

Multimedia Journalism: A Change in Broadcast News

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## 1. Abstract

For decades, TV reporters in big markets have worked in teams, with the lines of responsibility regulated by union rules or simple tradition (Farhi). The reporters were accompanied by a crew out in the field. They had their own photographer, editor and producer who oversaw their work (and further back there were even sound and lighting technicians). This was how the Detroit market worked at one time.

But now, this metropolitan market is seeing a change, from traditional forms of newsgathering to something called multimedia journalism. Multimedia journalism (MMJ) is known as newsgathering done by one person, usually the reporter. They shoot, edit and write the entire story by themselves, without the help of another person.

Multimedia journalism is prevalent in this market partially due to the recession that hit the economy a few years ago which caused television businesses to feel the cuts (Beam, Weaver & Brownlee 277). But perhaps the recession wasn't the only reason why Detroit embraced multimedia journalism. Through qualitative research and thematic analysis, I will attempt to answer the following questions: why does multimedia journalism exist in Detroit and what is the affect of multimedia journalism on reporters?

Before answering these questions, the framework of the rest of my thesis must be established. First there will be an outline of the history of technology, the market size of Detroit and the economic troubles impacting the newsmedia. These key subjects in my thesis help work towards the development of multimedia journalism and the influences they have on the industry. This will also help readers understand the significance of conducting research on the surge of multimedia journalism. Second, open-ended interview questions that will help me discover

possible themes of MMJ in Detroit will be discussed, along with other aspects of qualitative research. Third, I will discuss the data collection process and the thematic analysis that is used to answer the questions on which my thesis is based.

## 2. History of Television News

Despite all the digital competition in the multimedia era, television news remains the most viewed, valued and trusted source of information in most countries around the world (Cushion 1). Television news is a form of broadcast journalism. Broadcast journalism, simply put, is known as the news heard over the airwaves (Bliss Jr. 2). Multimedia journalism is an additional form of broadcast journalism that wasn't developed until technology could foster it. Through the decades, the industry has made significant progress from the first discovery of the radio signal by Guglielmo Marconi in 1895 (Bliss Jr.). Early stations used film shot by newsreel companies before videotape was invented. Studio cameras were heavy and shot grainy footage. At first they were hard to operate and required specialists to teach people how to use them (Abraham 57). A typical newscast back in the 1950's would consist of one anchor on a bare minimum set reading off his paper (Bliss Jr.). Most news came from local newspapers. TV stations had yet to acquire the manpower and remote equipment to cover the news themselves (Kiska 31). But as technology continued to develop, field cameras got lighter and reporters could go out with a photographer to cover a story. Eventually a standard news team of two anchors, a sportscaster and a weatherman were established. Visualization techniques were incorporated such as maps, animated graphics, artwork and cartoons designed to hold the viewer's attention and make the story more understandable (Cushion 39). Media professional and former CBS news anchor/managing editor Glenn Halbrooks argues that additional technology including the computer made newsgathering and researching much easier. The introduction of the camcorder

allowed for faster shooting out in the field (Abramson). Microwave satellite trucks gave news stations the ability to report live from thousands of miles away from their local viewing area (Halbrooks). The incredible technological advances the industry has made throughout the years is important to note, as it is essential to figure out the specific role it played in the growth of multimedia journalism. This creates the foundation as we begin to understand why multimedia was embraced in Detroit.

### 3.1 Defining Multimedia Journalism

Today's fast-paced newsroom has come a long way from film reels and black and white cameras. Nowadays reporters wear many hats out in the field, and are doing a variety of jobs that were once split up among a team of people. This phenomenon is known as multimedia journalism. Multimedia journalism is defined as a reporter doing all forms journalism but doing none of them well (Quinn 10). This includes shooting video, editing, writing and producing the story, all while appearing on camera (Bock 706). Multimedia stories require additional skills from journalists, but provide readers with more choices to interact and be informed. If they choose to do so, readers can read only the article; however, they can also watch the supplemental video and be "on-the-scene" with the reporter, or listen to sound clips taken at the scene (Lee). Others view multimedia journalism as a wave of media convergence that has changed the role and status of television journalists (Cushion 28). It requires journalists to stretch their time and resources to the demands of multiskilling out in the field (Cushion 28). In a broader context, Gracie Lawson-Borders sees multimedia journalism requiring the openness and imagination of reporters, editors and photographers to push the presentation of news beyond traditional boundaries (191). This form of journalism seeks more integration of people, resources, and physical properties across print, broadcast and online news (Lawson-Borders191). Multimedia

journalism is also seen as the presentation of a news story package on multiple platforms using two or more media formats, such as (but not limited to) spoken and written word, music, moving and still images and graphic animations (Deuze 140). This provides us with an idea that the concept of multimedia journalism has two parts. The first is the mechanical aspect of news, which is physically shooting, writing and editing. And then the second part is platform presentation, which is making news available on a variety of platforms with the technology available.

New age journalism in the 2010s integrates all the available technology that society has at their fingertips. In a 21<sup>st</sup> century media landscape, television news competes beyond the familiar world of broadcasting and newspapers (Cushion 26). The emergence of the Internet and mobile phone technology has brought new pressures and challenges. News must be available on a variety of platforms. These platforms include TV, web, mobile devices and tablets. Multimedia journalism allows for news to be seen and heard on all of these platforms. But being self-sufficient in a digital age does have a taxing effect on the reporter over time. Additional stress and worry is formed without the help of another person. These emotional, mental and physical effects must be addressed as a result of doing every single newsgathering job on a weekly basis over a period of time. The following description of the market size in the television industry will put these effects into better perspective.

### 3.2 Television Markets and Multimedia Journalism

A look at the television market system here in the United States will continue to build the foundation as to why it is important to research why multimedia journalism exists in this market.

Market size re-enforces the significance of this project because seeing MMJ in this market is abnormal in the industry.

For many years in the Detroit market reporters were accompanied by a crew out in the field. They had their own photographer, who edited their footage and oversaw their work (and further back there were even sound and lighting technicians). Because of Detroit's high market ranking by Nielson Media Research, this was how news was produced at one time. Detroit is currently ranked as the 11th largest television market out of 210 (Markets & Stations). This ranking is based on the number of people that live in a city and the number of televisions per household. This means that Detroit is the 11th most watched market in the country (Bachman 14). Many veteran broadcasters thought by the time they reached a market like Detroit, they wouldn't have to do everything themselves. But multimedia journalists are now popping up in larger metropolitan areas like Detroit (Bock). Reporters here are finding themselves picking up a camera again and doing what was only done in smaller markets. It is essential to discover the driving forces behind this trend in Detroit as similar sized markets have yet to follow suit.

### 3.3 Economic Downfall

Viewing the industry's economic hardships from the past seven years begins to help us understand how multimedia journalism started and why it was created. The financial issues that have been felt in television have had a direct affect on why MMJ has been embraced in Detroit.

By 2007, ABC, CBS and NBC had all cutback on news staff at a network and local level in the face of declining revenues and rising costs (Beam, Weaver & Brownlee 277). Many TV stations were forced to adjust with fewer staff members, which added to their workload. Stability was in jeopardy and change was at the forefront. Stations under stress saw buyouts, layoffs and

reporters having less professional discretion than in the past (Beam, Weaver & Brownlee 278). By April of 2010, ABC news revealed more job cuts, eliminating nearly 400 positions (Harmon 7). Broadcast news operations around the globe were (and are) under pressure to do more with less, generating more content for more newscasts, often with fewer staffers (Harmon 8). The economy has had an obvious effect on the television industry; with layoffs and pay cuts comes the creation of multiple jobs under one title, like multimedia journalism. It is leaving news organizations with fewer employees and more to do. So it is important to discover what role it played in bringing multimedia journalism to Detroit, as it could be a driving force behind the issue.

### 3.4 Qualitative Research

To answer why multimedia journalism was embraced in Detroit more so than in other similar markets, and to discover its affect on reporters, exploratory qualitative research will be necessary. Exploratory research allows me to investigate a fairly new field of study where little is known about the nature of the phenomenon and few definitive hypothesis exist (Patton 193). In addition, qualitative data describes and consists of quotations and observations that take the readers into the time and place of the observations so that they understand what it was like to have been there (Patton 47). This type of research is necessary to truly understand what multimedia journalists go through on a daily basis. It will also allow me to explore the driving forces behind this new concept in Detroit. The purpose of research is to generate or test theory and contribute to knowledge for the sake of knowledge (Patton 10). The majority of my research will come from the interviews of multimedia journalists themselves. I will use the standardized open-ended interview to obtain information from reporters in order to obtain highly focused

answers. How questions are worded will affect how the interviewee responds. Opened ended questions allow for the interviewee to select from a full repertoire of possible responses and those that are most salient (Patton 354). Asking in this format will allow the interviewee to take the interview in whatever direction they want so that I can accurately establish themes based on their answers.

Harcup says “Face-to-face and telephone have been the main methods of inquiry in order to obtain quotes.” (103). Asking questions in person will allow me to read body language and immediate reactions from the reporters.

Because I will be taking time out of the reporter’s very busy schedule I will only have their attention for a very short period of time. To facilitate this, I will establish priorities (Patton 346). Establishing priorities means asking the questions to each interviewee the same way every time. Careful consideration will be given to the wording and any clarifications of questions will be written into the interview (Patton 346). Also, by establishing priorities in an open ended interview situation, I want to get across to the interviewees what my primary concerns are so that they can better answer the questions.

#### 4. Research Conducted

Research for this project began over two years ago when I was an intern at a local TV station. It was here where I witnessed one of the most well respected news stations in the state use multimedia journalism. This new concept was puzzling to me because I wasn’t seeing the apparent benefits multimedia journalism was supposed to present. I often would witness reporters complain when they had to “MMJ” and saw them barely make their deadlines. In the department I interned in, I saw a reporter on a daily basis constantly stress out because he or she

was having trouble understanding how to edit their stories. In addition, in my opinion, I saw the station's quality of news begin to suffer. I wanted to investigate more. So I began to research multimedia journalism online and in the library to see what the consensus was on this journalistic phenomenon. After researching, I then formulated a list of opened ended questions (see Appendix) to discover the effect multimedia journalism has on reporters and why it was embraced in the Detroit market. The questions first established the background and demographic of the reporter. This helped me gauge how long they had been in the business and what market they had worked in previously. I then created some opinion and value questions. These kind of questions are aimed to understand cognitive and interpretive processes of people and ask about opinions, judgments and values (Patton 350). This allowed me paint a clear picture on what their thoughts were on this journalistic trend. I finally asked knowledge-based questions to see if I could find why multimedia journalism was present here in Detroit. Knowledge-based questions inquire about the respondents factual information-what the respondent knows (Patton 350). I interviewed a total of eight reporters with a range of experience in the field, from 7 to 35 years. I spoke with three females and five males. I wanted to get to as many reporters as management would allow. Management at the station had most of the power on who I interviewed, but because of my connections, I was able to get two additional interviews. I recorded the interviews on voice recorder and promised that their names would be kept anonymous. The reporters schedule dictated the length of the interview. Some lasted 15 minutes while others were only eight. The average length of an interview was 10 minutes. Each interview conducted took part in a secluded part of the station, away from other employees. Some were at a reporter's desk or office, while others were in private rooms. I then transcribed all of the interviews, and looked for common themes among the answers to my questions.

To do this, thematic analysis is necessary. This allows me to review the interviews for patterns. The process begins with analyzing the transcribed information and looking for manageable classifications (Patton 453). First I wanted to break down and decipher the interview, which meant having a complete understanding to every answer the journalists gave me. After this, I read and reread the interviews and marked similar words and concepts that would continue to appear, looking for patterns. I also made side notes on the margin of the paper as well. The next step is to code the emergent patterns in a systematic way (Patton 453). So it was necessary to structure it in a way that would produce reliability and validity (Boyatzis 31). Reliability has to do with the confidence and trust the researcher has in the investigation, while validity gives the research credibility (Boyatzis 150). Gery Ryan and Russell Bernard argue that theme identification does not produce a unique solution (103). Ryan and Bernard state that “There is no single set of categories [themes] waiting to be discovered. There are as many ways of ‘seeing’ the data as one can invent” (103). So producing reliable themes was essential when conducting my research. I then color-coded the concepts that stood out to me, labeled them and defined what they concerned.

I then needed to reduce the raw information into a manageable size, giving it an outline form, for easier comparison among individuals. I typed out the answer to every reporter’s question, simplifying it in a sentence or two. Afterwards, I identified all of the data that was related to the already classified patterns. I was looking for any more patterns that may be related. I then combined related patterns into sub-themes. Themes are defined as units derived from patterns such as "conversation topics, vocabulary, recurring activities, meanings, feelings, or folk sayings and proverbs” (Aronson). The last step includes constructing a final form of the themes and building a valid argument for choosing the themes (Boyatzis 100). This had me defining

each theme into a single sentence, and looking up literature that would support my themes. When the literature is interwoven in the findings, it helps the reader understand the motivation and the process of the interview (Boyatzis 64). Anthropologist Morris Opler (1945) saw the identification of themes as a key step in analyzing cultures (86). He identified three principles for thematic analysis. First, he observed that themes are only visible (and thus discoverable) through the manifestation of expressions in data. Second, he noted that some expressions of a theme are obvious and culturally agreed on, while others are subtler and symbolic. Finally, he concluded that cultural systems comprise sets of interrelated themes. The importance of any theme, he said, is related to (1) how often it appears, (2) how pervasive it is across different types of cultural ideas and practices, (3) how people react when the theme is violated, and (4) the degree to which the number, force, and variety of a theme's expression is controlled by specific contexts (87).

## 5. Thematic Analysis

Four themes were apparent based on the interviews from the multimedia journalists.

### **Theme 1 - Multimedia journalism means doing everything by yourself.**

This theme expresses the general consensus that reporters feel that being a multimedia journalist is a job where one person does every single part of the newsgathering process. This is because the reporters set up their own interviews, drive themselves to various locations, shoot, edit, and write their entire story without the assistance of a photographer. One reporter explains that “multimedia journalism means doing a lot all by yourself. You have to shoot, write, edit, set up interviews and do all of that. Everything you would have a photographer help you with you now have to do by yourself.” Another reporter echoed very similar definitions saying, “it means being self sufficient to go out, shoot yourself, write yourself, edit yourself and report the story.” And “It is a ton of work, because you're doing everything. You're setting up the story, you're

producing the story, you're driving yourself to the story, loading gear, shooting standups. Logging tape, editing the story." It was agreed by many reporters that the job requires them to think about a lot more than just how they want to tell a story. Another reporter adds, "Your responsible for all elements of a story is to get it on the air. Not just the content, the journalism but also the video, the audio and you have to be very conscious about making sure that the equipment is functioning properly, that you know how to operate the equipment, how to get the best quality sound." Another reporter also mentioned the various platforms they become responsible for when being a multimedia journalist. "You have to be willing and able to not only capture every aspect of what you're trying to film for the story, but also pushing it out to the various platforms. Making sure that it's not just on TV but where is it going live and how is it going live in the online world." Finally, another reporter simply explains multimedia journalism without emphasizing the underlying stress of being self-sufficient by saying "under an MMJ model, I typically shoot, write and edit by myself and often within the course of a few hours."

## **Theme 2 - Multimedia journalism is difficult on the reporter**

This theme shows that many reporters felt that being a multimedia journalist is a demanding job. This is because of two independent factors, or subthemes, which include being self-sufficient and reporting in dangerous city. First, reporters are now responsible for every single part of news process, and are being completely self-sufficient. Many are accustomed to being in a team, accompanied by a photographer. One reporter recalls the traditional method of newsgathering saying "you're more of a team, two people going out together, while a photographer typically drives. The reporter can make phone calls, continue setting up the story, collect info by making phone calls and even write the story on occasion and log." Another

reporter adds, “every situation cannot be handled with one person. Sometimes they’ll send one person out to do a story that’s not suitable for one person to do. But if they don’t do it, it’s not going to be covered at all.”

Multimedia journalists not only must think about the creative aspect of the story but also the technical aspect with the video and audio. Another reporter recalls what happened when he became responsible for every part of the story and compares his job to a pilot. “Its a lot more to have to think about, a lot more to make sure you’re doing everything right. When I first shot a story earlier this year I had one switch in the wrong position on audio and I missed some audio that I needed. And it was just an operator error. A pilot has a checklist before they take off on their jet liner with 300 people on board. You almost need to have that checklist to make sure you’re doing everything right so you don’t blow an important part of your story.”

Reporters also expressed their concerns about safety. Many said their job was already risky *with* a photographer covering news in Detroit. One reporter recalled an issue of safety saying “there has always been a concern about safety even with or without a photographer, it just depends on the story.” Without someone else there to watch out for them, journalists have to be extra careful when they are sent out on news stories in the city. One reporter said, “in a city where there’s safety concerns, being a woman driving around yourself in the city, there’s different circumstances. And all the back watching that you have to do. It’s not a small town. It’s a very serious news town with very serious things happening on every single street. You need two people to watch each other and be there for each other.”

### **Theme 3 - Multimedia journalism doesn’t belong in the Detroit market**

Six reporters were adamant that multimedia journalism is not right for such large market like Detroit. In the television industry, with bigger markets come more experienced, and therefore better, reporters and photographers, which in turn means better news quality. Smaller markets such as Alpena (Markets & Stations 210) will often hire a reporter right out of college and he or she will be a multimedia journalist for the first few years of their career. Since the viewing area is so small and the reporters are not as skilled, this is where they can make their mistakes. In Detroit, which has the biggest viewing area in Michigan, it is expected that the stations produce top quality news. But because being a multimedia journalist means being responsible for absolutely every aspect of the story, something is bound to suffer. One reporter mentions the fact that at this point in their careers, they are not properly trained as photographers with the experience needed for this market. "I think it is a little disappointing. I think that the stations in many ways have the upper hand or so it seems but they're going to suffer in ways ultimately. Because of the caliber of product they put on. And it comes down to the fact that reporters are not trained photographers. If you want your stuff to look a certain quality, you have to have the best of the best to shoot it. And when you're putting people who weren't trained properly and don't have the passion to do that, you're going to get a subpar product." Another reporter reflects the similar idea saying "a reporter turned into an MMJ in this market now becomes a reporter with zero experience as a photographer with zero experience as an editor. TV is largely based on photographs and editing. I don't think it should be done in a market of this size." Another mentioned that multimedia journalism doesn't belong in Detroit due to credibility issues. "I think it poses challenges for a market such as this for credibility. It's the stigma of MMJ, even with people who don't know the business. And people ask where is my crew. I'm hoping something comes of this, right now it's kind of hurtful. I'm a reporter that can turn out 3-4

stories in a breaking news story. You're not getting that from me as an MMJ. So I'm not sure who's benefiting." One reporter alludes to an issue of quality saying "it's something where we are assigned newspaper type stories, and for an MMJ story it's just not ideal and it doesn't look good. 50% of the stuff I've done is MMJ. But it doesn't look like it should for a top 10 market. The viewers are not getting the quality that they should." This quantitative approach to news affects the quality. But it is not normal to see such lower-quality news in such a large market, and therefore leads the reporters to conclude that multimedia journalism does not belong in Detroit.

#### **Theme 4 - Multimedia journalism is the future of news in the Detroit market**

Six reporters were in agreement that multimedia journalism is the future of news. With the money saved by sending out a single person to cover a story, stations find it more economical to hire multimedia journalists as opposed to traditional reporters. One reporter says, "I think it's the future of news period because you save money. Anytime you can save money and push someone to do almost the same job as they did before, they will do it." Another echoed a similar economic thought saying "I think it's the future only because they see it as a way to save money." Another reporter thinks that multimedia journalism is "in the now, and is the present here in Detroit." An important detail that emerges from here is that technology has helped make the job of multimedia journalism possible, creating its longevity in Detroit. One reporter says "in a business increasingly focused on the bottom line, and technology constantly getting smaller, cheaper and more user friendly the MMJ model will continue to expand, here and elsewhere." Another adds "cameras used to be very expensive and complicated so stations could only afford a few and needed trained personnel to operate it. Now the gear is cheap and easy to use."

Another adds “technology allows for multimedia journalism; we have the resources and equipment to go out and shoot things ourselves without the help of the photographer.” Another reporter expands on this idea, saying that with the technology, it was bound to happen. “It’s inevitable. The MMJ concept is already being used at the network level. TV has always been steered by technology. As gear has gotten smaller, so have news crews. And now we have finally reached the smallest possible crew.” Another reporter thinks that this is just a sign of the times. “MMJ is really taking the tools that we have to report the news and gather the news while utilizing this technology in the digital age.” So in essence, reporters believe that multimedia journalism is here to stay because it saves money, and the technology will help it stay in Detroit.

In addition, this wave of broadcast journalism is changing the way the craft is being taught at universities. Young students are being formally trained as multimedia journalists, and are not taught the traditional form of newsgathering with a photographer. They are graduating with more skills than older reporters who have not been training as long or as extensively. A reporter said “even though I recognize I don’t want to be doing this right now, I have to embrace it because there are people coming out of school that all that they know is multimedia journalism. So they’re willing to take whatever pay a market like Detroit is willing to give them even though they may be fresh out of school. I know I’m battling against that.” The change in curriculum across schools reinforces the fact that multimedia journalism is the future of news.

## 6. Discussion

Prior to the surge of multimedia journalism, television news across the country was produced the same way. The photographer and reporter go out together to shoot a story, usually more than one story in a single day. The photographer would typically drive, while the reporter

would make phone calls to set up the story while they make their way to the designated location. The reporter would conduct the interviews and decide how they want to frame the story, while the photographer would shoot all the footage and edit it based on the reporter's script. Each team member would be responsible for different newsgathering tasks, and often offer advice to one another too. It must be noted how traditional newsgathering was conducted in order to get a better understanding on how different multimedia journalism is from working with a photographer on a team. This will help us compare the affect multimedia journalism has on the reporter in a current newsroom.

Today, reporters are responsible for a lot more than they were years ago. And there is a process behind this new way of journalism. Bock points out the five steps multimedia journalists go through when putting together a story from start to finish: first they must preconceptualize the story based on preliminary information; second, they locate and gain access to narrative interviews, happenings, or scenes; third, they record interviews, happenings, or scenes; fourth, they arrange the elements into narrative form; and, fifth, they re-contextualize the story into the presentation for the audience (710). So in essence, reporters are doing the work of two people with multimedia journalism, with the same deadlines and same expectations as before. All these steps are completed in one day's work and are usually ready for the five or six o'clock news. But this fast-paced process isn't something the reporters are used to. Quinn argues that multimedia journalism is so difficult that "most journalists simply do not have the necessary level of technical expertise and training has never been a high priority in newsrooms" (11). The many hats they wear as an MMJ has left them being a jack-of-all-trades and a master of none.

The main issue behind this thesis discusses why such a large market with a rich history of quality news would embrace multimedia journalism. The economy has brought change to

newsrooms in the twenty-first century. Many have been experiencing buyouts, or layoffs with shrinking staff, and giving reporters less professional discretion than in the past (Beam, Weaver & Brownlee 278). Many reporters echoed the similar idea that the economy has played a major role in bringing multimedia journalism to Detroit. One reporter mentioned, “the economy has been the driving force in most of what we do”. The interviewees were in agreement that multimedia journalism saves the station money. In addition, multimedia journalism frees up another employee to cover a different story, increasing coverage. Another reporter added “the economy has had a negative impact on news all across the country. I think every newsroom in the country has cut out a lot of things they used to have. Cut back on salaries, on number of employees, on pay”. Bock suggests that the news industry’s current financial downturn is likely to continue to foster a reliance on those who can multitask (715).

It is also important to mention less influential factors that have pushed multimedia journalism to the forefront. Technological advances have made the job of a multimedia journalist possible, and it has also made news consumption easier and faster for the audience. It is important to note the advancement the industry has made with equipment. Because of the lighter cameras, reporters can shoot things by themselves, as opposed to lugging around a 60-pound camera like it was back in the 1960’s (Bliss Jr.) Today’s multimedia journalist must make their stories available on four platforms: TV, web, mobile devices and tablets. This is because news is being read through all of these mediums all of the time. People choose to grab their news when and where it is convenient (Quinn 30). Quinn argues that audiences have changed markedly over the past generation as media organizations have fragmented and adopted to new forms. When audiences change, journalism and journalists have to change to accommodate them (185). One interviewee suggested that “there is no more tolerance for long form story telling, people want it

quick want it and now. They get bored.” Audiences are attracted to short and immediate pieces of information that have punch (Quinn 30). In addition, multimedia journalism increases the quantity of news, giving more to the viewer. Another interviewee stated that “consumers want info as its happening. Our job is to get new and relevant information to the people of southeast Michigan. The technology we have meets the desire for people wanting news quick.” The changing landscape of technology has not only made this job possible but it perhaps has increased the audience’s need for more news in a timelier fashion than was once presented. Both of these factors bring us back to the fourth theme: Multimedia journalism is the future of news. Because of the technology and the changing consumption factor of the audience, multimedia journalism has been brought to the forefront and has become the predominant newsgathering process in Detroit.

After carefully analyzing the interviews from reporters, it is certain that multimedia journalism does have a negative and difficult affect on them in a number of ways. Defining multimedia journalism and understanding what reporters have to be responsible for helps us to understand why this profession is so difficult. Multimedia journalists in general must increasingly multitask and work seamlessly between platforms at considerable speed (Cushion 146). Although at one time there was a division of labor among tasks within newsrooms, these journalists are often doing everything alone (Bock 706). The material and singular demands of the work made it physically taxing and stressful (Bock 706). Many expressed how exhausting the job was because they were responsible for so many things. In addition, some female reporters also mentioned that their airtime decreased because of multimedia journalism. Having to carry equipment and shoot footage out in the field greatly increased their physical activity and altered their physical appearance. Therefore, they are not “on camera” ready and will not be seen

looking the way they do. One reporter mentioned that her friend asked if she even worked for the station anymore because they had not seen her on TV in three weeks. In addition to the physical aspect, multimedia journalism also affects them emotionally. Another reporter expressed the embarrassment she felt when covering a story without a photographer. “People would ask; ‘Where is your crew? I have a bigger camera than what you’re carrying.’” This concept brings up the issue of market size again. The high ranking Detroit received from Nielson Media & Research creates an expectation. Viewers presume that photographers will accompany reporters on a story. They think this way because this was how news was produced in Detroit until 2009. That was when multimedia journalism was introduced. Another reporter also added that “when you’re covering a story by yourself, people outside the business don’t view you as ‘big time’, and feel that they sometimes shouldn’t give you the time of day”. This alludes to the fact that the stigma multimedia journalism has in the public eye is a negative one and challenges the creditability of the reporter. These physical, mental and emotional effects are a direct result of theme one: multimedia journalism means doing everything by yourself. By defining and expanding on the idea of multimedia journalism and comparing it to traditional newsgathering methods, we are able to paint a clear picture of the exhausting efforts these reporters must put into their work. This also directly coincides with theme two: multimedia journalism is difficult on the reporter. After examining the mental, physical and emotional affects this type of journalism has on the reporter, it can be concluded that this job is indeed taxing.

Furthermore, being responsible for so many tasks as a multimedia journalist directly affects the longevity of reporters in the business. Having to do something so physically and mentally exhausting five days a week will eventually burn out a person who has been doing it for enough time. A reporter mentioned: “I think truly the big issue is that you’re shortening the shelf

life of the people that work for you. Its going lead to greater turnover because its very stressful. It raises the stress level. There's no chance you'll be able to do it for 20, 30, or 40 years." It can be concluded that multimedia journalism also plays a mental and physical role on how long journalists stay in the business. The exhaustion felt by reporters in this market brings up theme three: Multimedia journalism doesn't belong in the Detroit market. Overworking reporters through multimedia journalism at the peak of their career isn't currently the norm, and is only seen in smaller markets. Therefore reporters believe that this style of journalism doesn't have a place in Detroit.

Multimedia journalism is in fact the news of the future in Detroit. By sending out one person to cover a story stations not only save money, but also free up other employees to cover additional stories. Technology has made the job of the multimedia journalist possible and altered audiences' appetite for news consumption. Reporters are affected physically, emotionally and mentally by multimedia journalism but must keep up with this growing trend, as younger, more skilled journalists are ready and willing to take their job for less pay.

Questions for Channel 7-WXYZ reporters Appendix

Opinions and Values Questions

A. What does multimedia journalism mean to you?

-To understand if there is more than one definition of multimedia journalism.

B. What do you think about multimedia journalism being brought into a large market like Detroit?

-To understand their opinion on this new style of journalism being used here

C. Do you think multimedia journalism is the future of news the Detroit market?

-To better understand their feelings towards multimedia journalism, which can connect to how it affects them.

D. Has multimedia journalism affected the quality and or the quantity of news you produce?

-To understand the affect this type of journalism has played into their workload and quality.

E. What is the biggest challenge multimedia journalism presents?

-Challenges can lead to additional affects on reporters.

F. What positives if any, have come out of multimedia journalism?

G. Has multimedia journalism affected your mentally, emotionally and physically in any way?

-Additional questions regarding affect on reporters.

Knowledge Questions

A. Compare multimedia journalism to traditional newsgathering methods.

-Trying to understand if another reason why the Detroit market embraced multimedia journalism is because of efficiency and use of less people to cover a story.

B. Has the economy affected the news industry?

-Asked to see if there has been a financial affect on reporters

Background/Demographic Questions

A. How long have you been a reporter for?

B. What market(s) have you worked in?

C. How long have you been with Channel 7?

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