

by Bob Papper and Michael Gerhard

The first RTNDA/Ball State University Survey since the elimination of the FCC's Equal Employment Opportunity rules shows a small drop in the percentage of minorities in local television news but significant slippage in local radio news. Given some natural ebb and flow in the numbers, it will take several years to determine exactly where we're heading.

The FCC has not enforced the EEO guidelines since the U.S. Court of Appeals in Washington threw them out in April of 1998. The Commission ultimately chose not to appeal the ruling to the U.S. Supreme Court, and the EEO rules officially ended on September 22, 1998.

An Overview

In television, minorities in the workforce slid to 19 percent this year from 20 percent last year and an all-time high of 21 percent two years ago. In radio, minorities fell by 5 percent to 11 percent of the workforce. But 1998 had shown an increase of 4 percent, so it's possible there's been a significant drop, or it's possible that the 1998 figures were simply a survey aberration.

Minority news directors in both television and radio dropped back from last year's gains to the exact positions they held two years ago. TV dropped 2 percent back to 8 percent, and radio dropped 3 percent, down to 8 percent. In both radio and TV, essentially all the decrease involved African American news directors.

The percentage of women news directors in radio and TV news also dropped from a year ago. Women radio news directors fell from last year's 28 percent to this year's 20 percent. In

television, last year's all-time high of 23 percent fell back to this year's 20 percent.

But there was good news as well. Women in TV news rose to their highest percentage of the workforce ever: 39 percent. And they were considerably more likely to be assistant news directors and executive producers than they were three years ago. Minorities also made major gains in middle management and minor gains in most other positions—except photographer.

The FCC and EEO

As this article is written, the FCC has again extended the deadline for comments on new, proposed minority recruiting rules which would require stations to make positive efforts to recruit minorities, although there would be no yardstick against which a station's hiring would be measured. Stations would still have to report their employment of women and minorities (as they have in the past). Note that rules against discrimination in employment were not struck down and have not changed.

The National Association of Broadcasters has argued that the new proposals still go too far. "We supported the idea of a general EEO outreach rule where broadcasters could have discretion in what methods are best for their stations," says Lori Holy, NAB staff attorney. The NAB wants stations to determine the best way to make all potential applicants aware of job openings rather than adhere to strict new rules.

The NAB also opposes mandatory station reporting on women and minority employees. Too burdensome, says the NAB, and too dangerous. "The collection of the annual employment report steps over the line. There's no guarantee that that information would not be used against

the station improperly if the FCC collects it,” says Holy.

The NAB also has at least some backing in Congress. Legislation recently introduced by Rep. Michael Oxley (R-Ohio) would prohibit the FCC from collecting data on the numbers of women and minorities employed in broadcasting and cable.

Neither the staff at the FCC nor the NAB would speculate on the likely outcome of the proposed rulemaking or a timetable for that outcome. However, the FCC is expected to try to get some EEO guidelines in place by the end of the year.

The RTNDA has taken no position on the proposed guidelines.

Profiles in Success

In an industry known for change, there are still clear-cut constants. Dedication and drive frequently determine success. That’s clearly the case for the special professionals profiled in this article.

Anzio Williams

Anzio Williams, executive producer at WLWT-TV in Cincinnati, says he knew in the third grade that he wanted to go into TV news. “My friends used to call me Bryant Gumbel,” says Williams. “A couple still do.”

While his brothers and sisters wanted to watch cartoons, Williams watched news and later majored in broadcast journalism at North Carolina A&T in Greensboro, about an hour from

his home in Durham.

He started an internship in his sophomore year at WFMY-TV in Greensboro. In his senior year, the station hired him to write overnight, and a couple of months later, Williams became the morning producer--while he was still a senior in college.

By the time he graduated in 1994, Williams had already spent two years at the station, and by the time he left in 1995, he was producing the 6 o'clock news. Then it was back to mornings--at WSVN-TV in Miami. "It was cutthroat," says Williams, "but they knew how to get it done." When he left in 1997, Williams was the senior weekend producer.

"He just has a great news sense," says his current news director, Lyn Tolan at WLWT. "There's not a day I wake up that I can't wait to get to work," says Williams. No question, says Tolan. "He's got all that energy. He's just a ball of fire every day."

No family at this point; no time for it. But Williams hasn't lost touch with home. He talks to his grandmother (who raised him) every day. "Usually she'll call and wake me up," says Williams, "but if not, I touch base with her around lunch time." And he'll see her when he goes back to Greensboro to help with an NABJ program at his alma mater--a trip he makes every year.

"I see myself as a general manager," says Williams. "There are stations out there that need me. They need someone who understand what viewers expect and how to achieve that."

Thuy Vu

"When I was in Vietnam, and I was surrounded by my language and my people, I think it filled a void that I didn't know existed," says Thuy Vu (pronounced TWEE VOO), general

assignment reporter at KTVU-TV in Oakland/San Francisco. It was her first trip back since the family escaped the day before Saigon fell in 1975. Vu was eight years old, one of the “boat people.” The family worked its way from a resettlement camp in Arkansas, to Duluth, MN, to California.

At the University of California at Berkeley, Vu struggled with direction, but stumbled into a rhetoric class and the college radio station. “I just really, really felt a connection there,” says Vu. “I liked telling stories; I liked the intimacy of radio.”

A one-year minority fellowship at KQED-FM in San Francisco led to a regular job for four more years before Vu moved to a reporting slot in the San Francisco office of National Public Radio.

Then in 1995, at age 27, she accepted a television reporting job at KPIX-TV in San Francisco; last year, she moved down the street to KTVU-TV.

“We do longer stories than everybody else,” says Vu, “and we still come out on top. So all the critics who keep on saying that people have short attention spans, and stories need to be shorter, I say, ‘Hey, watch us.’ The issue is, it’s good storytelling. It always comes down to that.”

“She’s young,” says just-retired KTVU-TV news director Fred Zehnder, “but she’s very good, very seasoned, enthusiastic, a lot of energy. She’s terrific.”

Vu’s many awards, including a first place in the AAJA national awards, back that up.

She “tries to see my husband every now and then,” but he works days, and Vu works nightside. “We’d like some [children], but not yet. When would our kids see us?” Still, it’s a hot topic at home.

“My parents ask all the time. And uncles and aunts. And strangers. In Vietnamese culture, people are never shy about asking really, really personal questions. ‘How much do I make, and when am I going to have kids?’ I just always say, ‘Well, I never reveal how much I make, and secondly, I don’t know when I’m going to have kids. When I know, I’ll let you know.’”

Vu says two women at KTVU-TV just had babies and another is pregnant. “So I stopped drinking the water here.”

Victor Rocha

“When I recruit people here,” says Victor Rocha, news director at WHBQ-TV in Memphis, “I say, ‘Give me a good two-year tour of duty. If you want to move on, great. I’ll help you move on.’ I’m very up front with people here. You don’t have to sneak around at 11 o’clock at night and make a resume tape.”

Rocha expected to be a lawyer—like his father, a judge in Kansas City, MO. But toward the end of his freshman year at Marquette University, a friend asked him to run a camera for the student television station. That was it.

In his first 13 months in the business, Rocha went from Ft. Smith, AR to Springfield, MO, to WDAF-TV in Kansas City. He produced there and KUSA-TV in Denver and then headed into management. Executive producer stints followed in Peoria, IL and Dayton, OH before a side trip as special projects producer at WCAU-TV in Philadelphia and then Memphis as assistant news director at WMC-TV.

That's when Rocha's outlook on career started to change. "Family," says Rocha. "All of a sudden your priorities change. Being on that so-called fast track is not as important. At least not to me."

Still, after two years, he headed to Indianapolis as assistant news director at WTHR-TV. His wife and child had barely joined him when the general sales manager there, D'Artagnan Bebel, left to become the new vice president and general manager at WHBQ-TV, the Fox-owned station in Memphis. Bebel offered Rocha the news director job.

"It was an easy decision," says Rocha, whose wife and, now, two children also approve.

Bebel says the newsroom staff does, too. "They said they wanted someone who would show them how to do things and get down in the trenches," says Bebel. "That's the kind of person Victor is. Response has been very, very positive."

"At Fox, there are a lot of people of color high up, and that meant something to me," says Rocha, who is Hispanic.

He says he still loves the business. "If they outlawed it tomorrow, I don't know what I'd do. Maybe I'd teach."

Condace Pressley

"I've always been nosy," says Condace Pressley, assistant news director at WSB AM in Atlanta, "and I've always enjoyed, as they say, running off at the mouth. Someone thought that I had some speaking ability so I began to explore opportunities in broadcasting."

Pressley grew up in Marietta, GA, a suburb of Atlanta. She won a Times-Mirror

journalism scholarship to the University of Georgia but says she really found her niche when she started working for the campus radio station.

When she graduated, she turned down a TV job in Albany, GA. “My car was just a wreck,” Pressley says, “and I just knew that if I drove to south Georgia, that I’d never drive out. All my experience was in radio, so it made sense to go where I had experience.”

That turned out to be the Georgia Radio News Service. She worked there part time for a few months after she graduated in 1986 and then started full time at WSB radio that same year. She’s been there ever since.

“This is a cool gig,” says Pressley. “I love what I do because ours is the only profession where you get to go places that ordinary people don’t get to go, you get to see things that real people don’t get to see, and then you get paid for telling everybody else what was said. Who can go wrong there?”

“It’s nice to have people who are still committed to radio and have fun doing it,” says WSB news director Chris Camp, “and are making contributions to it.”

She says she loves Atlanta, but that doesn’t mean she wouldn’t leave. “This job fell into my lap,” says Pressley, “and I figure the next job will fall into my lap. And I know that that sounds very naive, but it’s worked for me. It’ll make perfect sense.”

Edward Calabaza,

“I knew that times were changing and a high school diploma wasn’t going to cut it, and I needed to get a college education if I was going to do something,” says Edward Calabaza, general

assignment reporter at KOB-TV in Albuquerque, NM. “But I had no idea what I was in for, where I was headed.”

Calabaza grew up on the Isleta Indian Reservation just outside Albuquerque, but because his mother worked in the city, he attended private Catholic schools in town.

Between semesters at New Mexico State, Calabaza heard an ad for a \$50 course about radio broadcasting. That course led to work with a public radio station and majoring in journalism.

When he graduated, in 1992, Calabaza took reporting jobs in Roswell, NM, El Paso, TX, and then Albuquerque. Nine months later, he left to go back to school to prepare for a job with the reservation. When that fell through, he went to Reno, NV before coming to KOB-TV in 1997.

Calabaza says he likes the “freedom” of being single, but not everyone is impressed.

“Many times the tribe has encouraged me to date,” says Calabaza. “They haven’t fixed me up, but the tribe has become such that as more people come off the reservation to land work in Albuquerque, more and more people are having integrated marriages, where the children are no longer 100 percent Native American. And that’s a concern, because as people get married and move off the reservation, the culture and the heritage are dying out.”

“He’s a natural storyteller,” says KOB-TV news director Brad Remington. “We hired Edward because he’s really bright, has a lot of potential, and he’s local.”

Looking ahead, Calabaza is torn. “I see myself staying here at least a couple more years,” he says. Then, who knows? But he’d also like a shot at anchoring some day. No promises, but the station says it’ll give Calabaza a fair shot. “Staying here and being more

rooted would give me that opportunity,” says Calabaza.

Sandra Gonzalez

“My dad’s always believed in me; my mom thought I was a little bit crazy, but she eventually realized that there was nothing else I wanted to do,” says Sandra Gonzalez, general assignment reporter at WBAP AM in Dallas/Ft. Worth, TX.

Gonzalez started in high school, gathering news from her Mission Viejo, California school and presenting it on a local cable channel.

At Saddleback College, “They made me do a five minute newscast,” says Gonzalez. “I was scared to death, and I must have re-recorded that five minute cart I don’t know how many umpteen times. And I thought I was going to crash my car when I was driving home from the campus, and I heard myself for the first time on the radio.”

As a senior, then at California State University-Fullerton, Gonzalez worked at two TV stations, a cable system, and a radio station—all at the same time. “Just doing whatever I could to help pay bills and get experience,” says Gonzalez.

After graduation she started full time at a TV station but quit to work part time in radio—on the air as a reporter. Then she got a full time radio reporting job in Santa Barbara, eventually becoming news director.

In 1993, Gonzalez went to WBAP in Dallas, TX as a reporter. “I like being in the trenches,” says Gonzalez, “getting my feet dirty, meeting people, capturing the moment, seeing tears. I want to see it first hand, and think, feel, report.”

“Tireless,” says WBAP news director Dan Potter. “She’s there at three in the morning; she’s there at three in the afternoon. She’s also a very compassionate reporter, a reporter who understands the emotions inherent in stories and can convey those emotions.”

Those abilities have led to a slew of major awards.

“She is extremely involved in the community, especially the Hispanic community,” says Potter. “She mentors young people and also talks to college and high school journalism classes and aspiring journalists.”

Outside of work, Gonzalez has a husband and two cats. “I see a lot of women in broadcasting juggling it,” says Gonzalez, referring to work and kids, “and they’re doing a pretty good job, so I think whenever that does happen, I’ll figure it out.”

Russell Shimooka

“It was one of those classic broadcasting stories where someone calls in sick and there’s no one to replace the person, and you just happen to be in the right place at the right time” says Russell Shimooka (pronounced shih MOKE ah), news anchor at KGMB-TV in Honolulu about the start of his career. “A frantic news director came running in and said, ‘Can anybody do sports?’ Of course I raised my hand.”

So, as a junior at the University of Hawaii, Shimooka moved from news to sports, working full time at KITV-TV in Honolulu along with full time studies.

After a brief stint in the military, Shimooka returned to his native Hawaii and anchored sports on KITV for 5 years. From there, Shimooka moved to Miami, FL and then KGO-TV in

San Francisco as weekend sportscaster and weekday sports reporter.

Then he became the main sports anchor at KARE-TV in Minneapolis. Shimooka's wife was from Minneapolis, "so it was sort of a going home thing."

It didn't work that way. Shimooka says morning drive radio tore into him. "They started with the Asian, chopstick humor, Captain Sulu, just doing parodies," says Shimooka. "It was very disconcerting to go to a market and have people ridicule you on the air." After 5 ½ months, the station pulled him off. "Did race play a part in that?" Shimooka ponders. "To some extent, I would say yes. No co-workers called me derogatory names, but I received a lot of negative and racially-motivated phone calls, including death threats."

Shimooka sat at home, collected his money from the station, and regrouped emotionally.

He hosted a travel show on cable before joining KGMB-TV in 1997.

"We didn't put him on the air immediately," says Ray Depa, general manager of KGMB. "He'd been gone for some years, so it was an opportunity to get re-established. So he was a general assignment reporter for several months before he took the seat at the anchor desk. And he still reports; he's a go-getter."

Shimooka says there hasn't been an Asian male main news anchor in Honolulu for over 30 years, even though the population is predominantly Asian and he worries that Asian males may see a glass ceiling in the business. Female Asians with Caucasian males are okay, says Shimooka, but not the other way around.

"I would like to stay," says Shimooka, "but I'd like to take one more shot at the mainland. Preferably West Coast, but if New York called today, I'd be very hard pressed to turn that down."

Anna Martinez

“I had grown up being really interested in watching news,” says Anna Martinez, general assignment reporter at WFAA-TV in Dallas, “but I never saw anybody like myself. There weren’t very many women on the news when I was growing up, and there weren’t any Hispanics on the news. So it just never occurred to me as a career option.”

A college professor suggested pursuing radio and television. The writing and camera work went well, Martinez says, but not the technical side.

During her junior year at Stephen F. Austin in Nacogdoches, she got a job in Lufkin television, doing weekend weather and sports.

“My first night on the air was a disaster,” says Martinez. “I was just so grateful to have gotten through the 6 o’clock news, I thought, ‘Well, it can only be better from here.’ She was wrong. An anonymous caller with a thick drawl and ugly language made it clear that Hispanics like her didn’t belong on the air. “I burst into tears and just wanted to go home,” says Martinez.

“But I couldn’t because I had a job to do, so I went to the bathroom and cried. I did the 10 o’clock news, and it was worse than the six because then I was scared. I hadn’t really been scared before.”

On the long drive back to school, she decided to quit, but in the light of morning, she changed her mind. “ I thought, ‘If I quit, I’m a quitter, and I’ve never been a quitter. And I can’t let somebody who’s backwards and racist and stupid chase me away, because then he wins and I lose.’ So that was really the defining moment that made me pursue this as a career,” says Martinez.

She says she never told anyone what happened—not even family—for years.

She worked at the station through her senior year and beyond, then moved to Tyler, TX, then reporter and weekend anchor in Austin, TX, reporter in San Diego, and has been at WFAA since 1991.

“She’s one of our top reporters,” says WFAA news director John Miller. “Her specialty is community or neighborhood news, which is getting very close to the neighborhoods that make up Dallas-Ft. Worth.”

Now she feels torn. “I love my job very much. I love being able to tell people stories. Always have. Always will. But I also see a need for other things, too.” Martinez talks to kids frequently, especially in middle and high school, works with women and young people, and is active in NAHJ.

“I didn’t set out to do this, but somehow there was just this force that’s driven me along, and I’m waiting for that force to tell me the next stop. I’m waiting for the sign to come out of the sky.”

Mish Michaels

“I never really envisioned being 30,” says Mish Michaels, weekend meteorologist at WHDH-TV in Boston. “When I was in my twenties I had all these great timetables. Now I’m kind of winging it.”

Born in Calcutta, India, Michaels moved to the U.S. when she was three. She and her father go back to visit relatives every year. She uses Mish, short for Mishelle, on the air, but her

real name is Mishtu–Mish for short.

“I always watched the 11 o’clock news,” says Michaels. “I’d pit the three meteorologists in Albany against one another, and I’d never go to bed before I knew the forecast on each.”

After graduating in meteorology from Cornell, she got a job at WMUR-TV in Manchester, New Hampshire. A year and a half later, at age 24, she became the weekend meteorologist at WHDH-TV in Boston.

“Never did I want to succeed at something so badly,” remembers Michaels, “and never was I so ill-prepared for the move. I didn’t sleep for a month, I was so scared.”

She says people at the station were really supportive but not some of the viewers. “There would be phone calls, ‘You’re an idiot, you’re stupid.’ It was hard.”

“To be a player, you had to be right, and then you had to be right again,” says Michaels. “And then you had to be remarkably right, and you had to do it again.”

Now that she’s succeeded, she’s trying to bring some of that success to others. Michaels spends much of her time as a Big Sister and helping that organization, but she’s also on the board of a magazine for teenage girls, a school for troubled girls, director of a program called Women in the Natural Sciences, and chair of the board of Women and Minorities at the American Meteorological Society.

“Probably in all the talent I’ve dealt with over the years,” says Mark Berryhill, news director at WHDH-TV, “I’ve never seen anyone so involved in the community. Literally, she gives back just hundreds of hours every year of volunteer work.”

She also found time to get a master’s degree in education at Harvard.

“I don’t believe that there will ever be true equality for women. Ever,” says Michaels.

“I think it’s naive to think that the only gender that can bear children will ever be truly, fully competitive.” That’s part of why she works so hard now, making that mark. “I think if there was not a great guy in my life, I would consider just going forth in my career, but the man in my life is just a remarkable, amazing person.”

Bob Papper is professor of telecommunications at Ball State University and has worked extensively in radio and TV news. Michael Gerhard, Ph.D., is associate professor of telecommunications at Ball State and has extensive industry and research experience. This research was supported by the Department of Telecommunications at Ball State University and the Radio Television News Directors Association.

Broadcast News Work Force

Television:

Caucasian	81%
African American	9%
Hispanic	7%
Asian American	3%
Native American	<1%

Radio:

Caucasian	89%
African American	5%
Hispanic	3%
Native American	2%
Asian American	1%

Overall, minorities in television news again slid 1 percent to 19 percent this year, compared to 20 percent last year and a high of 21 percent the year before. In radio, minorities fell by 5 percent, raising the possibility that last year’s gain of 4 percent may simply have been a survey aberration.

Women in Local Radio News

	News Staff with Women	Women News Directors	Women % in Work Force	Average No. of Women
All Radio	48%	20%	29%	1
Major Market	25%	17%	18%	1
Large Market	56%	28%	36%	1.2
Medium Market	45%	20%	50%	1
Small Market	20%	19%	20%	1

The percentage of women in radio news fell slightly from 31 percent last year to 29 percent this year, and the percentage of women news directors in radio plunged from last year's high of 28 percent down to 20 percent. Major markets were defined as those with 1 million or more listeners. Large markets are from 250,000 to 1 million. Medium markets are 50,000 to 250,000. Small markets are below 50,000.

Women in Local Television News

	News Staff with Women	Women News Directors	Women % in Work Force	Average No. of Women
All Television	97%	20%	39%	12.3
Network Affiliates	98%	19%	39%	13.3
Independents	92%	14%	32%	8.8
ADI 1-25	100%	19%	37%	24.7
ADI 26-50	95%	15%	37%	16.4
ADI 51-100	100%	17%	39%	13.7
ADI 101-150	96%	16%	39%	9.3

ADI 151+	98%	22%	41%	6.2
Staff 51+	100%	13%	39%	26.4
Staff 31-50	100%	19%	39%	14.2
Staff 21-30	98%	20%	37%	8.1
Staff 11-20	97%	29%	39%	5.2
Staff 1-10	80%	16%	45%	1.6

After sliding 2 points last year to 35 percent, the percentage of women in television news went back up to a new all-time high of 39 percent. The percentage of women news directors dropped from last year's all-time high of 23 percent down to 20 percent, but that may not represent the slide backwards that it appears to be. In the past, women have been far more likely to be news directors in smaller markets and at the smallest news departments. The percentages are spread much more evenly among market size and staff size than ever before. Note that network affiliates include ABC, CBS, Fox, and NBC. Independents include all other commercial stations with news.

Broadcast News Directors

Television:

Caucasian	92%
Hispanic/Latino	7%
African American	1%
Asian American	<1%
Native American	<1%

Radio:

Caucasian	92%
African American	4%
Hispanic/Latino	2%
Native American	2%
Asian American	<1%

Minority news directors in both television and radio dropped back from last year's gains to the exact positions they held two years ago. In TV, the minority percentage dropped 2 percent back to 8 percent, and in radio, the percentage dropped 3 percent, back down to 8 percent. In both radio and TV, all the decrease involved African American news directors.

Minorities in Local Radio News

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	News Staff with Minorities	Minority News Directors	Minority % in Work Force	Average No. of Minorities
All Radio	13%	8%	11%	<1
Major Market	38%	11%	16%	1.2
Large Market	28%	12%	20%	<1
Medium Market	8%	9%	4%	<1
Small Market	4%	<1%	11%	<1

Minorities in Local Television News

	News Staff with Minorities	Minority News Directors	Minority % in Work Force	Average No. of Minorities
All Television	81%	8%	18%	6.6
Network Affiliates	81%	4%	16%	6.1
Independents	93%	60%	51%	14
ADI 1-25	96%	28%	28%	19.2
ADI 26-50	90%	10%	21%	9.3
ADI 51-100	86%	2%	16%	6.3
ADI 101-150	77%	2%	13%	3.6
ADI 151+	66%	10%	11%	2.3
Staff 51+	95%	10%	22%	15
Staff 31-50	93%	3%	18%	7.1
Staff 21-30	72%	6%	12%	3.1
Staff 11-20	71%	14%	19%	3.6
Staff 1-10	55%	15%	22%	2.2

In television, we see a 2 percent drop in the minority work force from last year, but over the last

four years, the numbers have been 19, 21, 20, and 18 respectively. That’s not a surprising variation from year to year. It would be premature to worry that we’re headed down, but it’s certainly clear that we’re not headed up. The numbers in radio are more troublesome. The percentage of news staffs with minorities dropped from 18 percent last year to 13 percent this year—with all market sizes dropping. The overall minority work force in radio dropped from 16 percent last year to 11 percent this year, with all market sizes, except large markets, dropping.

TV Positions by Gender and Race

	Percent Male	Percent Female	Percent White	Percent Minority	Percent African American	Percent Hispanic/Latino	Percent Asian American	Percent Native American
News Director	80%	20%	92%	8%	1%	7%	<1%	<1%
Assistant News Director	54%	46%	82%	18%	6%	7%	4%	1%
Executive Producer	46%	54%	86%	14%	6%	6%	2%	<1%
Managing Editor	73%	27%	86%	14%	11%	2%	<1%	1%
Assignment Editor	50%	50%	78%	22%	7%	12%	2%	1%
News Producer	36%	64%	83%	17%	7%	5%	3%	2%
News Anchor	45%	55%	82%	18%	10%	6%	2%	<1%
Weathercaster	81%	19%	93%	7%	3%	3%	1%	<1%
Sports Anchor	93%	7%	90%	10%	5%	4%	1%	<1%
News Reporter	47%	53%	75%	25%	10%	9%	5%	1%
Sports Reporter	86%	14%	90%	10%	4%	6%	<1%	<1%
News Writer	37%	63%	73%	27%	14%	9%	3%	1%
Photographer	91%	9%	80%	20%	9%	10%	1%	<1%

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Tape Editor	69%	31%	73%	27%	14%	12%	1%	<1%
Graphics Specialist	61%	39%	79%	21%	10%	10%	1%	<1%
Internet Specialist	63%	37%	91%	9%	7%	<1%	2%	<1%
News Assistant	31%	69%	73%	27%	14%	9%	3%	1%
Other	61%	39%	73%	27%	11%	3%	13%	<1%

This is just the second time we've asked each position by race and gender; we last asked the question three years ago.

Women have shown gains in almost every position over the last three years, with substantial gains in assistant news director, executive producer, assignment editor, and sports reporter. The only drops come in managing editor (a relatively uncommon position and, therefore, subject to wider swings) and photographer, where women slipped 1 percent from three years ago. Women are unchanged in the producing and weathercaster categories and virtually unchanged as news anchors. Despite reports of women taking over the reporting ranks, women reporters went up just 2 percent from three years ago.

Although the overall percentage of minorities is nearly exactly the same as it was three years ago (19 percent down to 18 percent this year), there are some significant differences by position. While we see no gain in news directors, we see striking gains in middle managers: assistant news directors and executive producers show substantial minority gains with managing editors edging up. There were also good gains in producers and assignment editors. Other positions stayed about the same except photographers, where Native Americans and Asian Americans stayed about the same, Hispanics went up 3 percent, but African Americans dropped by 5 percent. Given the large number of photographers in the business, this is where the most of the overall minority drop is centered. African American reporters also dropped some, although increases in other minority groups actually resulted in a slight increase of minority reporters.

Radio Positions by Gender and Race

	Percent Male	Percent Female	Percent White	Percent Minority	Percent African American	Percent Hispanic/Latino	Percent Asian American	Percent Native American
News Director	80%	20%	92%	8%	4%	2%	<1%	2%

News Anchor	65%	35%	90%	10%	5%	3%	<1%	2%
News Reporter	61%	39%	87%	13%	9%	4%	<1%	na
News Producer	47%	53%	81%	19%	7%	3%	7%	2%

This is the first time we asked radio positions by gender and race, so we have no way to compare it to the past.

Minorities in Broadcast and Print

The American Society of Newspaper Editors has decided that with the next report, it will start tracking women in newspapers as it does minorities. ASNE reports that minorities make up 11.46 percent of daily newspaper newsrooms—compared to 18 percent in television. About 58 percent of daily newspapers employ minorities—compared to 81 percent in television. ASNE reports that 9 percent of “supervisors” are minorities, but that’s a fairly broad category including, for instance, librarians. In the latest survey, the minority percentage of the top four positions in TV news (news director, assistant news director, executive producer, and managing editor) rose from 9.3 percent in 1996 (when we last asked that question) to 13.5 percent in the latest survey.

In 1978, ASNE established a goal of a newspaper minority workforce at parity with the population (estimated to be 26 percent). The organization has now adopted the following statement as part of its mission statement on newsroom diversity:

“To cover communities fully, to carry out their role in a democracy, and to succeed in the marketplace, the nation’s newsrooms must reflect the racial diversity of American society by 2025 or sooner. At a minimum, all newspapers should employ journalists of color and every newspaper should reflect the diversity of its community.”

About the Survey

The RTNDA/Ball State University Survey was conducted in the fourth quarter of 1998 among all 1,422 operating, non-satellite television stations and a random sample of 994 radio stations. Valid responses came from 793 television stations (55.8 percent) and 188 radio news directors representing 426 radio stations.

