand Junction, Colorado so that I can get myself-I have a three-year contract and I do want to do something different. I'm exploring all of the questions that we're talking about. I'm exploring you now, what kinds of new media are out there and originally, I've been thinking that I want to get into the documentary world and I'm exploring that right now, which, western Colorado is a great place to do that and I'm volunteering at the Telluride Film Festival next month. Right now, I'm in the job I'm in to give myself a little bit of downtime because in this market they allow me to work eight hours and go home which is exciting because I've never been able to do that before. And when I have the opportunity to mentor, I like to do that as well so that's another reason I'm here.

Do you have any future aspirations or goals?

I do not plan to stay in my current job unless they offer me-as I said things change every single day, but I do have a three-year contract here. I'm about a year into it so I do plan to fulfill it and then explore something different where I can-I really like being in the field. I like talking to people. I like touching and feeling the story so to speak, so that's my favorite thing to do. Either be a field producer for a larger organization or network. Organization or documentaries would be my preferred next job.

Is there anything else you'd like to add?

I would like to say, I think you know, sometimes when I get into discussions with people that have been in the business for a while, it does get a little derogatory, but I think that we all love what we do, or we wouldn't have done it for so long because there's always going to be a need for truth-tellers, there's always going to be a need for someone to hold the leaders of our country and leaders of society responsible. I think Journalism is a very worthy profession that I encourage people to go into, but I encourage you to go into it with open eyes because right now local news does not pay very much. Just to give you an example, our reporters get close to minimum wage in Colorado. They get about nine dollars an hour when you boil it down and minimum wage here is \$8.23 so I just remind people when you first start it might be a little frustrating because they go into it for the glamour but it's hard, hard work but I do love what I do and I've learned a lot by being a Journalist.

Dylan Rollingfield, UNC-Chapel Hill, Raleigh, NC, April 21, 2015

I do all of the tech portions for basically all of the broadcast video and audio classes. Professors teach the theory. I come in and teach the students how to use the cameras, audio recorders, audio and video software, and then all of the studio production and the studio production that happens in our main studio downstairs. I run through all that stuff with the students.

Describe the college courses you took.

The stuff that I took was, it was honestly- The classes and stuff that I took in undergrad, it was a lot of transition classes. So, I mean there were when I first came in, my first intro video class was

still editing tape to tape. We hadn't even moved into non-linear. We were still shooting on SVHS cameras. By my Senior year, all of the stuff had switched over to mini-DV, so it was all digital and we'd gotten rid of all of the tape to tape editing and it was all non-linear. Either Media 100 or Final Cut Pro and it was lovely.

Much less time-consuming. The tape to tape stuff was fun in that it reminded me of sitting in my basement, in my parents' house and trying to pirate VHS copies of Terminator or something, from one VHS tape to another. So that was fun. Outside of that, it was just kind of repetitive and dull and you could do just so much more with the non-linear stuff.

I graduated in 2005. I was transferred in, in 2002. The Fall of 2002 and graduated in the Spring of 2005.

Do you feel like the courses you took prepared you for the industry?

I think that some of the older stuff. Some of the older stuff that they taught us in the classes: Framerate. We don't teach framerate really anymore and so nobody knows when they're mixing footage from Vimeo and YouTube and wherever else he or she get it and don't understand why his or her project looks really, really crazy. It's because they're mixing four different types of framerates. We learned about framerates in those intro classes back then. Learned about picture size and just a lot of different kind of nuts and bolts things that you don't necessarily need to know now but it's so much more helpful to have that knowledge and being able to apply it for web presence stuff, you know, and being able to get your stuff on the web and deliver two multiple platforms is so important now.

The older school classes I feel like did a good job of helping us to understand that stuff.

Why do you think they don't teach that stuff now?

Part of it is just the idea that you don't need to know it, you know. You're going to upload it and YouTube will just handle whatever you do. It's like you're going to shoot it on your iPhone and your iPhone's awesome so it's just going to pop out whatever you need Apple is going to have some kind of software that will let you edit that stuff and you can just put it wherever it needs to go somebody else will take care of it.

Part of the idea is some kind of assumption that all of these students are so much more tech-savvy, and they've all grown up with computers so they just know all this stuff cold, and the other portion of that is well if they don't know it cold, something else will know it cold for them, basically.

Do you think that's detrimental for people going into the news industry?

I think it is going forward. I think it's very detrimental just because everything is moving towards the web and every website platform is going to have different video settings that it likes. Even in broadcast with your TV stations, the video formats that your video playback, the playback devices nowadays are hyper-specific about their formats and you get one thing wrong and it crashes the video playback server.

When we switched to Premiere Pro with our Priscus video playback server, it changed some of the settings that we needed our students to export their video out as and if it wasn't exported at exactly those settings it would literally freeze and crash the server and there were multiple times this semester where somebody would export something out, think it was fine. One thing that they didn't catch, they didn't do the actual preset or a slightly different framerate and they would load it and people would rush around screaming five minutes before the show because none of the other videos would work.

The specific nature that all of this video even though you can do it twelve or thirteen different ways, most sites, most machines don't like it in twelve different ways. They like it one way.

So even though there's more technology to help put something out there for Broadcasts may make things more difficult?

Yeah. I would yes. It's making it more difficult in delivering an end product that your TV station, your clients if you're in advertising. Your clients, I mean whoever, it's just making to where you need to be very specific with the people that you are delivering your video to, whether it's news or whatever and find out exactly how they want that video and really, really pay attention and stick to it.

Have you ever worked in a newsroom?

I have not. I decided my Senior year that I just really had no desire to go into local and couldn't afford it. I didn't have any desire and too much debt.

Was the whole lifestyle of hurry up and slap something together unattractive to you?

It's not even remotely the same thing but I feel like we do a fairly decent job of kind of preparing the students that are leaving here to know what to expect when they get out so it's not just a complete culture shock and "Dear Lord, what's happening?" That's never been the problem.

I think my biggest problem with local news is just the fact that you have a minute and fifteen seconds to tell a story that honestly, you probably need thirty minutes or an hour, or days to tell properly. You're basically doing movie trailers and calling it news and that was the thing that I think was always the least attractive to me. Which is nice about the way it's going forward now, I mean with stuff, with the web, with every station that has a website now. Every newspaper has a website. They're incorporating those video components so that you can, you know, you've got a minute and fifteen stories you can flush it out online if you want to. If your station is willing enough to allow you to do that.

I think had I graduated now, I would probably have been more inclined to trying and find a job in a station that had a progressive web presence I guess would be one way to kind of put it.

How do you think college courses have changed from when you were in school?

The funny thing about it is some of them haven't changed at all. The intermediate video class is the same as when I took it. The intro class, we keep trying to cram more stuff into. I think that's the one that's really changed the most, and they're having a lot of trouble trying to define what they're going to try and teach in that class because you want to give everybody a taste of everything that's potentially going to go into dealing with video or dealing with audio since you

don't know exactly where you're going to end up and trying to strike the balance of, is this enough audio, is this enough video? Can we incorporate some kind of graphic design work or web programming or anything like that into the intro classes? That's the biggest change I think in terms of what I really, in terms of the classes.

It's basically looking at it like, alright, there are a lot more jobs out there now for multimedia journalists so how can we incorporate those elements into an introductory class that we make everybody take in the entire school so that everybody at least has one class where they're having to edit video and they're having to edit audio and they're having to do something with multimedia just so they can kind of get that experience for it and trying to strike that balance in a very limited time frame has been challenging, to say the least.

The actual TV classes have changed as well in that there's a lot less focus on the studio production than there used to be because the technology has gotten to the point where you just don't need to spend an entire day building graphics, or for a show. You don't need to spend days and days learning how to work audio board or the switcher or something like that in order to do more advanced things than cutting between one camera and another. In that regard, the advanced technology has allowed the students that are in the TV classes, the TV show classes to focus more on the stuff that they're producing for the air. So, packages, VO, SOTS, stuff like that, rather than spending as much time trying to figure out how to run the switcher, how to build graphics.

Why do you think courses have changed?

The courses have had to evolve just because of the job market, the technology, the way things are going. The fact that our students are more likely to get a job working somewhere where they're having to do multiple things. Having to edit audio, video, and print on a platform so it's had to change.

How do you think college courses need to change for the future?

At Carolina it's a liberal arts university so we're taking, you know, you're only allowed to take twelve hours or 32 hours out of your 68 as whatever your major is, and so you end up having to take a whole bunch of other stuff outside of your major that's nice and it gives your perspective and makes you think happy thoughts about other things besides journalism but it's really, really not helpful if you're trying to get a job somewhere editing video or shooting video or doing something that just requires repetition. I mean it's like music. The more that you practice with this stuff, the better you are. Period. It's not like writing a paper where every year we get kids that come in and their final video project and their intro class and it's like well I'm going to wait till the second to last day before it's due and expect to just kill it because I can do that in other classes sitting down and writing a paper, and it's not the same kind of thing.

I think the biggest terms in how things will change is kind of capturing more of those hours. I think the biggest change will come when the school or schools will be able to allow students to focus more on their major. If they are a broadcast major. If they are a multimedia major. Something where they are allowed to take more classes that specifically apply to the field that they are going into. Almost like a trade school approach to it as opposed to this liberal arts approach where you get a taste of everything.

I can see it becoming more focused in-like, it stays broad within your major. So, as a journalism major, you can take print classes, you can take ad classes, you can take broadcast classes. Whatever classes that you want in that and you can take more of them, but at the same time rather than your outside classes are much narrower. You're taking the intro classes that you have to but maybe you're not taking as many as the outside elective classes and stuff that might not pertain to what you're doing.

Describe the news industry when you first entered it.

I've done some freelance stuff for other folks and stuff like that. I looked for jobs before I graduated elsewhere so it wasn't an idea of what I would be getting into and it was the stuff that was out there for graduating Seniors in 2005 is probably pretty similar to what's out there now in terms of broadcast where you're going to go to a station and if you're lucky in the 130s, 140s, 150s, you're going to be working alone. You're not going to have a camera person. You're going to turn a package or two a day by yourself and that's just how it is and you're not going to get paid anything.

Unfortunately, I've had friends that went to stations all over the country and did it for a few years and liked it well enough and are not in the business anymore and I've got friends that did the same thing. Went to tiny little stations and worked their way up and are in much bigger markets now. It just kind of was a, you either loved it or you didn't once you got out and you learned pretty quick whether you did love it, or you didn't

So, you think it's pretty similar to today?

The stuff that I'm hearing today from the kids who are graduating, I mean it's-the one student got a job in-she got a job at a station in Wilmington maybe and is basically the contract that details that she was telling me what they offer her and stuff like that was basically the same as it was for a friend that got a job in Greenville in 2006, I think is when she started there.

The pay scale hasn't changed at all, anecdotally from the people that I know that have gotten jobs the last few years compared to what it was to when all of my friends that graduated got jobs. You would think that since it doesn't cost \$100,000 to replace a camera anymore, to get a broadcast quality camera. It's half that-that they could at least pay a little bit more to their reporters.

Why do you think they don't?

Bottom line. I mean it's money. I mean they're hemorrhaging ad revenue as much, well not as much, but I mean I'm sure they're hemorrhaging as much as newspapers are in certain respects. Ad revenue isn't there and if they can get away with it, I mean there's not really any reason to change, unfortunately. That's the sad thing.

How would you describe the news industry today?

Everything is moving towards fewer people being involved. On the tech side, everything is automated. I've got a good friend that directs at one of the stations in Raleigh and he came when he moved back down, he came by to check out the studio. He went through the program here. He remembers sitting in there directing and having to punch buttons and stuff and he's like, "Wow

this is so cool but now I just sit in front of the computer and hit the space bar when I'm directing," because it's all automated.

From a tech standpoint, yeah, it's just this movement to have fewer and fewer people. From a reporting standpoint, it's an immediacy. It's like everything that used to have to be out there and be reported now, should have been reported 20 minutes ago and in 2008 if you're reporting at an hour ago, now you're probably as it is so. Everything, just the news cycle has sped up so much.

If you aren't Tweeting out breaking news as you're driving to dinner, you're probably going to get beat and you're probably going to get a note from somebody at the station going, "Why weren't you tweeting about this story?" The weird thing is it's everywhere. It's recruiting websites. It's entertainment websites. It's on TV. It's everywhere. It's if you're not just being the first person out there to say something then you're probably behind and you're probably wondering why you're getting a fun email from someone saying, "Why didn't you know this recruit was coming? Why didn't you know this concert was happening? Why didn't you tell me about his accident," or something?

Why do you think these changes have occurred?

Because we are all stuck to our iPhones and iPads and g-things and i-g whatever thingy. I catch myself doing it. I catch myself just randomly grabbing my phone and just looking for no apparent reason. Not because I want to, or I need to know something. It's just it's there and it's almost habit forming. There's kind of this weird insatiable need to know everything immediately that I don't remember being there when I was a teenager or something.

It's just kind of you to know you can have it so why in the heck wouldn't you? It's like, I could just sit here and wait for somebody to tell me that something happened or I could obsessively look at Twitter and Facebook and everything else and see if it pops up five seconds before so that I can be the one to tell all of my friends about this thing, and I think that's definitely why, I mean it's-the TV stations that break stories around here, they're the ones that people talk about, they're the ones that I hear people saying, "I go to their website all the time. I watch their TV show. I watch their news channel because they're the first ones there," or because they broke the story or something like that and it's just habit.

That's a beautiful thing. God, not having to deal with tapes anymore.

How do you think TV News Reporters duties have changed in the past 15 years?

I think they've changed in what they have to do when they have to do it. I think somebody came to speak in one of the classes a few weeks ago and she said-somebody that worked for a newspaper. I can't remember who it was, but what I did catch was this woman that worked for a newspaper back in the 80s talking about how in the 80s once they decided that at 9 o'clock the paper was going to print and that was it and everybody went home and went to bed or saw their kids or had dinner or whatever it was and they were off the clock basically, until it was time to come in and start doing other stuff, and now you just don't have that. You're on the clock all the time.

If you're alive. If you have a pulse. If you are a breathing, human person, you are technically as a reporter on the clock and should be available, some way, shape or form to report on whatever happens in the general vicinity of you at all times. As long as you're breathing. If you stop breathing then you are perfectly fine to not report on something but if you do have a pulse, you have to report on it and you've got to be ready to do it and I think that pressure to always be on, I don't know if that was there ten, fifteen years ago. I don't remember friends that being something that friends that I graduated with, that went out immediately to small markets and were one-man-bands, I don't remember that being something that they talked about back then as much as what I hear people now. Always having to be on 24/7 basically.

Why do you think their duties have changed?

Just the desire for everybody to know everything instantly and if they don't know everything instantly they're going to look for something else to tell them this stuff they didn't know instantly so that they can know everything instantly. I see it affecting how people report, what they're willing to report on, how accurate their stuff even is. Just because you've got to be out there, and you've got to be out there first.

One of the other big changes I've seen is almost an unwillingness to challenge anybody that they're interviewing. You're interviewing somebody with a company who just dumped a whole bunch of coal ash in a river and you talk to them about their fundraising 5K and what they're going to do to help with this, that or the other and there are never any really pointed, challenging questions. It's almost this need to be so objective that you just never bother to pick a side when a side needs to be picked.

Do you think it's because they don't have the time to dig?

I think so. I think you're moving from story to story so quick that, you're in a medium in broadcast where you already have next to no time to tell a story and now you're a one-man-band and you have to report three of these stories in the same day and you're just not going to have the time to go into it and know things as cold as you might if you had a little bit of extra time to really look into it or dig into it.

It's also something that we see in school. I mean the classes that we teach in terms of reporting and stuff. There's this really, really push for always being hyper objective and you get both sides to every story and while that's great if one side is grimace-came down from the heavens and murdered my baby and the other side is this person threw their child into a river and there are 15 witnesses and it was caught on camera and everything else. There's this kind of, you know, it's great to interview both people but at some point, you've got to ask her you know, "Why grimace?"

Do you feel like this "no time," is detrimental?

I think it can be if there's no follow up. I think it can be very detrimental if there's no follow through. If all you're doing or all you're able to do is trailers and you're never to give an actual in-depth look at something, you're basically training the public to look at the very surface of everything and never really dig into issues and find out how it affects them and what impact is going to have on their life, the lives of their neighbors, whatever. So yeah, in that respect I do. If it's done well and broadcast is able to-if it's integrated well multimedia journalism where you

can hook somebody in with that minute, minute and a half piece and get them to sit down and look at your five or ten minute audio doc or read the twelve page article that you've written that goes in depth on it, then I think it's very useful. Much more so than a lot of the other stuff that's potentially on air or the way broadcast was in the past where it was, you tell the story at 6 and 9 and maybe you remember about the fire in the morning or maybe you don't.

That was the one thing I remember about growing up in Philly was my Dad always complaining about all of the Philadelphia newscasts being fire, police, fire, fire, weather, sports, that time. It was like fire, fire, police, fire.

How do you think multimedia journalism can be detrimental to the reporter?

If they're not having to split their time even further, that's undoubtedly the biggest detriment. The biggest detriment would be that you're now asking someone who already has to cover a story as quickly and humanly possible to now split it into three different things. Then it's absolutely going to be detrimental to the reporter. It's going to be detrimental to the reporting if you don't really have that time to really get into stuff and you're now having to take, you know, if you've got an hour and a half, two hours to produce a minute and a half package, now you've got to take thirty minutes of that to make sure that you've got a web-ready version with copy or you've got stills that you can post for a still gallery online to go along with that story. It all takes time, and at some point, you're going to run out of time. So, you know, if you've got to make cuts you have to as a reporter, you're going to end up having to decide, well is the TV version, is that the important thing that I want to put as much time as I can? Am I going to try and split it in that extra kind of a decision-making headache, stress that comes along with that is going to be detrimental? It would be detrimental to anybody.

I'm talking about stress. I'm talking quality because it all takes time. I've been editing for twelve years now, stuff, and I'm fast but it still takes time. Even easy stuff takes time. Even just basic, "I'm going to take this thing, I'm going to slap it on the timeline and I'm going to export it in a file that I can upload somewhere, or that I can stick on the playback server." It all still takes time and the one, one of the bigger problems with technology is that everybody thinks that it no longer takes that time. That it just happens, instantly, and it just doesn't. I mean things still take time. Especially if you're working on equipment that's really old in some places.

If you're still working off tape, you're having to capture everything in real time. Cut it, export it out potentially in real time so that you can then take it and upload it somewhere if you do tape. If you do off of a card, then the stuff that your card, the stuff that your camera shoots probably isn't exactly the same settings as probably your editing program will handle or if you have to make any corrections to it at all then you're going to have to render stuff out, it all takes time, and the fact that most folks just don't, they don't think about the amount of time that it takes is one of the bigger problems that kind of the push with tech. It's like the downside. It's like the upside is, "Hey, we don't have to capture from tape, and everything is on linear so I can make things cube spin and do crazy graphics and it pops and it's beautiful and gorgeous," but it all takes time to render all that really gorgeous poppy stuff that you're doing. All the exciting stuff out.

Do you feel like the expectations are unrealistic in going down this path of multimedia journalism?

I'm always amazed when I've talked to students that have graduated or I'll talk to friends that are still in the business and they're talking about turning you know, two packages in a day, and just thinking about just how absolutely focused you have to be in order to block out all the other external distractions and stuff in order to turn those two things, and do it in any kind of fashion that's got some quality to it, and how much stress that must put on you as a person as you're having to pump this stuff out.

I don't see it getting any better, but I think it's a societal thing. I think it's, it's everywhere. It's nursing. It's nurses who used to have, there used to be five RNs on a floor and now there are two RNs for the same number of patients, you know. It's construction. Instead of having seven mason workers you've got four. If there's a way to cut corners, if there's a way to shave the bottom line, society just seems to expect everybody to do more with less, or excuse me, to do more for less, and I'd like to say that I hope that it's getting better but I don't see it. I think it's always going to be the push to get more out of a person and if you can't do it then they go find somebody else that's willing to do it because they're fresh out of college and desperately need to start paying the money back on their 30 and 40-thousand dollars' worth of college loans.

It makes me sad. I mean, I've accepted it, just in general and my work it's like you know, you do something, and you start doing it and suddenly that's also part of your job.

I rebuilt the student show website last year because it kept getting hacked. We lost our web programmer. She took a job in New York, in upstate New York so we had no web programmer. So, it was kind of like, "Well it's Summer. I've always thought about doing this, so I'll do it." So, I rebuilt it and in the process of rebuilding it had to go and rebuild the alumni page. So, I had to try and find out where all these people were because most of the alumni page hadn't been updated in two or three or four years, and you know people were way out of date and I was amazed at how many people weren't in the news business at all. Period. It just kind of-I was shocked. It was just going through page after page of people that we're doing, you know, were in law school. They were in PR. They were in marketing. They were selling, like, farm implements, a couple of them, out in the Midwest. Yeah, just this kind of this wide range and there were still maybe 30, 40 that were actual on-air, everyday reporters, anchors, something like that, but thinking about the number of people that have come through with the intention of yes, we're all going to graduate and go into broadcast, and the fact that it's probably something like 70-30 not in broadcast just kind of blew my mind.

Why do you think that is?

I think it's nine, ten month constant panic attack of "Oh Jesus, I have to go out and shoot this story and get it turned and it's got to be great and it's got to please my News Director or my News Director is going to jump down my throat and I need to figure out how I'm going to pay my rent because I'm getting paid basically what somebody that works at McDonald's gets paid. Well, I guess not McDonald's.

You get to a point where you either, you love it and you're willing to stick through it and you're willing to put up with everything with the idea that you've done enough that you're going to be able to make it until you get that job that at least will pay you enough to be comfortable.

How would you like to see the direction of Reporting headed?

It would be-I would like to see more-It's going to sound weird, but I would like to see more Multimedia Journalists that are comfortable doing things just because, if we're sending these kids out and they've got all of these different skills then maybe they can hold out for a better job. You know, if they've got a little bit of web programming, if they've got, you know, some radio experience. If they've got some stuff that they can take to multiple employers and say, "Hey, I can do this, this and this," it will, you know, "Give me a job with your whatever, and I can do these three things," and maybe it will allow them to pick and choose a little bit more. Whereas, you know, you're graduating, you can video. If you're in broadcast you're going to go to a small station, and maybe you just don't have that level of choice. I think it would be nice to going forward to make sure that everybody's got if we could get everybody just, you know, a little bit of programming experience. A little bit of web design or infographic design, just a little bit of that stuff that they can add any kind of flavor things so that they've some more choice and they're not just feeling like, "Oh God I've got to take the first job in Iowa that comes along that maybe or maybe will not let me eat something other than ramen for the next two years."

When I had graduated, if I had had those kinds of skills, I might have looked into going into some form of journalism. It might not have been with a TV station in terms of if they didn't have some kind of web presence that I could, you know, work on or something like that, and since there's always this push for "Do more with less," I hate to say, yes, you should have to do more to market yourself and get jobs but at the same time I feel like it's like learning languages or knowing different languages. If you've got if you're fluent in Spanish, it opens up working in different areas. If you're fluent in other languages it opens up jobs that might not otherwise be there or stuff that you could be passionate about, that you could really enjoy.

I would really like to just see, that the bigger changes I would love to see are kind of moving away from this whole, "We're just going to keep dumping more work on people until they break," but that's less of a journalism thing and more of an MBA. We're pumping out MBA students that are just like, "Oh yes, I will have a seminar meeting, and this will make up for the fact that we aren't going to pay you anymore." At some point at the end of the day, that doesn't pay my rent and that is something I care about.

So, what you're saying is if you can endure the industry for long enough it will open up other possibilities?

I think it would open up possibilities. I also see it as just an overall wish that broadcast would be able to go deeper and I don't see local news-local news hasn't changed in, I don't know. When did local news start? The 1940s, the 30s, the 50s? It hasn't changed in sixty years. It's probably not going to change in another sixty years. They're always going to be doing the trailers. If you've got the multimedia experience, I feel like you can potentially do more with a story if you can somehow get into a position where you have the time to do it. Whether that's just being able to, you know, you suffer through the two years where you are to prove that, "Yes I am a reliable human person that can do a job. You can trust me," and get into a place where you can sit down, and you can really go into stories and really learn the ins and outs of them in a way that you just can't in most local news these days. Local TV especially.

Honestly, going forward I would just like to see more students that are really into it, go into it. As opposed to just you know, we get a lot of kids that come in and they really want to host an entertainment show that talks about the Kardashians and there are, you know, twenty of them, out of a class of say forty. Half the class just really wants to be an anchor on TV and that's it, and by the end of their Senior year, they want nothing to do with TV news because it's not just reading in front of a green screen about celebrities. It's a ridiculous amount of hard work and it would just, I don't know. I'm trying not to be the old fuddy-duddy that, "Oh back in my day. Back when I was a young man, we all loved the news. News loved us."

So, you want incoming students to understand the hard work that goes into creating the craft of broadcast news?

I'd like everybody to understand that from, you know, I'd-yeah. I really would. I think one of the reasons that I do like that fact that we have to teach everybody in the school that intro class as it does give you know the advertising students, it gives the PR students, it gives the print students an idea of how much work goes into slapping something on air. It's not just, I'm just going to take it and throw it up, you know. It's a long process. A lot of different moving parts. It's not sitting down at a typewriter and typing something up. It's not tweeting off your phone. It's more than, you know, it takes work, it takes time, it takes effort, and the more that people can get experience with that, the more that they can come through and realize that it does take time. All of these aspects take time, and it's a craft as much as anything else. Playing an instrument. If you don't practice that, if you don't do that repeatedly, you'll never be good. You're going to be like me, the guy with guitars all over his house and can't play any of them.

Why are you in your current job?

I'm in my current job because I really, really, really, really like the technical aspects of all of this stuff. I like shooting. I like video. I like editing. I like all of the studio stuff. I like being the guy that gets to play with all of the expensive toys when they come in and trying to figure out how to make them work and how to teach them to other people. I've always enjoyed that. I enjoy hands-on stuff which is why I'm slightly terrified of grad school because of all the theory classes I'm going to have to take again. So I'm in my job because I enjoy the technical part a lot and because I needed a job, and I needed a job that would help me to pay off my college loans, and that I would enjoy enough to stick with it and I knew as a Senior graduating that local TV news wasn't going to be something that I was going to enjoy. It wasn't going to help me pay off grad loans or off of student loans. I went with the easy route. They came and said, "Hey, would you like to stick around," and I said, "Yes because I like playing with your toys. They're very fun."

Do you plan to stay in your current job, or do you have other plans?

I do plan to sort of stay in my current job. I've got to resign when I go to grad school, but part of the reason I'm going to grad school is it will be easier to get a job as a full Professor, which will pay more. That will open some doors there, and I'll always want to have that to fall back on. Once grad school starts, if I find something else, and if there's some aspect in it that just really strikes me, that I'm really excited about, or if a door opens that I'm not even thinking about, I'll absolutely entertain walking through it, but I do hope that I'll always have that ability to go and teach this stuff going forward.

Daniel Seamans, WWAY TV, Wilmington, NC, September 25, 2015

How have college courses changed from the time you were in school?

I went to the University of South Carolina and graduated in '99 and the book work, so in '95, '96, '97 and '98, the course, it was Journalism courses that were just Ethics and all this and then in '99, Senior semester where you had the cameras. Those instructors were very clear on multi-MMJ and one-man-banding and so that's what we did there. The previous three years, the book stuff, didn't have a lot of talk about out in the field type stuff so as far as how it's changed now because the role of Reporters out in the field has changed as budget changes and staff changes.

I would guess that there's a little more focus on social media and the ability to do things on your own without a whole lot of people in the field with you.

Why do you think courses have changed?

Because you have to adapt. In the former world of news, every station was the same way. You had teams, a photographer or videographer, and a Reporter and that was just the way it was. In the movies, it's seen that way. If you're not clear about it with the up and coming Journalists going through school, they're not going to expect what they see when they start applying for jobs and these jobs are asking you to do everything on your own. If you don't prepare them for that then they're not going to know what to really expect and they're not going to be prepared or even have the experience to even land that first job.

How would you say Reporting has changed in the last 15 years?

I got my first official job in 2000 so we're right at that 15, 16 year and that first job, first three years was MMJ. Then my next job from 2003 to 2005 I was with a team. Well 2005 to 2011 I was with a team and then back here, it's back to one-man-banding. I've seen a little bit of it all. When I got into the business though, in 2000, it was still a majority, if I had to guess I'd say 75% or more of the teams. You had Videographers and Reporters teamed up. I just was in small town USA as my first job in the door, so it was one-man-banding or MMJing.

Through the transition, I want to say 2005 to 2008, started seeing a bigger increase in MMJing and now I think it's reversed, and you see a majority of MMJing versus the teams. The teams are still out there, especially in the bigger markets, but even in the bigger markets, they've shortened their staff of Videographers or Cameraman/women that's just their role. So, they have a handful of those and also MMJs. Instead of everybody getting a Videographer, two Reporters will get a Videographer and the rest will be on their MMJing for the day.

Do you think that's good or bad?

I think from my point of view since I am a current one-man-bander or MMJ guy, but also, I'm a feature guy so I have a little more time to do my stories. I like to shoot things, so I can still because I have that extra time, I can still put out a quality told story segment. I like to shoot video so from that point of view.

Now take it from the daily Reporter that's on the street every day. They may have a package and two vosots or a package and a vosot, they're putting together, and that package may be one interview over here and then one interview on this side of town. I think it's a negative thing there because your quality has to go down. It's impossible to expect someone to have to juggle all

these things and still put up the best quality. I'm not saying it can't be done. Quality stuff is still put out there in the MMJ form but it's a lesser quality. You just don't have the time.

I mean back when I was running with the Videographer, we'd go out and shoot a package and three vots, I mean a ton of work, but the thing is while we were driving around the Photographer would be driving. I would be shotgun and I would be writing or listening to sound bytes so you're utilizing that time whereas if you're on your own when you're driving all over town you can't-you just don't have the time. Once you get back to the station, then you just got to jump, throw it all together and you're up against a deadline. It's impossible for it to not affect the quality.

Where do you think the future of reporting is headed?

I think it's headed online of course. Social media is-if you don't focus on that, and I'm sure the schools are now heavy on that, but that's where I would think the emphasis needs to be. There's always going to be a need for newscast on air, but it's becoming a more select group of people that are watching every day, which is horrible news to the T.V. news industry but that's why you capitalize on social media too so I think you'll see a lot more reporting online like it is meant to be-you're not going back to the station to put it on the newscast and also put it online, you're going to report, to post online and that be it-maybe the later newscast utilize what you did, the report you've already posted, but I think that it's going to be a heavy emphasis on online reporting. I mean it's already out there in some way, shape or form. I mean you already have people, you know, civilians out there on the street, which is not journalism, but spreading news, spreading video and all that as it's happening.

So, the thing is, news has to do that too. You have to start-you don't hold anything as much anymore. There's no big secret about stories anymore because chances are you think you've got a good secret and then some other station gets video from somebody that sent it in to their station too so now all of the sudden you just, that whole, "Hey let's hold it so we can have an exclusive," it's losing its impact anymore because social media, online, the Internet makes everything available now.

Where would you like to see reporting heading in the future?

I think I would like to see a blend of it. One of the things I worry about with the MMJ outlet is security. Here we're an all-female reporting staff. There are things when you have people in a lot of the jobs, the girls and the guys are fresh out of college. They don't have a lot of street experience and the street is becoming-when you're doing everything on your own you get so focused on something that you're not watching around your environment. While that's not journalism, it's one of the things that worries me in the trend we're seeing because the more we're out there and the more we're out there solo and, in this rush, to get the story back, the boss wants you to, you know, the deadlines. I don't want people to lose sight of the safety that is required in the field too. That's one more thing to juggle which will also impact the quality of work.

I'd like to see a healthy balance where I would like to see a newsroom still have staff, videographers, and photographers and MMJers or even better, evolve into an MMJ world where you're sending two people out, teams of people out and they're both shooting video for each

other. Then you still get into the hey now we're utilizing two people when we only want to utilize one. So I don't know how you answer that but in a perfect world it would not be people just going out solo because there's going to be scenarios where that is-you're going to fall into safety issues and to me that's-I'm one of those guys who's always talking to the team and warning them, "Hey, remember, you pull up to a scene, if anything on your insides gets a little, uh this is kind of scary, then keep on driving, call us," and we'll figure out if it's worth doing the story.

I think because we're seeing the trend go heavy, heavy emphasis on the cheapest way to get the job done and the cheapest way to get the job done is to have somebody go out solo and shoot everything, you know, the MMJs.

In a perfect world, I'd like to see it still have some kind of team, two team elements because you need that. You need people watching your back. You need to be able to bounce ideas off of each other while you're in the field and that team having a two team, photographer, videographer, and reporter, it just seems like the quality would go up a little bit, and it would definitely increase the safety of the team in general and that's where I would like to see it go.

I don't want to see these teams phased out. It seems like there should always be a spot on the roster for at least a couple videographers to be paired up with reporters in some way, shape or form.

How did you get to where you are in your career now?

It started when I was in the small-town USA in 2000. I went to arguably the smallest station in West Virginia but it was the best experience because you did everything after you went and shot a package and three vosots and ran back in and got them to put all together, then you went and rolled teleprompter or something like that so you'd-that-I was there for two years trying to get another job and it just wasn't-it was a bad time so then the evening anchor position opened and so I moved into that position. So, I decided to stay a little longer to get that experience. That experience, that gave me the resume, the anchor slash reporter reel demo to get a job here on the morning show. So now, then I got the first full-time anchor job. From here I went to Columbia, South Carolina to make a bigger step up in markets, became the evening anchor there and then the evening anchor job here opened up that's how it evolved. My approach was I wanted to do a little bit of both. I wanted to be a reporter because I love to story tell and I also wanted to be an anchor to be able to have a bigger impact on a day-to-day basis with the community. So that was kind of my idea, once I saw I was struggling to get my next full-time reporting job, that's when I had that epiphany, "Oh well, let me get this anchor, you know, let me just stay here a little longer in small town USA, get more experience on the anchor desk and then combine those and start making my way up the ladder."

So, when you were here before were you in Wilmington?

Um-hum. I was the same station, morning show, and ironically at that time, there was no MMJing going on. We had a full staff. We had a chief, and two photographers, two videographers. We had a chief that worked day time. You had a morning photographer, an evening photographer and then the chief who was in the middle.

How many photogs do you have now?

Every reporter. Every reporter is the photographer. We have zero, yeah. This is a total MMJ station. Even anchors, MMJs.

Across the street, MMJ but they still have as a matter of fact our chief is over there now. Our former chief photographer when I was here on the morning show. This is not promoting the other station at all, but they have a similar system to the way I'd like to see it. Their reporters are MMJ, but they have a couple of photographers on staff, and depending on where the reporters are going, the photographers will be assigned to them. So, it depends on what you're doing. If your job-I'm guessing this is what they do if their job is something that can be MMJed, no worries, you're out the door, but if there's something with a little more-may need a little more help, then they assign one of the photographers to them. Just to guess, but when I'm out in the field I see. I can guess what's going on because some stories I see them just one-man-banding and sometimes I see them out with one of their videographers.

What do you have for future plans in the industry?

I'm in the process of learning how to capitalize on the social media thing too. Probably my next step is to figure out how to capitalize on more short news shows that would go on, online. Now that would take the teamwork of bouncing ideas off management because they've got to be down with it too and right now there are no talks of what the next step is, though we are an ever-evolving station. I'm always going to be storytelling during the week in my franchise piece and doing some small reporting in between. So that's, that's not going to change.

What's going to change is where that information goes. Where I start. Do I always keep that franchise piece in its time slot on a T.V. show or do we start trying to bring in the online crowd by doing the story, or may be part of the story online in the middle of the day and then the full story-something?

I definitely see newscasts being online. They already are, but I mean in a bigger form, a more, "Hey, every day at 4 o'clock, here's your- and every day at 4:30," you know, and trying to hit different audiences that way.

Do you guys have the live backpacks?

We do, yeah. We use what's called a Digiero. It's like a box. It's-it's not the backpack. It's literally this little cell-it's the same principle, except it's just in a bag that we roll around, and it is, the reporters do their live shots by themselves, another issue with me but, for safety reasons, but that is what they do. They set it up, they call into the producer, producer cues them in the ear, and they go.

What advice do you have for upcoming Graduates to prepare them for the industry?

The advice would hopefully be what the Professors are already telling them. You know, prepare for it to be tough. It's a job that you do because you like to be out in the community, talking about current events, kind of being nosy, but you're not going to get rich off of it, especially in today's day in age. Prepare for that and go into it looking to just be growing and this is a time in the news world where things are changing and we're having to adapt to the social media

monster, the Internet monster. It's changing the way people get news, so stations are one at a time figuring out better ways to do it.

So, you have to go into your first job knowing, "Hey, I'm going use what I know now, but I've got to be ready to learn something new because it may change." Everything that they just taught you may change because now we're going to do it this way, because we figured out, that's how we can get more viewers, focusing on one thing.

I think the new generation of reporter or journalist are in a better spot because they're going into it already with the knowledge of social media and Internet ways. When I went through it in '99 we had the Internet. It was not really a big deal, and we weren't really focusing on it. We weren't really focusing on it then. Fast forward 16 years and it's a part of daily activity, if not, every hourly activity.

Anything else you want to say about MMJ?

My main thing, I'm one of those proactive guys where I want people to focus on safety because I go out there and that almost thinks that there's, you know in today's format of sending people out solo and to crime scenes and to get video of this and that where a lot of people, there's a negative vibe about people in the media industry.

I almost think people should be taking a little self-defense classes and that could even be part of a college course in the journalism-and even though it has nothing to do, run it as an elective, because the thing is, people, need to-you go out there so energized and pumped up about your first job and there are other people that have been stewing over things for a long time with what we see online and social media and the misinformation out there, and they take it out on whomever they see and that young energized, "Hey I'm going to go get this story, I'm going to go get this story," they're so focused on that, that they're letting their guard down with some of the potential dangers of the job as well.

Would a college or would a university teach self-defense as a form of the classes, I don't know but I think it would a wise thing because it is now becoming when you're out by yourself it's something that is part of the job? You need to be aware of how to deal with people who are going to come up to you and not agree with what you're doing or not agree with just something aside from what you're doing but take it out on you because they see you working for a news media outlet.

Mary Tucker-McLaughlin, ECU School of Communications, Greenville, NC, April 29, 2015

Tell me when you were back in school, what were the courses like?

Completely different in some ways. I mean, there was a television production course and we all took turns being the Director and the Anchor and it was good exposure for the process of making television news but really, I don't think, I mean I think students can get a basic foundation from college courses.

The most important thing is how to write in different genres so broadcast, print, online, and you need to be able to switch in between those easily. We try to teach that at ECU first and foremost

because of technology changes. Every station has different cameras. They have different news software, and although we have all those things like producing software and a studio and things like that, it's all different depending on where you go. The process is the same. The writing is the same.

Do you feel like the courses you took prepared you for the real world or were you just skimming the surface?

I don't think you can teach the real world in a course, and I think the way you get real-world experience is by doing an internship. I did four. I did one in PR and three in T.V. and that's how I learned what it was and how to do it, and you know, the whole process of gathering news and writing news. Plus, without an internship, you can't get a job.

How would you say that the college courses have changed from then to now?

The technology has changed tremendously, and now there are different layers. I mean, everything has converged and it's multimedia, multi-platform, and so in addition to News Journalists just news gathering and writing stories, you now have to be able to upload it to the web, you have to know something about social media, something about websites. There's so much more knowledge that people have to have to be effective Journalists now.

The courses have changed in a lot of ways, and they need to change because it's hard at the university level to keep up with changing innovation because it requires budget changes, and I imagine small market television stations and newspapers have the same problem.

The local newspaper likes our students because they can shoot video, and the people who have worked there for don't do that, you know, that's not part of their daily regiment and so there are a lot of places who are really looking for those skills.

And you know my students teach me stuff all the time. I say what I teach is broadcast because it still is broadcast in a way but yet, it's more than that and it's morphing into other things and it's really hard to keep up because the learning curve is huge, and the software is unbelievable. I sat down last summer and was looking at this graphics software, you know, you could create animated graphics. Oh my gosh. Wow.

It changes so fast.

It does, and after a point, I think that's where people, although students coming out need a little bit of all of these skills, I think people start to branch out and really become experts in certain areas because the truth is, you can't do it all. You know, I mean, you can do some of it and maybe you can do the basics in some ways, but you can't be an expert in everything.

You don't have that kind of time.

No.

Yet, the industry expects you to have time.

Right.

Why do you think the courses have changed?

It goes back to technology, and it also goes back, it has something to do with the economy too, because you know the economy for media organizations, really, it's interesting and my husband and I were just talking about it last night. The pay level for entry-level producers and reporters really has not changed that much, you know, over the past 20 years. I was in news 20 years ago and the pay has not gone up very much. Certainly not to account for a 2 or 3-percent cost of living adjustment every year. You know, if you added that in, then entry-level reporters and producers ought to be making 40 or 50, and they're still making 25. If 25. Sometimes 22.

Food stamps.

Yeah, literally. Yeah.

How do you think college courses need to change for the future?

I think we still have to teach writing because really if you're a good writer, you can learn the technology on your own. You can go to YouTube. You can go to Lyndia.com. You know, there are lots of places where you can learn software, so we have to be careful not spending all of our time teaching software. We do a little bit. Enough to give them some basic skills so that they can, you know, put that on their resume, but if you spend too much time on that, you know, you're missing the big picture which is you can't be a good journalist if you're not a good writer.

Until you're really doing it on the job, there's kind of a disconnect about how this really works and the fact that you have to write so that when people hear it, they understand it. It's not reading it. It's different and it takes a while to get in that niche, really.

Describe the news industry when you first entered it.

I would say it was fairly well staffed. In market 112 we had eight photographers, and we had three sports people. It is a lot. It is. It really is, and now I know, the local stations, one of the local stations has two photographers, and this is market 102. And in St. Louis we had ten photographers, and they had a lounge. They had a photographer's lounge, oh yeah, and they'd hang out in there, you know, watching TV or doing whatever until I went back to get them. They were all paid by the union. They had union wages. It was very interesting. Different ball game than the small market, but those numbers have changed, and people have to shoot their stuff. Especially in smaller markets. I think, you know, reporters who go to bigger markets can negotiate for better now, situation, but in smaller markets, you're just one-man-banding it.

And that was just starting when I got into T.V. We hired one, two people who are considered one-man-bands, but even then, you know, would request photographers, and so we'd hook them up with a photographer just you know because it was a sweeps piece or something special.

What year did you first enter the industry?

'94.

I wasn't in it for that long. I think with all of my internships and everything it was like five and a half, maybe six years.

But the craziness is still there. That has not changed because it's you know, 24/7 news cycle and kind of the churn and burn attitude of T.V. stations. It's still there.

How has the industry changed from when you first entered it?

I think the biggest change would be, well, the technology of course. That's constantly changing in T.V. anyway, but the staffing, and the fact that journalists are now doing what used to be three jobs, you know because now we've added in the web. So, at that time the web was not, you know, that was not something that news stations were really doing. I mean, they didn't have websites and the web was new. We were doing pager news, which was ridiculous, but anyway.

Oh yeah, so we had a little thing, and we would type in news updates. It was like a crawl on a, yeah. And so, anyone who had a pager in the area could sign up for this and get this pager news like, "There's a fire on 10th Street," whatever.

So, it would be like today's text alerts?

It was. Yeah. That was just the beginning of that, but you know there was that element of after every show, after every story, uploading to the website, and having to update those stories constantly, knowing that people are going to see what's going on. You know, there wasn't that. You might do, you know, cut-ins if you had breaking news, but now you do cut-ins and you do the web. The workload had doubled and tripled in some cases.

Honestly, I think there are some personalities who can deal with that, you know, some people like that. I did not like that, and I didn't like it when my show would blow up at 4:30 p.m., you know, had the show all built, everything was in, it was all planned, and now I have six tornadoes, and now my whole show is gone, and now I've got to send live trucks and people are going crazy, and I've got to deal with all that in the booth, and the weatherman who needs some kind of medication because he can't deal. You know, screaming at me. You know, yeah, it was just insane. It's an insane business. For the people who love it, you know, honestly, it's their life and there are people that I worked with twenty years ago, twenty-five years ago who they are not married, they don't have any children. They have been in news and that is what they've done.

What do you think the difference is? Do you think it's that they have more patience or need the attention?

I think for some people it's really an effort to make a change. Whereas I didn't mind, I was ready. I'll go try something out. I don't care because the "I'm done with this. This is not working for me anymore," but I think for some people they just endure. "It's a job. I have it. It's okay," but they all complain about it and every station I ever went to, even the big station, top 20 market where everybody is making plenty of money and there are more staff and the equipment works and there are people there to fix the equipment. Oh my gosh. They all complained. Every day, all day long, and I thought, "You know, I want to work someplace where people don't complain about their work," and I'm not really a complainer so you know what? See you later. You know, I want to do something else.

And never any comp days either, like, that used to kill me, you know, when I worked in Augusta, they covered the Masters tournament. I would work 14 days in a row, 12 hours a day, and there was no comp time. There was no pay. There was nothing, and I thought, "You know what, this is bullshit." Guess what? I don't have to put up with this, you know, I'm smart enough. I can do a lot of things. I don't have to do this.

I'll never forget when I started teaching at Augusta State and it was like right out of the blue. I had sent them my resume two years before and I had just started in the Ph.D. program and I hadn't heard a word and one day I'm sitting in the tire factory and they call me up and, "Yeah we'd like to offer you a position." I just like lost my mind. I'm like, "Oh my God." I just took it immediately. I didn't ask my husband, nothing. Said, "Yep, I'm there," and the first meeting I went to they were like, "Oh, thank you for coming to the meeting," you know like, people blow off meetings in academia. If you don't feel like going, you just don't go, and I was like, "What? What do you mean they don't come to the meeting? Oh my gosh. What do you mean people don't teach their classes? You mean like, call in sick? They cancel? What is that about?" I had never worked in an environment where people weren't just absolutely balls to the wall working all the time. You know and people like wanting to adjust it, like, "Well you know, really, teaching an 8 o'clock class, that's just really hard on me because I'm just not really a morning person." I have heard people say this. Yeah. I didn't know you could do that. I didn't know you could say that. I just always just did whatever they asked me to do because in news you don't have any choice. There's no choice. There's no arguing. You just do it.

You know one thing I've found about T.V. news, no matter where you go, it's the same circus, different clowns. I mean you know; you can have better supervisors. You can have nicer anchors, but the process is the same. The expectation is the same and you know, unless you're really into that, it's just a hard life. I mean, you have to have a particular personality. You have to really love it, I think, to do it long term.

Before I interviewed you, I interviewed Dr. Charlie Tuggle.

Oh yeah. I used his textbook for a while. He worked in Tampa I think for like 13 years. I emailed him a couple of times.

He wrote a textbook?

Yeah.

He said he thinks the secret is to make sure you have good managers.

Um-hm, oh yeah, reasonable people who say, "Oh my gosh, you're a human being." Yeah, like I remember when I was on the desk in St. Louis and it was Thanksgiving Day, which always sucks right, and we had like six photographers sitting in the photographers lounge and they all had families and they're sitting back there watching T.V. there with no assignments and so I went back there and I said, "Listen, I'm going to cut you a deal. You take your news vehicle, you take your pager, your phone and if something breaks around your neighborhood, you're up. If it doesn't, enjoy your lunch." You know, because when you waste people's time and you wear people out that's when they don't do a good job, and there are some people that just don't understand you cannot grind people down because they'll leave, which is why there is a huge turnover in small market stations.

You have to compensate people and you have to take care of them and you have to understand that you know, there's a certain amount of quality of life that everybody needs.

Why do you think the industry has changed?

Reporters now have more duties than ever because they used to be able to have their photographer who would go with them, shoot all this stuff, edit all this stuff. They would write the script, give it to the photographer who would then edit it.

In a big station, you have three people because you have a whole team of editors sitting there too. The photographer doesn't even edit it. So now you've got a person who writes the script only, does the standup and tracks it, hands it off, you know, to the editor and all the photographer does is shoot. But anymore that's changing a lot because stations just don't have the money and they're trying to figure out the new business model of how we can make money off the Web. You know they're trying to sell banners and none of it has quite panned out yet.

They just haven't found the right business model and so therefore they're you know; I think they're just bleeding dollars and it all goes back to the people in the newsroom who then have to do more. So now the reporter shoots her stuff, edits her stuff, writes her stuff, uploads it to the web, Tweets about it and because we're now short on these multimedia journalists who do everything, we only have two of them. Sometimes we don't even have one on the weekend. Now you have to turn two or three packages.

Two packages, two vosots, a vo and do a live shot for six, thanks for playing. You know, ridiculous. It's ridiculous, and so what kind of quality in news are you going to get out of that?

Why do you think the business model has changed?

My theory would be that it started to change with the Internet. So, once you got the Internet, now all of the sudden, people can get news for free, and they can get it on a mobile platform, and they don't have to watch traditional T.V. where the advertisers are placing their advertisement. If you watch the local news here at 11, there are virtually no local ads. They're all international. They cannot sell anymore. It's really hard, and so they're trying to package it with all this web stuff to try and make money off of it, but you know when that money went away, then those positions went away. I mean, that's my theory.

Do you think also it's possible that because of the Internet and the technology that the demands of using them are growing?

Oh, absolutely, yeah. So now you have all these other things to handle and how are you going to handle it? And then what are you going to do about the fact that, you know, if you're the Washington Times, the newspapers have a particular problem, because why would you subscribe if you can read it online for free? You know, I mean, there are a few stodgy people who just want to hold the newspapers in their hand, but otherwise, you know, I'm not going to pay \$175 a year for the New York Times if I can go read it online.

Anything else about Reporters duties changing?

I just think that Reporters have far more duties than they ever have before. I mean being a Reporter 20 years ago was still a hard job, and now that is just exponentially more difficult because of all of the other duties, reduced budgets, you know, equipment that's new and difficult to learn. Like these TVU mini livepacks. We have one here, you know, and I have a transceiver that's been sitting in a box for six months because I've got to figure out how to hook it up and get the thing to work.

There's so much knowledge that reporters have to have now, and so many skills and they're making, you know, if you look at the cost of living, they're making less money than reporters did in the 90s. Less money, more work.

Where do you think the future of T.V. reporting is heading?

That's a really interesting question, and I don't know that I could make a prediction for traditional media. That's a difficult problem to solve, but what I do see is a lot of entrepreneurial journalism and things that are on the web like ESPY Nation which is a big sports platform and they have writers that they pay all over the country and they contribute to the website. They aggregate information from other sources. They don't even go to the game and interview the players or the coaches. They grab it from ESPN or whatever, and so you have all of these offshoots of traditional journalism and people are making their money and doing their thing as entrepreneurial journalists. It's kind of niche markets too, you know, so if you really love sports then you just go to this particular website and they have that for everything. Cats, you know, everything.

Do you feel like the profession of reporting is almost becoming an unprofessional craft?

I think there is a lot of that. I think there's a lot of that, of you know you don't really have the cannons of journalism so much anymore. You don't have that trained-just that trained respected class of people who are producing the news. You have citizens running around, and people are becoming savvier to that, that you know everything that you read on the Internet and on social media may not be true. So, people are learning how to critique that a little bit more, and eventually the cream rises to the top. So, some of these folks who think they can do it really probably can't and really won't be successful.

Do you think the route reporting is heading is good or bad?

I think it's just different, you know, and nothing stays the same in journalism and journalism isn't going to stay the same either and so it's changing, and there are really interesting good things about the change. I mean, I have a student who started his website and started writing sports specifically about the Pirates, and his Senior year he was making \$20,000 off his website with subscriptions. I mean it was really cool, and he was doing exactly what he wanted to do. He was his boss, and he was an entrepreneur and a small business owner, and I think, you know, those things are good, that people maybe are kind of-they're tired of working for the man and they're doing journalism their way.

How would you like to see reporting change in the future?

Well, I think management has to change first. I think news managers need to focus more on quality and if they would treat their employees better, I think they would get a better product and they wouldn't get as much turnover. When you have consistent employees who are treated well, they just produce a better product. I think it really starts at the top.

You can't have a better reporter if you're not willing to hire one and treat a good one well. I think they don't care about a while. Instead of working for change, you just keep repeating the same history over and over.

Why are you in your current job?

Because it's awesome. Who wouldn't want to you know, there are things I love about journalism, that I love about T.V.? I don't want to do that on a daily basis, because even though people will be like, "Oh that's so exciting," it's just a different body count every day? The process is the same. You come in, you pitch your news ideas, you start the show, you send the photogs out and the reporters out, you make the beat calls. The process is the same every day. It never changes. The only thing that changes is the story, but the process for doing that is the same.

When you're in a university environment you can do all kinds of things. You can research anything you want. So now I do research in public health. I've done it about social media and so you can learn a lot more. You can grow as a person. It's kind of the best of both worlds. You get to do really scholastic stuff, but you get to interact with people too because students are people.

Yeah, you don't feel like you're trapped in a prison. I mean there were times when I was at previous jobs where I felt like I was in jail. What do you mean I can't go to McDonald's at lunchtime? I just want to go through the drive-thru. I want to see the outside of the building for five minutes. Can I do that?"

Do you plan to stay in your current job, or do you have future aspirations?

Oh, no. I'm going to stay here. You know I might look at furthering my career in administration with the university but, I like this environment. People are smart. People are creative. People discuss things. You know, it's an environment of growth, and you just don't feel like something's putting the lid on top of you all the time.

I try to balance the good with the bad because when you first get into it, it is exciting, and when you're 22 years old, you don't have a family and you're just kind of hanging out. It's your first job. The newsroom becomes your family and you feel like it's the softball team that never goes away. The softball team that goes home with you every night. It's really crazy. That's a fun element. I guess, some people outgrow that and start to see that maybe this is not the lifestyle that they really want, but for graduating college students it's you know, but also, you don't have to do it forever, and that's what I tell my students. "You have skills. You can do this. It looks great on a resume. People respect it, because it takes a lot of skills to do this work, and so then you can move onto other things if you want to.

Dr. Charlie Tuggle, UNC-Chapel Hill, Raleigh, NC, April 21, 2015

What classes do you teach?

I teach three different classes. One is called Sports Extra, which is doing the show Sports Extra, 30-minute sports highlights and show and Carolina Week is the weekly student newscast and then News Bureau is a brand-new class that we do cross-platform projects for professional media partners.

Describe the courses that you took to prepare you for the news industry.

That was a long time ago. Videotape had just come in. So, we shot on video cameras and the first job I shot was shooting video cameras but the second job I got was shooting film because that

station had not converted to video yet so that was an interesting transition. I made a lot of mistakes when it came to shooting film.

You had the basic broadcast writing classes, law, history, that kind of stuff. I remember our student newscast was so loosely run. There was a faculty advisor that showed up maybe once a month to ask us how things were going, otherwise it was us and we just did what we thought we needed to do and looking back at it now it's like, "Wow." That had to look like amateur hour to people who were watching it.

That has really kind of colored how I approach this newscast because I am hands on from beginning to end. I want it to look professional. I want the students to do really good work and they don't get that without having some sort of faculty leadership.

When did you graduate from college?

'78. 1978. I started at WTSP which at the time was the ABC station in St. Petersburg. I was there for eight months and then went to WFLA which was and still is the NBC station and I was there for 11 years.

Total years how long were you in the news industry?

12 years in news. Four years in University media relations working with news people. So, 16 all together in some form of either doing the news or helping news crews facilitate their coverage.

Do you feel like those college courses prepared you well enough for the real world or was it completely different?

It wasn't completely different but there, certainly could have prepared me better. You know, everybody takes Media Law. I made a C in Media Law because at that time I just didn't care. You know, it's the final semester, it's time for me to get out and how am I ever going to use this and quite frankly I've not used it very much. You know, some of the core principals yes but stations have Attorneys on retainer who get down into the weeds and do that kind of work, and even when I'm saying the hands-on, I don't think the hands-on instruction was what it could've been.

I was very, very slow when I got to my first job, and again I'm shooting video there, so it wasn't like I had to transition to film. I was still on video, but I was really slow getting things done. One of the first stories I ever edited, the reporter sort of procrastinated and it's like 4 o'clock before he finally gets me the script and it's the first one, I've ever done professionally, and I miss my slot. It's the only one I ever missed but he sort of set me up, but then I didn't have the preparation I needed to build that speed.

That's what we notice with all of our students is they're really slow in the beginning, very tentative, not sure of themselves. So, the approach we take is to build up speed and confidence.

How do you think the college courses have changed from the time you graduated to today?

Well gosh, the hands-on has changed completely. We didn't have live reporting when I first came into the business. Now everything is live, so we try to emulate that here with satellite

studio, chroma key live shots, we have a remote unit that we send out in the field. So, the approach to live is completely different.

You're getting stuff off other media platforms like Facebook or Twitter, or, you know, that stuff didn't even exist back in those days, so where you find the news, how you cover the news, how you deliver the news – that part has changed.

What hasn't changed is, you have to be a good writer. You have to know how to use images to help tell the story instead of the images fight against the story that you wrote. We call that synchronized words and pictures. If your pictures and your words don't go together it's like you're trying to make people think out of two sides of their brains. That doesn't work very well.

So, utilizing those tools to tell a message – we just have a lot more tools now.

Why do you think college courses have changed?

Well, if you want students to get jobs, and we do, they better be prepared, and we have a pretty good track record for sending students out who don't need hand holding. News Directors and I suppose managers and other media as well don't want to have to hold our hand. They want you to start to contribute pretty immediately.

So, we have to adapt to the industry and in fact in some cases even lead the industry so that our young people who go in with all these social media skills are training the older journalists in their stations and in their personal outlets, how to utilize some of these things.

We want to contribute right away and even help improve pretty immediately the operations that our students go into.

How do you know what to teach so you're ahead, or is that possible?

Well it is and I don't do that end of it, but my colleagues do, and we have here what's called the Reese News Lab. The whole idea there is to deliver news products in ways that are useful with their lives today. An app that no one's ever thought of before, alright, well our kids are, "Hey I wonder if there is something that would help me do this," and they come up with something and sometimes it doesn't work and sometimes it does.

So, just thinking about new approaches, um, my students are particularly adept at utilizing graphics in ways that I wouldn't have thought of. I like to use graphics, but my thinking is sort of old school, but they think, "Well what if we did this?" And I'm seeing that show up in the industry now, that more people are using and not just our students. I think students in general go out with these new and fresh ideas and they start to get incorporated into the storytelling.

Can you think of an example of any kind of practices, like four-boxes? (live shot with multiple reporters)

Well, they'll do that. I've seen a four-box standup from one of our students. They have a blank space in the screen and they'll refer to a number, and the number appears, just you know, layered storytelling. Utilizing graphics in that way. Having numbers pop up and spin out and you know, putting some movement on it.

Talking about athletes generating a lot of money for the university so you know you have a university icon, you have a money icon, you have a little athlete run through so that things that are hard to shoot, you can build graphically.

How do you think college courses will change for the future to prepare students for the future?

We're in that midst right now because the future is, we're in the middle of the future, right now, as a matter of fact, that you can do it all. You can write, you can shoot, you can edit, you can build graphics. You know how to do some minor programming for a website. You know how to utilize all those things and utilize them in different ways from story to story, to tell that story the most effective way that you can.

So, you know, I grew up when the people at the T.V. station were at war with the people at the newspaper who hated the people at the radio station and it's not that way anymore because you're all of them. You know, you as an individual, you're all of those things. So, there's no time to worry about turf wars and that kind of stuff, you just, you have to do the job.

Do you feel like all those different aspects make it hard, like multimedia journalism is becoming more challenging?

No. I think the technical side of it, with the young people we're teaching now, is what we call, digital natives. They already know how to manipulate images and they know how to send photos and all that kind of stuff so, we don't have to teach that.

What we have to teach are the basics. Okay, now what do you do with that image? How do you make me understand what that image is saying? How do you capture that image in a more compelling way? Etcetera, Etcetera. So, the basics of storytelling, good solid writing, grammar, word precision, those kinds of things. That's what we teach more than the technical stuff because they'll come up with, "Hey, how about if I did that?" "That sounds good. Use it in this way." So, I see it more as a coach than as a teacher. They teach me stuff that I didn't even think about, but I can help them think about how best to use it.

Describe the industry when you first entered it.

Pretty non-developed compared to what we're doing today. I was the first person from our station ever to do a satellite live-shot and we had no clue what we were doing. We didn't know that you, that I was going to hear myself two seconds later, and when that happened it's like, I have no idea how to deal with this because it was the first time. You know, the next time it was better, and we devised a system, but it was a whole lot of trial and error in those days. I don't think you see too much of that anymore.

I will say that the challenge then and has always been this need for speed. You know, you want to be first, but if you're first and then you have to back track two-thirds of what you said, what good does that do? So, you always have to balance speed with accuracy, with you know, trying to tell the story in the right way, and the most compelling way because if it, you know, if it's a dull story people are doing something else. I want people to watch my story, you know. I worked

hard on it. I want them to look at it. So, I have to do it in a compelling sort of way. So, it just, you know, incorporating all that stuff.

The challenges are the same, we just have more balls in the air these days.

Do you think because there's so many more components like iPhone reports and throwing it on the web on top of just the first job of getting that report, do you think that is making it harder to accomplish accuracy?

Sure. Yeah, anytime you're dealing with speed – Ted Koppel mentioned this in a report that he did that back during the Vietnam war, you were shooting film, it was halfway across the world. That story airs about three days later, and in that amount of time if you've made some mistakes you can figure it out. Now if I say something live on the air it's gone, and we have to come back.

Plus, you have the 24/7 news cycle and we never had that before. We had distinct times that we did newscasts. Now you're tweeting and you're throwing stuff up on your Facebook page and you're reporting for your radio station. You're doing something for your website. You're getting your T.V. piece together and in the midst of all that there's no time to gather news. There's no time to verify the news, especially if you're doing a series of live-shots for your station and a bunch of others. You're tethered to the live unit for six hours at a time. You're saying the same thing at 4 p.m., that you said at 10 a.m. in the morning because you don't know anything else.

So, there are some definite challenges. We're trying to do more with less in terms of numbers of people. So, all of those things really kind of go into this bucket of, "Yeah, we're fast, but we're not always very good."

Why do you think the news industry changes have occurred?

Well, two things. Number one, that's the world we live in. Programming to folks today is like the attention span of a nat. Especially the younger people in the audience. It's just like, if you don't keep it going, they're going to be onto something else. So, there's that, and there's that competitive thing of you know, you can measure who's first. It's really hard to measure who's best.

I think we go for the "easy," often. We go toward the police scanner stuff because that's, "Hey, you know, there was just a shooting at 14th and Main. Send somebody over there." You know, you get some video and you talk about the shooting at 14th and Main. Whereas, taking the time to talk about the change in tax rates that's going to affect everybody is maybe a better use of time, but it seems like a relatively boring story. So, how do you tell that story in a non-boring way to make it worth the time that you're putting into it?

So, I think the main complaint that I would have is that we have become so reactive instead of being proactive. So, if we can be more proactive, and yeah, I understand you have to cover the wrecks and the fires and all that kind of stuff, fine, do that, but do the proactive stuff too. Some stations do it, and they do it very well. You know, really good features, in depth stuff, investigative pieces. That's what makes the difference. The other stuff, it just fills their time.

How have T.V. news reporters' duties changed in the last 15 years?

You're on every platform all the time, and because of that you regurgitate a lot of information.

An example here is if a snowflake falls, they're on the air for six hours straight and you're saying the exact same thing that you said before because you can't go anywhere, you know, you're stuck at that location. Somebody else is at *that* location. They're saying the same thing they said. So, the competitive nature makes it such that one station doesn't want to be the first to pull the plug so they're all on the air three times longer than they need to be to tell us what we need to know. And yet, that kind of coverage gets really good ratings because people are stuck at home. They want to know what's happening and even if it's the same shot you've seen four or five times it's still "Oh, yeah, look at the mall. It's closed down. There's snow on the ground." So, people are drawn to that.

But, you know, that being said, I think we can balance that with more important stuff. I understand the weather is important but tell me something new. That's what I think we need to do is develop ways to tell people something new to advance stories. Especially when we're in these wall-to-wall live coverage type situations.

What about as far as MMJ goes, how would you say for the actual reporting work?

Sure, it's rare, rarer these days that you have a partner. A shooter. I was a one-man band, an MMJ, a long time ago, and I sort of liked it that way, because I don't, "I wonder if Bill got a shot of this. I wonder if Suzy got a shot of that?" It's like, I know the shots I need. I'll get them, and I know how to edit. Why involve somebody else in that process? Let them go do something else. Sometimes it's hard to shoot your stand-ups, especially if you want to do active stand-ups, but other than that I think using MMJs is a pretty good way to go.

That being said, there is something to gain that's-I'm the only one thinking about that story. When I did have a partner it's like, "Well what do you think about such-and-such? Hey Bob, anything I forgot to ask," and Bob will ask the Governor one extra question, and that's the byte I wind up using because Bob was thinking about something I wasn't thinking about. So, there are pros and cons to the whole thing, but I think this move towards MMJ, I think that's a train that nobody's going to be able to stop so we might as well get used to it.

Maybe as we're going, we can talk to somebody on the desk or local intern from local university. "Hey if you were going to do this story, what would you want to know?" You know because you get locked into your mindset of how this story ought to go.

That's why I love this new class that we're doing where different students are working across platforms with one another. The storytelling is so much richer when they collaborate on those stories. Yeah, I might be the lead T.V. person and somebody else is the lead radio person and somebody else is the newspaper or reporting person but collectively we come up with much better angles, much better questions to ask, and I think we definitely lose some of that when we go strictly the MMJ route.

I tell Dr. Tuggle about WCTI

Well, I'm going to answer you by telling you a little anecdote. I was in a conference a couple of years ago and there were some pretty big media types who were there on the panel and they were

answering student questions, and one young lady in the audience wanted to know about the work-life balance and a General Manager went off on her. “What do you mean work-life balance? You have to be willing to crawl across broken glass to get the story,” and you know, that’s rubbish. You can let people live their lives and still be very dedicated to the product, and wanting things to be great, but they don’t have to live at the T.V. station to accomplish that so, I think it all comes down to the management.

If you get a good manager who understands that happy employees that make better employees that turn better products which leads to more viewers, which leads to better ratings which leads to more happiness for everybody. That’s in the long run a much better approach than this, “Let me see how fast I can burnout this group, so I can get the new crop of under paid workers in here to do this work.”

So I think it really comes down to management style. I would be happy to be an MMJ or a reporter with a producer and a camera person, wherever, if I have the right management.

Why do you think reporters’ duties have changed?

We just have more time to fill and not that many more people. So, if you have a station that’s doing six hours of news a day or eight hours of news a day you have to fill that time with something, which I think again, leads to this, “Hurry up and get something on the air,” not really able to check it, burning people out.

There’s a station in this state that I’m pretty familiar with. It’s kind of a revolving door. A lot of people have left the industry, out of that station. That’s not a good track record. It’s all a part of the same big ball of wax. Doing the work, doing it really well, respecting your employees, people getting along, all that comes into play, and if you’re not serving any of that, you’re not serving your public the way you’re supposed to.

Do you tell your students, “Look, this MMJ stuff will be challenging but the one thing that you have control of is who you go to work for?”

Yeah. Yeah, well they know it’s challenging because that’s the way we do it here. So, what we try to impress upon them is, this is what you’re going to do, but you’re going to do it at 5X speed. Alright, you know you have the skills. You know how to do it, but now get ready to go 150 miles an hour instead of 55 miles an hour, you know, which is what we do. Get used to that.

Don’t jump at the first opportunity that comes along. Ask us. We probably know, whether that’s a good station to go to. We probably know the people who are the managers there. We know how they treat their people. We know whether there are good advancement possibilities within that ownership group or whether there’s a history of people jumping from market 140 to market 60. We know that. Don’t just jump at a job because someone puts a piece of paper on the table. Think about where you want to spend the first two or three years of your career to set yourself up, to not be one of the early burnouts.

One thing we tell our students is, “It doesn’t matter if you go into T.V. news.” Alright, what we do is T.V. news or T.V. sports. That’s what we do. So, whether you go work for a television station or a sports network, it doesn’t really matter. Name a business, in which you don’t have to

present yourself well. You don't have to gather information and present it to other people. Tell me where you don't do that. So, what you learn from us is applicable to every part of life.

We have some crappy stations out there. We have some terrible managers out there. Don't go there. Go into some other business if you have to, but these skills are across the board, skills.

Where do you think the future of T.V. News is headed?

Good question and I don't know. You know, there's been a lot of talk of the role of the Anchor. Is the Anchor going to go away? I don't see that happening in the next five years, but I could see where it would happen. That one MMJ would pitch it over to another MMJ. You know, a different way of approaching the news but, and the delivery method is something we haven't even thought of yet, as a way to get this material out to people. That's fine, and frankly I don't care one way or the other. What I care about is that we are telling good stories. Whatever the tools are, we figure out a way to use them to tell better stories.

People used to draw pictures on cave walls. Why did they do that? To tell stories. Alright so whatever the technology is you have at the time, don't let it rule you, you rule it, and use it to the best of your advantage to tell complete, compelling stories that people are going to get something from and that at the end of the day you're proud of having produced.

Do you think that's going to be a big challenge for MMJ, because the technology is always evolving and by the time you've mastered one thing there's already another version of it?

No, I don't see that as becoming a problem at all. Again, because you know the, we call them the Millennials, I guess you're still in that group, the Millennials pick up on that stuff. We don't have to worry about that.

What we, what we teach is storytelling. Good writing, you know. Yes, you have to know the difference between the subject and the verb and where to put them in the story. So, I feel like the technology it almost, it is, secondary. Whatever it is, we're going to have to adjust to it. You can't stick with cave wall stuff, today, you have to be doing something else.

So, you have to adjust to the technology, but that's part of what makes it fun. "Oh gosh a new tool. Let's see how we can utilize that," but the problem is we sometimes become so enamored with the tool that we forget that we're the user of the tool. The tool is not the user of us. If that makes any sense whatsoever.

How would you describe the struggle for older generations in the news industry?

In many ways it's a young person's business. The backbone of any operation is the younger people there. The face is often the older people. The decision makers are often the older people, but if they're good people, if they're good managers they know how to utilize those young folks without burning them out, you know, without taking advantage of them.

So, to me, management is the key to the whole thing. You can have the best tools in the world. If you don't know how to use them, what good do they do. You can have the best people in the world, you use them poorly, you're not going to have much of a product.

So, it's utilization of personnel I think is much more important than utilization of the tools, because we'll figure out how to utilize the tools. If you don't have good people skills you're never going to have good people skills.

Do you think route for the future of MMJ is good or bad?

It can be either. It's up to us to determine that. An example I've used is you can use a hammer to drive a nail. You can also use it to kill your neighbor. What are you going to use that tool for? How are you going to use it correctly? And again, it's not just the tools it's the people who you hire, the people who are your bread and butter.

I think one reason that we're getting better is because we have more women in management, and women, generally, tend to be more, what's the word, tend to bring people along more, than just, "Well you're here to do this job and do the job and shut up." You know, I've worked with managers like that and that's no fun for anybody. So, a little more nurturing. I think women in higher positions bring that to us. Maybe the guys are getting less jerky, as things move along. Fewer jerks in the business.

So, I think it really depends on where we want it to go. If we're satisfied with the status quo, that's what we're going to get, but if we want to be really exceptional story tellers both as individual people and as news organizations, that's the place I want to go work.

Well it's a business, we tend to get enamored with the tools. Many of us are sort of into video, and audio and the tools but, there's a real danger in that, that you get caught up in the tools. I think live-shots are cool but half the time the live-shot is from a location that you might as well just be on chroma-key. Why are you there? There's nothing happening. You just said it happened six hours ago so why are you there? It's all news philosophy, news management and I hate to keep beating that drum, but I think that's super important to what we do, and as an industry we've got to get rid of the bad ones and develop more good ones and that's what we're trying to do here.

What do you think about tools like a selfie-stick and iPhone reports?

I think it's a cheap way to get around the issue. I think quality sells. I don't think you have to have a 50-thousand-dollar camera, but you know the other end of the spectrum doesn't work either. So, you know, an adequate camera that gets good audio and video and you know, adequate tools and materials, but to be on either extreme, I don't think is the answer.

How would you like to see the future of reporting?

I'd like for us to get away from this mindset of if it's more than a minute-fifteen or a minute-thirty it's way too long. I don't believe that at all. 60 Minutes and some of the other shows like that are good examples that you can do a six, seven, eight-minute story if you do it well. Now there are some stories that deserve one-thirty, not one-forty-five, and you know we work with the students to trim out the extraneous stuff, but there are some stories that deserve two and a half, three and a half, but the mindset is because people have the short attention span, you have to change stories all the time. No, you don't. The story has to move. If the story moves, then the newscast moves.

So, we kind of get locked into some very regimented thinking that I don't think serves our audiences very well. So, just think about all the possibilities.

My daughter was a New Producer for two years. She was on the morning shift, which is a horrible shift for any human being, but on top of that they sort of had this cookie-cutter way of how they wanted their shows produced, and she had no real latitude for going outside of that and so you combine that, and there's no creativity involved. They don't care to listen to any of my ideas, and I have to get up at an hour that no other human gets up. I don't want to do that.

So, I think we're going to get to the point that stations and other organizations are going to realize that this system is not working. We have to value our people. We have to listen to our people. Our way is not the only way. So, I hope that's where we're going.

Why are you in your current job?

When I was at school at the University of Florida in the late seventies, I knew then that one day I'd be back teaching at the college level. I don't know how I knew it, but I knew it. I just love the atmosphere, the college life and new ideas, new discoveries, students learning something they didn't know before and you're helping them learn it. So, I knew that after working in the business a certain amount of time, this was my goal and the pieces fell together and here I am.

Do you plan to stay in your current role?

I like administration, but I don't think I'd want to be a full-time administrator because then I would miss the interaction with the students and being in the classroom, and putting the shows together and that kind of thing so maybe some kind of hybrid type position, but yeah I'll probably be sitting in this very chair fifteen or so years from now.

So you think the key to being a good MMJ is?

Two things, number one, go to the right station. Get with the right managers. Number two, as you're doing the day-to-day grind, fires, accidents, you know, police shootings. All that kind of stuff. You have to do that stuff. Be working on something special. It can be a sweeps piece, but it doesn't have to be, but something that really interests you, and make that part of your weekly routine because if it's just the plug it in kind of news, that's what burns people out. Bad managers and that approach to news? Nobody wants that.

Kevin Wuzzardo, WWAY TV, Wilmington, NC, September 25, 2015

When you think back to college, how would you say courses are different to now?

I would be now, well, it has to include social media. I graduated college in 2000 so there wasn't—we were just starting to learn about the Internet as a news tool and we were transitioning into non-linear editing. We had tape to tape editing. We had Media 100 which was a popular non-linear editor back then and teachers told us, your first job there's going to be one Media 100 or Avid somewhere in the building and it's going to be in Creative Services and you'll never touch it, so don't bother making that your only thing. Good to know, not need to know. Of course, within a few years, these tapes became obsolete and if I went out to show my Reporters now, they wouldn't know what it was. So, that's changed and

Everybody learns to shoot and do everything, and you have to learn the Internet and social media.

Why do you think college courses have changed?

It's just the evolution of things. I mean, you have to know all that to succeed nowadays.

How has Reporting changed in the last 15 years?

I started as a Reporter at a TV station in 2002. I worked for an Internet company before that on the cutting edge of stuff. The biggest thing is the one-man-bands. When I started in Gainesville, Florida in 2002 making \$17,500 to be a Reporter, but I had a Photographer. My salary went up a thousand dollars the second year and then my News Director came to me and said, "If you'll be a one-man-band I'll give you two or three thousand more," and I said okay, and he got a few of us to do that, and in the amount of money he was able to cut he could then hire more people. There were only a few that still had Photographers and then no one else was ever hired with a Photographer so they could be phased out. That's the biggest thing.

Also, now, you're expected to do more. You not only shoot, and write and edit and report, you have to post web stories and do social media and all that stuff. At some places, there's a social media or web person but not everywhere and you still have to pitch in, do your share, whatever, so it's just, you're doing more than you were before.

Is Multimedia Journalism good or bad?

I think it's a little bit of both. I think anytime you have the ability to focus, you do better. Though there are some people who excel as one-man-bands. Some people really enjoy doing it. I always liked working with a Photographer if it was a Photographer I liked to work with. There were some guys that you'd be like man if I could just get him out of the way this story would be better or I know this isn't going to be the story I want and there were others that were just awesome and they had the eye that you maybe didn't and you could work together. There was always a great combo when you had a Photographer that you didn't have to talk to each other. You knew what the other one was doing, and you knew what they were thinking, and you would start asking the right questions as a Reporter or move the person to the right place, so he could get a shot, or he would do the opposite while you were doing it. Those were great, but you know that's a luxury in a lot of ways nowadays.

As far as good or bad I mean, it's tough because you know we're like, Reporters go out and we say, "We need you to Tweet," but I got to get the story too. I'm trying to run the camera and now I'm trying to Tweet and now I'm trying to take a picture. So, there's all that and it does make it more difficult.

Where do you think the future of Reporting is headed?

There will be three more tools in three more years. There will be some new social network, or we'll finally figure out that we have to do stories on Instagram and Snap Chat. We're already getting there to reach a younger demographic but then by the time we adapt to it there will be some other thing. I hear teenagers talk about social media networks and I'm like, "What is that?"

Where would you like to see Reporting go in the future?

I'd like to see people get back to quality reporting and not information now. Now we have to throw everything out there as quickly as we get it instead of having time to digest it and when we do have the time it's great, but it's rare. You have to continue to feed the beast while you try to create the art and the beast often wins.

Why are you in your current position?

Even as a Reporter I always wanted to take a leadership role. I always wanted to try to make things better. When my predecessor came, I was the Morning Anchor and I was already, some people had left in management and I was helping fill some gaps, so my predecessor came, and the General Manager said he's been running the show, you should probably look at him as a number two, and that's how I got into it. It's just kind of who I am. I've always wind up managing things. It's something I'm passionate about. I think I have a lot to offer as far as teaching people how to do things and I'm someone who looks at the finer details a lot of times and tries to make things better. Things like style guides and other things that a lot of people don't think about. I sit down and take time to create.

Do you plan to stay in your current job, or do you have other aspirations?

Who knows, wherever the road takes you. You're always thinking about moving up to a bigger market. Staying in management or going to teach somewhere or going to PR. There's a lot of different things. A lot of it depends on where the industry goes and if it's something that I fit into or that I want to fit into.

Any words of advice for college graduates entering the industry?

Learn how to be poor, which is the biggest lesson. You will not make a lot of money, but you can live. Find a good friend that can be your roommate. Find friends outside of the business. We become too incestuous sometimes and we wind up one day going, "I have no friends. I have only TV friends and they all moved," and I've seen people lose it because the person two desks away left and I'm like, "It will be okay." Learning how to be poor is really part of it.

The other thing too is because you have to do that, you have to love it. This isn't for people who want to be on TV. It's for people that want to do the job.

That's the biggest shortcoming of Journalism schools right now. They're churning out people that think this is a glamour job. I've never had a glamorous day in this job in 15, 20 years. It's standing in the rain or the hot or the cold. It's getting doors slammed in your face. It's being told you're a liberal or a conservative and not in nice ways. It's being told you're biased and this and that and every other thing.

You have to love it to want to do it. If you don't, you'll never make it. You'll never be able to survive making peanuts, so you have a chance to move up where you're not making peanuts.

You really have to love it. If this is just- if you thought, "I want to be on TV one day," go to L.A. or something and get an acting job, or cause, you know those are easy to find too. Don't waste your time on this. It's not worth anybody's time. It's not worth your time. I've seen too many people come in and go, "This isn't what I thought it was going to be," and now you've lost five, six years of your life to figure it out. It's not easy, it's a hard life.

Anything else you want to add?

Learn everything you can in this business. Learn every job. When I was in college I used to go back and ask the Professor who taught the technical stuff, “How do I do this? How do I do that? How do I roll up cables? How do I do this?” I’d go into Master Control. “How do I route stuff,” and they’d say, “Why? Why?” I said because if I learn I don’t have to ask you and I can show somebody else and have another marketable skill. I wanted to be a Sports Caster. Well nobody wanted to hire me to be a Sports Caster. So, I applied for every other job in the world and wound up a news day because I had those chops. I knew how to do it. I could shoot. I could edit. I could produce. I could do everything. I still can for the most part. I mean, I can go out and do every job in my newsroom and not everybody can do that. That’s what we’re trying to make more of, but, the more skills you have, the more marketable you’ll be so when your dream job doesn’t come up right away, you have something else you can go do.