SPIRALS OF SILENCE: EXAMINING AFROCENTRIC AND EUROCENTRIC HAIRSTYLING FOR BLACK WOMEN IN BROADCAST NEWSROOMS

A Professional Project

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by

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Dr. Cynthia Frisby, Project Chair

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Introduction

While in New York City for my professional project, I filmed a documentary on the hairstyles black reporters and anchors choose and how that choice affects their private and public spheres. As a graduate student in TV reporting in the Missouri School of Journalism, I've learned to balance both research and reporting, which was an advantage while I completed a professional project.

My experiences as an intern for both Scripps Howard and Oklahoma State University prepared me for what it takes to deliver under pressure and for a mass audience. Additionally, working at KOMU-TV as a production assistant, reporter and anchor taught me how to further think on my feet through stressful situations to produce a quality story and newscast.

My academic goals relate to my project in that I was able to tie together the journalism, videography and interviewing skills I learned through my master's program to showcase my educational experience. As far as career goals, completing my professional project in New York gave me a greater network of people to interview and put me in a position to be a better reporter.

The research that led to my professional project focused on the intersection of race, class and gender in American broadcast newsrooms. More specifically, how African-American hair is perceived and altered to fit American beauty standards. As one of few minority women in my communication, marketing and/or journalism classes, I became intrigued by how much of an impact minority women have in newsrooms. Additionally, after several sociology and mass media classes that examined

intersectionality, I was further drawn into studying my subject.

Activity Log

Internship update: Jan. 16, 2017

Monday, Jan. 9, I had orientation and had my ID made. Basically, I learned who a lot of the other interns were and found out who else would be working across the street with me at "60 Minutes."

Tuesday was the first official day. My supervisor, Yvonne Shaw, was out with the flu, so it was more of a learn the basics and introduce yourself type of day. Since CBS still uses tapes to archive most of its material, a lot of our time was spent learning how to get tapes from the archive department. This was also the big week for Obama's final media interview.

The last few days were spent on really helping to pull video and photos for the Obama farewell segment, going to a discussion with CBS President David Rhodes and Gayle King about the state of the network, and going through LexisNexis training. I found the LexisNexis training incredibly helpful in connecting sources and building potential stories.

I think one of my biggest takeaways this week was learning how a huge network operates, rather than doing the one-man-band work I was taught at KOMU. Both have their pros and cons, from what I've seen so far.

What I would like to do for this upcoming week is find my place as an intern. I understand we have to run tapes and assist as much whenever possible, but I would like to pitch the idea of possibly rotating as a shadow between editors, producers, talent and crew for the next few upcoming weeks.

It'll also be an interesting week because of Trump's inauguration.

Internship update: Jan.16-20

My second week at "60 Minutes" was all about getting to know more people and figuring out how to get more involved. Alison Pepper, who hires for a lot of the entry-level positions, talked to us about how it is a place of asking how we could get involved, rather than waiting to get involved.

I think I did a good job of introducing myself more and emailing people about assisting on shoots. We were taught how to look at what's in the set-up phase, post production, etc., so that made it easier to email producers.

We also did LexisNexis training, which allowed me to get more involved with researching stories. Others tasks included: mail, answering the phones, doing archive searches and running tapes. I think I could have done a better job of emailing producers sooner to get help out with stories, but it was only week two and people were swamped with the Obama piece during week one.

I ran into some difficult people on the phone who wanted to speak directly to producers about story ideas, but that's part of the job, I guess. I try my best to remain calm, explaining why we don't connect people to producers and give them the email for story pitches.

Although I've been doing basic archive searches, we'll learn how to do the search properly next week. I reminded our supervisor we hadn't had the training, and she scheduled it as soon as she could. CBS archives nearly all its footage on tapes, so the archive training is so crucial to knowing how to pull footage in a timely manner.

In week three, I hope to go out to help on a local shoot. Also, I really want to get involved on a story or two to focus on for the next month or so. "60 Minutes" has so many stories being researched, written, filmed and edited at one time that I understand why it's our job to find a story and producer we can work for and learn from while we're there. Also, I really want to attend a screening next week so I can learn how segments are discussed and altered before they air.

Internship Update: Jan. 23-27

As you may (or may not know), I don't work on Mondays, so my reports always start with Tuesday.

So on Tuesday, Jan. 24, I went in for CBS archive training. Like I mentioned previously, I had been using the archive to find material before, but I wasn't quite sure how to find everything I needed or if I was searching effectively. The training definitely helped! Now, I'm able to find things quickly and know how to preview the digital version before I order a physical copy.

Wednesday was honestly the first day I began feeling comfortable and confident. After reaching out to a few producers, I was assigned tasks to specific stories, which makes me feel like I'm a part of a team, rather than someone just doing random tasks for anyone who walks by.

I would say people know who the new interns are now and they reach out to us whenever they need something. Even though it was only week three, it's a good feeling to have people recognize you and trust in your ability to get the job done.

One of the stories this week required a lot of teamwork and communication from people all over the world, so I learned what that process was like and how the editors make a piece like that happen. Through time differences, language barriers and all sorts of simultaneous editing, the 11-minute segment told a remarkable story.

While watching one of the editors, he explained how meticulous the process could be. He asked me what was wrong with an interview segment, which I thought looked fine, and then explained how the blinking of the interviewees didn't match where he wanted to cut to one of the correspondents. Additionally, we talked about the difference between the pacing and storytelling in hard news vs. a news magazine, like 60 Minutes.

This was the week I also made connections for my documentary and sent out some emails. I'm glad I waited a bit and got to know a few people before just jumping into the project immediately. This allowed for better networking, and now, with so many producers around, I get to take in their feedback and have them help me with the editorial process.

Now that I have the right equipment in, I should be ready to start scheduling interviews. The interviews definitely won't happen next week, but at least I'll have the release forms done and have people cleared.

Overall, I feel like I accomplished most things from last week. Although I didn't get to attend a screening, the interns were allowed to watch the process of crashing a story, which is something I'll never forget. This next week, I hope to stay on the same

positive path and to really keep growing with this story I've been assisting with. I think it's also time to look through some archives and study the 60 Minutes writing and interviewing process throughout the years.

So my next major step is to get rolling on scheduling interviews.

Internship update: Jan. 30- Feb. 3

On Tuesday, all the 60 Minutes interns attended a financial literacy session for CBS employees. These types of company wide lunch and learns take place about once a month, and it's great how interns are encouraged to attend as well. The financial literacy session helped me put a lot of things into perspective.

It was certainly a busy week! I found myself getting involved in a few projects that required time and a lot of research. For the most part, this internship is teaching me how to do more thorough, investigative work for pieces. However, that's also what sets it apart from more local, day turn news. Overall, I'm learning how good storytelling requires going down different avenues for research and finding the people who really impact the voice of the piece.

Saturday, I worked about 11 hours with the other interns to bring together the backbone for the biggest interview 60 Minutes has done since the start of the new year. We did a lot of pulling articles and comparing them to see which ones created the best interviewee profile.

I did a good job of really showing I can contribute to a segment pulling those articles and making a research binder.

Although I've been making connections for my professional project, I still feel I can push a little harder to find people. My biggest challenge with that is balancing my tasks at 60 Minutes with having time to seek out people who can contribute to my project.

What I learned most about my field is that the best segments, even if just focused on one person, take hours upon hours of not only research but discussions with producers, cast and crew. You want to make sure you ask the right questions that show both sides of the coin, so knowing how to balance that all through several minds coming together is a must.

I can't think of any serious challenges that came up other than trying to balance both work and my project.

Looking back on the goals from last week, I made progress on finding people for my project. Potential participants are meeting up with me for lunch or referring friends to join in.

For this next week, I would like to stay on the same track of putting my project into overdrive.

Internship Update: Feb. 7-10

A snowstorm kept this week rather short, but I still got some things accomplished.

Tuesday, I had lunch with one of the correspondent's assistants to discuss our careers and goals. We're around the same age, so it was nice to get some insight into what other younger people at CBS were thinking.

While the snow kept me out of the office Thursday, I used Wednesday and Friday to really put in my part for researching stories. Additionally, I spent a lot of time on my own research and projects.

Research has been the word for the last week or so, and I think I've been completing my tasks well, both for myself and the ones others have assigned to me.

Considering the shorter week and weather, I'm not sure I could've done anything better.

Again, I learned more about the process of how much research goes into a story. Depending on the producer, research can consume every aspect of your day for a significant amount of time.

I'm not sure if I want to go into detail about it here, but there were a few problems this week that got to me. I'll make note of them and continue to work on them for this upcoming week.

From last week, I got some more things put in place for my project, including who else is going to interview. Hopefully, this week I'll actually have a complete list of participants.

Internship Update: Feb. 14-17

This week was a good balance of both hands-on learning and contributing to pieces. I learned CPR, went to a screening of Hidden Figures with the author, Margot Lee Shetterly, and received some pretty good insight into what it's like to be a social reporter.

Besides the usual tasks of pulling and running tapes from archives, I transcribed some interviews and time coded segments people appeared in an opera for an upcoming spotlight. Finally, the Remington 700 and USA Gymnastics segments aired, which are pieces I helped pull content for. The Remington 700 research required the interns to go through court documents to see how many cases qualified for a lawsuit. The USA Gymnastics research was more so about pulling photos and video and referring the producers to NBC Sports for additional Olympic footage. When contributing to research on a story, I'm usually finding articles and quotes, pulling footage from archives, and recommending photos and video from third party vendors.

CBS held another employee training, which focused on February being heart health awareness month. Everyone in attendance received a CPR kit, and we were taught how to perform hands-only CPR. Additionally, a doctor taught us about heart health and the difference between a heart attack, stroke and cardiac arrest.

Later in the week, about 30 CBS employees attended a screening of Hidden Figures at 21st Century Fox. The author of the book, Margot, told us about her decision to write the book and how her vision was recreated for the silver screen.

Our class was held at the CUNY Graduate School of Journalism, which was actually a school I had visited before I decided to attend Mizzou. The topic concerned social journalism and how to get audiences to trust the media again. The answer? The panel discussed building relationships in the community and media organizations participating in those communities. Additionally, social journalism isn't just one thing- it's a combination of social media, community interaction, creating dialogue within communities, and getting reporters to engage with their audience and culture.

Finally, I have an update on my professional project. Most of my time and energy has been getting used to everything the first half of the semester. However, I have the other two 60 interns, Ryan and Kyle, on board to do interview questions. For my possible interviewees, I have LaCrai, an assistant to one of the correspondents and Kim, a producer for CBS.

I honestly don't really have any issues from last week that I haven't already discussed in class. As I've been getting more involved at 60 Minutes, I don't really have any goals there besides staying involved and doing what I'm already doing to contribute to segments. My only goal right now is getting my interviews filmed by the end of spring

break.

Internship Update: Feb. 21-24

This week seemed short because of a few things that were going on. We had our first media tour this week, so that mixed things up a bit. I visited HGTV/Hearst. Family Circle/Meredith, and Entertainment Weekly/TIME. I enjoyed these visits because I got to see what it's like to be in the magazine industry.

As far as my project goes, I did a good job of talking to executive producers about my project and their involvement in it. I also compiled a list of black anchors and reporters who work at stations in the Northeast. I set up a few meetings to discuss the topic as I go into information gathering and filming process. At 60 Minutes, I continued to pull videos and photos for upcoming pieces. The other interns and I are also getting a correspondent ready for an interview by pulling articles from *The New York Times*, *The Wall Street Journal*, and *The Financial Times.*

I've been a little distracted and overwhelmed, so I feel like I could have focused on my overall work a bit better.

An interesting thing I learned about 60 Minutes is that all the correspondents choose how much they're involved in their pieces. Some pretty much report and produce whole segments, while others focus on the reporting. Before finding this out, I thought it was the producers who do all the writing, but it was cool to find out how much correspondents can be involved in the editorial process.

I didn't have any problems/issues this week. My goals are still about the same.

For this next week, I hope to gain some of my focus back and really push on a few things I have going on.

Internship Update: Feb. 28- March 3

I found a lot of motivation this last week and got a lot accomplished.

After creating my spreadsheet of reporters and anchors to contact, I messaged most of them and got one or two responses. The best responses came from within CBS, and I am set to interview Kim Godwin, senior producer of CBS Evening News, this week. Additionally, I'll be making a trip to Buffalo to speak with a reporter.

I got to see my first screening of a 60 Minutes segment, which was really exciting. Being there gives interns a chance to see what the executive producer thinks of a piece before it is completed and airs. This was definitely my biggest takeaway from this week as I learned a lot about a journalistic process.

A lot of my research involved learning about Russia and pulling articles about some of the U.S./Russia relations lately.

An intern breakfast put on by Katie Curcio taught us about rights, clearances, legal issues and social media policies within CBS. Things got really interesting when specific scenarios were mentioned and certain choices by producers impacted the CBS image for better or worse.

I had the challenge of wanting to be more assertive and get into a screening, but I solved that issue by simply asking a producer to attend.

For next week, I hope to have at least four interviews locked down for my project. My goal is to have eight people total.

Internship Update: March 6-10

This update is a bit unusual because I'm starting it out on Monday. I spent March 6 at Mizzou getting everything set for graduation and tying up some other loose ends. I briefly saw Drs. Woelfel and Frisby in my time visiting campus.

I got back to New York City later on Tuesday. Our class discussion on photojournalism reminded me of the importance of storytelling and getting this right the first time. You can add on later, but you can't really take back the information you put out for clients/viewers/readers!

I learned a lot about photojournalism for breaking news vs. features. In the end, you have to ask yourself, "Should the world see this? Why?" As an MMJ, the same goes for me. Finally, every assignment/story should teach you something. If mistakes are made, you should have a justifiable reason and also learn from it.

Wednesday was another Wisdom Series at CBS, with Susan Zirinsky as our speaker. I felt truly inspired by her leadership and was so grateful to hear about how fear lead to such a successful career. She taught me how not everything is easy and that not every choice, even if it's perfect at the time, leaves you better off in the future. Basically, being a woman in this industry is tough. Not only do women have to earn the respect of our male peers, we also have to find that balance between work and family.

Unfortunately, I was not able to shoot my interview of Kim Godwin because she had to leave the city. However, I did have a few people get back to me after I reached out. Michelle Miller is a CBS-NY reporter who has agreed to speak with me. I also am speaking with Claudine Ewing of NBC 2 in Buffalo.

The toughest issue I'm having with my project right now is scheduling. A lot of my interviewees will having something come up that forces them to reschedule. Fortunately, I have all my gear at 60 Minutes/CBS ready to go whenever someone is available. I will also be contacting Kia Baskerville, who works out of D.C., as a producer for CBS and is involved in the CBS diversity initiative.

For my internship, I achieved my goal of being more assertive about asking to attend screenings and making myself more willing to offer help on stories. I think time out of NYC gave me that extra push and decreased some anxiety.

For this next week, I hope to have all my interviewees solidified and participation contracts for them. I am also going refine my questions a bit to tailor them more or less to the on-air talent or producer.

I really didn't have any issues this last week that I felt I couldn't address or didn't address along the way.

Internship Update: March 14-17

"Snowstorm" Stella made this a pretty unproductive week. The city was expecting more than a foot of snow, so all above ground city transportation was halted on Tuesday. With no way of making it to Manhattan and class canceled, I spent the day indoors. Ultimately, we only got about five inches.

However, we did have our second media tour on Wednesday, visiting the Associated Press, American Banker and Refinery 29. Visiting the Associated Press compared to Refinery29 really left me concerned about the future of journalism. Although the tour of the AP revolved around artificial intelligence and the future of journalism, I felt places like Refinery29 look at the future of journalism in a scheming way. These organizations care more about clicks and profit rather than original reporting. Yes, we want more millennials to consume news, but I also feel we shouldn't dumb news down or sacrifice original reporting in doing so.

This week, the 60 Minutes interns were invited to go to the studio across the street to see how intros are recorded for the show. We learned what sort of graphics and 3D imagery are applied to the intros. Also, we got to see the correspondents read for both intros and viewer mail. This was the same small studio that CBS News used for its older, original programming back in the day.

Reuben also came by CBS this week to speak with Katie Curcio about the CBS News internship program.

Internship Update: March 21-25

For class, we got a tour of the CBS Evening News control room while the show was running. Lance Frank guided our tour, and it was interesting how he made the leap from broadcast to doing PR/communications for CBS. Afterward, I took my classmates on a tour of 60 Minutes.

I got to spend Wednesday as Lesley Stahl's assist, which proved to me keeping up with a correspondent's schedule is harder than it looks. She gave me some really great advice about my career path and told me about her beginnings under Title IX. She also offered to be a part of my research.

As Wednesday evening wound down, I made headshot cutouts for my research. I found three professional headshots of African-American women- one with a straight, Eurocentric style and two with Afrocentric styles. The other two women were of Caucasian descent with blonde and brunette Eurocentric styles. This was also a long night as the team for the Garland, TX piece stayed late.

I went around the city shooting b-roll at various media outlets, including Fox, News Corporation and NBC.

It was a super hectic week in the 60 Minutes office as the D.C. Bureau worked on a piece, and we crashed the story on Garland, TX. Another crash meant another Saturday spent at 60, helping in anyway possible.

Internship Update: March 28-31

Tuesday, I interviewed CBS 2 NY reporter Michelle Miller. She provided an interesting perspective as someone who attended a historically black college and made her way to NYC. Unfortunately, the sound on my interview was messed up, so we had to do the interview again on Wednesday.

Wednesday was less hectic, and I was able to both re-shoot Michelle's interview and also talk to Nia Stevens, a young African-American woman who often changes her hairstyling and gets questioned about it often from those in the newsroom.

Michelle has taken me under her wing a bit and been so helpful in guiding me through this process. She'll send me articles and news pertaining to my research as well as recommend plenty of people for me to speak with. After talking to Michelle a lot, I've decided to include those incidents and articles in my research and findings.

This was also the week I got plenty of b-roll and sound from within CBS. I'm thinking I could push the envelope a little at the other networks to see if I can at least get b-roll of the lobbies.

Again, I've been having scheduling issues, but I plan on conducting interviews with Susan Zirinsky, Marsha Cooke, Nicole Young and Kim Godwin. Additionally, I'm throwing in two on-air voices from more of the local markets to see if there's a difference in corporate and local newsroom atmospheres.

The D.C. Bureau was in town researching and shooting a piece, so it was cool to see how a team comes together and has to operate under pressure in an unfamiliar setting. Two pieces I've been helping work on, Shots Fired and The Next Babe Ruth, were either screened or getting ready to air. I've been following along with Shots Fired for the last couple of months, and I'm so thankful producers Marc Lieberman and Michael Kaplan let me in on the journey.

Katie Curcio hosted an intern luncheon in which we discussed job possibilities and entry-level positions.

Overall, as I'm feeling the time crunch, everything is coming together. I'm transcribing interviews and organizing my research. I'd also like to note that I have decided to walk in May, but not officially graduate until August. I made this decision based on when I found out the defense date for completing and defending my research for May graduation, which was in early March after speaking with Kathy Adams during my Mizzou visit.

After compiling headshots to compare hairstyle professionalism, I'm gotten feedback about how perceptions of people in news may be already skewed. What I mean

by this is that they already know what the interview is about, so they already are thinking about how they should or should not respond.

Internship Update: April 4-7

One of the last stories I've helped out with this season was screened, and I'm so happy 60 Minutes did a piece on baseball player Shohei Otani. Although the footage I picked out didn't make it into the piece, I learned a lot about looking for fair use footage through the Universal Newsreels. It's also been great to collect a few scripts to read over and study the writing.

I talked with a local reporter off the record to get some thoughts and opinions on her experiences as a black female reporter. She actually gave me the idea to look at on-air talent in the top five cities in each region. So far from the few headshots I've seen, few black women have worn their hair natural in their station headshots. Additionally, I'm looking at the cost of salon visits and the difficulties black female reporters may have with scheduling hair appointments with such a busy schedule.

For the first time since interning at 60 Minutes, I was able to attend a roll out on Friday. I guess it was pretty rare since the show is usually not completely ready to go by Friday afternoon.

I also interviewed 60 Minutes producer Nicole Young.

In class, we talked about branded versus editorial content.

Internship Update: April 11-14

After finding out exactly how many interviews I need for my qualitative research, I've been figuring out who else I want to interview and why. I've decided to spread my off-camera interviews to include producers and on-air talent who work throughout the country. I was able to interview CBS News senior executive producers Susan Zirinsky and Kim Godwin.

The one piece I've been helping out with lately will officially air next season. This will give the correspondent, producers and editors more time for the piece instead of rushing it before the end of the season.

For the Wisdom Series, Dr. Jonathan LaPook invited actress Susie Essman to have a conversation about humor and health.

Our last media tour included visits to The TODAY Show, 360i and The New York Times. It was really cool that when the University of Missouri was mentioned to Al Roker and he knew about KOMU. We received tours of the Saturday Night Live, Jimmy Fallon and Seth Meyers studios.

The biggest takeaway from the 360i visit was that it's possible to include all your life experiences to bring something to the table at your current job. Also, Mark Avnet of 360i taught us a lot about his background in media psychology, which was really interesting.

At *The New York Times,* Mizzou alums taught us about creating content for both digital storytelling and the finished product for the reader.

Some of my shots for b-roll weren't as detailed as I wanted them to be, so I rented a camera lens from a local NYC video equipment shop.

Our class also attend the Italian opera Aida.

Internship Update: April 17-21

This week was a little different because I came in and worked Monday and took Tuesday off.

I've been focusing on wrapping up the additional off-camera interviews so that I can compile all my research. The on-camera interviews are done, and it was suggested that I create an index of topics to make it easier to piece together the documentary. The technique seemed to work well, so I've been continuing transcribing and piecing together a script.

Additionally, I've been going through and finding articles for themes and looking into additional questions/further research.

As far as CBS News goes, we had another internship learning opportunity with wardrobe coordinator James Swift. He offered lots of advice on how to keep clothes clean, the expectations on borrowing clothes, and the process of how clothing bonuses and allowances work. Oprah stopped by 60 Minutes to tour the offices and met producers, staff and correspondents before she starts as a part-time correspondent in the fall.

With the season still winding down, a lot of my work at 60 is focusing on pulling archival material and a little bit of research. The season usually ends around Memorial Day.

In class, we visited Starcom media and talked with Mizzou alum Katie Artemas about her clients and work.

I'm super happy about the footage I got from the lens rental. Over the weekend, I stopped by salons and beauty shops to get general b-roll. I also got some footage of the CBS Evening News promos with Scott Pelley.

I interviewed a few more Mizzou alums who are now reporting in Missouri, Oklahoma and Alabama.

Evaluation

Interning for “60 Minutes” and living in NYC truly taught me a lot about both myself and broadcast journalism. The semester challenged me in several aspects- completing coursework, working on a master’s project, and making sure I contributed to the “60 Minutes” team.

Participating in the New York program with Reuben Stern enlightened me about the ever-changing landscape of journalism, especially in the age of social media. His scheduled visits and tours with Missouri School of Journalism alumni were eye opening, as my classmates and I got to see how strategic communicators, print and broadcast journalists, and photojournalists work together to create quality information for readers and viewers. The coursework that accompanied the tours made me think a little deeper into each media outlet’s mission and each speaker’s passion for their job.

On top of my classwork, I had to figure out how to balance my internship and complete a professional project. What I learned from trying to juggle both of them was time management and planning. While I got all the interviews I needed, it would have been a less stressful process for me if I started scheduling them within two weeks of starting my internship. I waited a bit on the interviews because 1) I wanted to start out the semester by focusing on my internship experience and settling in and 2) Upon settling in, asking around and finding the right people to participate in my research. However, it all eventually worked out.

Lastly, I became a more thorough and ethical journalist from my time at “60 Minutes.” As an intern, I got to help out with projects from start to finish, which helped me understand how the work there is researched, planned, shot, edited and reviewed.

Being at 60 and in the CBS News environment gave me that rush for why I went into broadcast journalism in the first place. It was amazing to learn about the organizations from their beginning stages to what they are today. Everyone from camera operators, to correspondents, to producers, to the president of the company was willing to teach interns about a plethora of topics and issues. Some of my favorite learning moments included a discussion with "48 Hours" executive producer Susan Zirinsky, visiting the wardrobe department to learn what works and doesn't work on camera, and screenings of *The Black 14: Wyoming Football 1969* and *Hidden Figures*.

As an Oklahoma girl, the whole experience instilled in me what it takes to meander the big city life, while also accomplishing my dreams.

Physical Evidence

As an intern for “60 Minutes,” I had the opportunity to contribute to several stories that either aired in Spring 2017 or were in the works. Most of the time, I was assigned tasks such as transcribing, compiling photos and videos, finding archival footage, contributing on last minute editing days, or researching for future stories.

The scripts in this section highlight the stories I helped bring to fruition in some way or another in my time as an intern in New York City at the “60 Minutes” office.

Barack Obama: Eight Years in the White House

On 60 Minutes, President Obama discusses his two terms as commander-in-chief, Donald Trump and what has been one of the strangest presidential transitions in history

The following script is from "60 Minutes Presents: Barack Obama: Eight Years in the White House," which aired on Jan. 15, 2017. Steve Kroft is the correspondent.

Good evening. I'm Steve Kroft. Welcome to "60 Minutes Presents." Tonight, President Barack Obama looks back at eight years in the White House. His successes. His failures and what he learned from his two terms as the nation's chief executive and commander-in-chief.

We first met him 10 years ago, when he was in his first term as a U.S. senator from Illinois and launching an unlikely campaign for president.

As we said at the time, there had never been another presidential candidate quite like him. His last name rhymed with "Osama." And his middle name was Hussein.

He was half black, half white, and in terms of political experience, very green.

President Barack Obama: Steve Kroft.

Steve Kroft: Hey!

We sat down with President Obama Monday afternoon in the State Dining Room at the White House. It marked our 12th and final interview with him since he was elected president. We began by showing him a picture.

Steve Kroft: I got something I want to show you.

President Barack Obama: What do we got here? Look at that. I got to say that I feel as if I couldn't take this kind of Chicago winter right now.

It was taken Super Bowl Sunday 2007 on a frigid day on the South Side of Chicago -- one of the last times he could walk a street without attracting a big crowd, unencumbered by Secret Service or an entourage. It was a week before he declared his formal candidacy for president.

Steve Kroft: That was 10 years ago.

President Barack Obama: I think that's right. That's my mother-in-law's house, that block, I think.

Steve Kroft: Nobody around, nobody. Nobody cared.

President Barack Obama: They didn't. How about that?

He was an audaciously hopeful junior senator from Illinois, splitting his time between his tiny apartment in Washington and the Chicago home where he had two young daughters.

Steve Kroft: What else does he make besides tuna fish?

Malia Obama: Chili, and that's it.

His wife was a working mom, a hospital executive and major breadwinner in the family. She wasn't crazy about her husband being in politics.

Steve Kroft: Has it put strains on the marriage from time to time?

Michelle Obama: Oh, no.

Sen. Obama: Absolutely, it has.

Steve Kroft: But you'd let him go ahead and do this?

Michelle Obama: I think if I weren't married to him, I'd want him to be in there. So I don't want to stand in the way of that because we have to work out a few things. We've had those arguments and…

Sen. Obama: And I've lost them all.

It all seems like a long time ago.

Steve Kroft: So what's the difference between this guy and the guy you are now? How much smarter are you than this guy standing on the street corner?

President Barack Obama: Well, let's see. Obviously I'm grayer, a few more wrinkles. You know I'll be honest with you, Steve. One of the things I'm proud about is that I think my basic character and outlook actually have not changed much. And people who are closest to me will tell you that the guy who came here is the same guy who's leaving. And the reason I take pride for that is one of the things you worry about when you're in the bubble, and there's all this pomp and circumstance and hail to the chief is, do you lose touch with what you thought was important and what brought you here? And I'm proud that I don't think I have lost touch.

Steve Kroft: If you had to write a brief description of this job beginning with wanted-- how would you describe the position? And what are the tasks? And what skills do you think you need?

President Barack Obama: Thick skin helps.

Steve Kroft: Thick skin, stamina.

President Barack Obama: Stamina. There is a greater physical element to this job than you would think, just being able to grind it out. And I think your ability to not just mentally and emotionally, but physically be able to say, "We got this. We're going to be OK."

Steve Kroft: Did you learn the executive stuff on the job? Because when we first talked, I must have asked you 100 times. Your only executive experience was running the Harvard Law Review and running your own campaign. Did you have to learn a lot of this on the job?

President Barack Obama: The campaign was a more significant training ground than I think people give it credit for. By the time I got here, I think I had a pretty good sense of what was required. But the circumstances in which I came in were different than most executives, right? The enterprise was in the midst of a major crisis. And so, those first six months were a fire drill.

Beside the two wars he inherited in Iraq and Afghanistan, and promised to end, a

financial crisis at home had pushed the United States to the brink of another Great Depression. When we spoke with the new president in March of 2009, the economy was losing 800,000 jobs a month, the government was throwing hundreds of billions of dollars at failing banks, and the auto industry was on the verge of collapse. Politically pummeled from all sides, Obama did his best to keep a sense of humor.

President Obama: I just want to say that the only thing less popular than putting money into banks is putting money into the auto industry. So--

Steve Kroft: But 18 percent are in favor, 76 percent against.

President Obama: It's not a high number.

Steve Kroft: You're sitting here and you're-- you are laughing about some of these problems. Are people going to look at this and say, "I mean, he's sitting there just making jokes about money--" How do you deal with that?

President Obama: No, no, no.

Steve Kroft: I mean, wha-- explain the-- the-- the--

President Obama: Well--

Steve Kroft: The mood in your laughter.

President Obama: Yeah, I mean, there's gotta be--

Steve Kroft: Are you punch-drunk?

President Obama: No, no, there's gotta be a little gallows humor to get you through the day.

A political candidacy built around hope and change and compromise would eventually become a presidency of crisis and confrontation.

Steve Kroft: Is there anything that surprised you about this job?

President Barack Obama: I was surprised and continue to be surprised by the severity of partisanship in this town. And I think that I'd been warned about it. You'll remember, in

the campaign back in 2007, 2008, people would say, “Oh, he’s being naïve. He thinks that there’s no red states and blue states. And wait ‘til he gets here.” And I will confess that, I didn’t fully appreciate the ways in which individual senators or members of Congress now are pushed to the extremes by their voter bases. I did not expect, particularly in the midst of crisis, just how severe that partisanship would be.

Steve Kroft: You came into this office trying to unify the country. You said that many times during the campaign. You wanted to bring people together. You wanted to change Washington. You talked about transformative change. And you became the focal point for some of the division.

President Barack Obama: I became a lightning rod for some partisan battles. I could not be prouder of the track record we’ve put together. By almost every measure, the country is significantly better off than when I came in. If you can look back and say, “The economy’s better. Our security’s better. The environment’s better. Our kids’ education is better,” if you can say that you’ve made things better, then considering all the challenges out there, you should feel good. But I’m the first to acknowledge that I did not crack the code in terms of reducing this partisan fever.

Steve Kroft: You didn’t change Washington.

President Barack Obama: You know, I changed those things that were in direct-- my direct control. I mean, I-- look, I’m proud of the fact that, with two weeks to go, we’re probably the first administration in modern history that hasn’t had a major scandal in the White House. In that sense, we changed some things. I would’ve liked to have gotten that one last Supreme Court justice in there. I’d like the Supreme Court to take a look at--

Steve Kroft: You couldn’t even get a hearing.

President Barack Obama: But we couldn’t even get a hearing. Trying to get the other side of the aisle to work with us on issues, in some cases, that they professed, originally, an interest in, and saying to them, “Hold on a second. You guys used to think this was a good idea. Now, just because I’m supporting it, you can’t change your mind.” But they did. And what that did, I think, made me appreciate. And I’ve said this before. But it’s worth repeating. Because this is on me. Part of the job description is also shaping public opinion. And we were very effective, and I was very effective, in shaping public opinion

around my campaigns. But there were big stretches, while governing, where even though we were doing the right thing, we weren't able to mobilize public opinion firmly enough behind us to weaken the resolve of the Republicans to stop opposing us or to cooperate with us. And there were times during my presidency where I lost the PR battle.

And losing the PR battles, particularly about healthcare, translated into losing his Democratic majorities in Congress, beginning with a Republican landslide in the midterm election of 2010.

Steve Kroft: There is this feeling in-- particularly among people who are among your hardened supporters—

President Obama: Right.

Steve Kroft: --who feel a little disappointed that they think that you've lost your mojo. That you've lost your ability, that touch you had during the campaign to inspire—

President Obama: Yeah.

Steve Kroft: -- and lead that-- you know, everybody in Washington writes about the sort of aloofness that you have and I`m sure that drives you crazy. That you've let other people define you, that you haven`t sold your successes well enough?

President Obama: I think it`s a fair argument, you know, I think that over the course of two years we were so busy and so focused on getting a bunch of stuff done that we stopped paying attention to the fact that, you know leadership isn't just legislation, that it's a matter of persuading people and giving them confidence, and bringing them together and setting a tone.

For the next six years, there would be legislative gridlock, and by 2016, the people who had looked to Obama for change were looking somewhere else.

Steve Kroft: Donald Trump, if you take away the particulars, was elected to the office, basically, on the same program that you were, of change. He wants to change Washington.

President Barack Obama: Well, I mean that's a lot of particulars you're taking away. Fair enough.

Steve Kroft: But do you think--

President Barack Obama: He was a change candidate.

Steve Kroft: Do you think anybody can change Washington?

President Barack Obama: I think the American people can change Washington. But I think that it is not going to change, because somebody from on high directs that change. Members of Congress on both sides of the aisle, are motivated by all kinds of issues. They're sincerely interested in the economy, in terrorism, in social issues. But the one overriding thing they're interested in is getting reelected. And if they think that it's harder for them to get reelected by cooperating with each other, then they won't cooperate.

Steve Kroft: A lot of people think the system is broken, that the system, the political system is broken. That seemed to be the message that you heard throughout this campaign.

President Barack Obama: Well --

Steve Kroft: And you seem to be saying, in some ways, maybe it is broken.

President Barack Obama: In the first two years, when I had a strong majority in the House and the Senate, we were as productive as any administration has been since the '60s. I mean, we got a lot done. And so you can get a lot of stuff done through this system. But to sustain a governing majority, that requires an ability for Republicans and Democrats to find some common ground. And right now, the structure of the system is such where it makes it really hard for people to work together. And we mentioned, an example earlier, the Supreme Court nominations. I mean, the fact that Mitch McConnell, the leader of the Republicans, was able to just stop a nomination almost a year before the next election and really not pay a political price for it, that's a sign that the incentives for politicians in this town to be so sharply partisan have gotten so outta hand that we're weakening ourselves.

Steve Kroft: How serious do you think this is? I mean, how stable do you think that the political system, the democratic system, is?

President Barack Obama: Look, I think it's stable, because the framers, in their wisdom,

designed the system so that power's pretty disbursed. You know, we have states. And we have cities. And we have counties. And we have the private sector. And-- and so the country still works even when Washington's dysfunctional. But the problem is that, over time, big pieces of business that have to get done without leadership from Washington, don't get done.

Steve Kroft: I want to go back just briefly on this. But I think, look, this last election, you had a political system. Well, first of all the people elected somebody who went around saying that the system was rigged.

President Barack Obama: Yeah.

Steve Kroft: You had two of the most unpopular presidential candidates selected by the two parties in history. Doesn't that say something's wrong, something serious is wrong?

President Barack Obama: It indicates that there is a lot of cynicism out there. It indicates that the corrosive nature of everything from talk radio to fake news to negative advertising has made people lack confidence in a lot of our existing institutions. I think it indicates, at least on the Democratic side, that we've got more work to do to strengthen our grassroots networks. In some ways, the Democratic Party hadn't constructed itself to get that message out to the places it needed to get to. The Tea Party I have huge disagreements with, obviously. But I give them credit for having activated themselves. And they made a difference in terms of moving the Republican Party, in terms of moving the country in a particular direction. It's a direction I disagreed with. But it showed that, in fact, you get involved, if your voice is heard it has an impact.

Steve Kroft: Do you feel the same way about Donald Trump?

President Barack Obama: Well I think that he clearly was able to tap into a lot of grievances. And he has a talent for making a connection with his supporters that overrode some of the traditional benchmarks of how you'd run a campaign or conduct yourself as a presidential candidate. What will be interesting to see is how that plays out during the course of his presidency. We are moving into an era where a lot of people get their information through tweets and sound bites and some headline that comes over their phone. And I think that there's a power in that. There's also a danger, what generates a headline or stirs up a controversy and gets attention isn't the same as the process required

to actually solve the problem.

Steve Kroft: You said you don't know how he's going to do when he governs, but we're in this transition period and one of the first things that he has done in this transition period is to pick a fight with the intelligence agencies. Do you think that that's a smart move?

President Barack Obama: You're not going to be able to make good decisions without building some relationship of trust between yourself and that community.

Steve Kroft: Do you see that happening?

President Barack Obama: Not yet, but, you know, again, he hasn't gotten sworn into office yet.

When we come back, President Obama talks about one of the strangest transitions in White House history -- and he acknowledges some mistakes.

At the White House on Monday, crates and boxes lined the hallways and cluttered the East Room. Some carpets had been rolled up. Outside, there are bleachers on Pennsylvania Avenue and moving vans in the driveway – visual evidence that there's a transition underway.

This ritual of democracy, this peaceful transfer of power can be awkward under the best of circumstances. And these are not the best of circumstances for either the outgoing or incoming president.

Steve Kroft: You have to admit that this is one of the strangest transitions in history.

President Barack Obama: It's unusual. I'll agree with that. Well, I--

Steve Kroft: I mean, he--

President Barack Obama: --and I suspect-- I suspect the president-elect would agree with that. Look--

Steve Kroft: No, I--

President Barack Obama: --he is an unconventional candidate.

Steve Kroft: Right.

President Barack Obama: I don't think there's anybody who's run a campaign like his successfully in modern history, not that I can think of. And, as a consequence because he didn't have the supports of many of the establishment in his own party, because he ran sort of an improvisational campaign--

Steve Kroft: Can you run an improvisational presidency?

President Barack Obama: I don't think so. And so now he's in the process of building up an organization. And well, we'll have to see how that works. And it'll be a test, I think, for him and the people that he's designated to be able to execute on his vision.

Steve Kroft: Look, I think that the country deeply appreciates the fact that you have not spoken clearly, I think, probably what's on your mind in relation to the president-elect. But as you said earlier it's unusual. He seems to have spent a good deal of his time sending out tweets that, you know, that the United States must strengthen and expand its nuclear ability. That Meryl Streep is an overrated Hillary flunky. You're watching this like everybody else. I mean what's going on?

President Barack Obama: You know, you're going to have to talk to him. But here's what I-- here's what I think. First of all, I think everybody has to acknowledge don't underestimate the guy, because he's going to be 45th president of the United States. The one thing I've said to him directly, and I would advise my Republican friends in Congress and supporters around the country, is just make sure that, as we go forward certain norms, certain institutional traditions don't get eroded, because there's a reason they're in place.

One thing both men have in common is a love of golf and a shared knowledge of the word "mulligan," which means a do-over to replace a lousy shot.

Steve Kroft: I mean you play golf.

President Barack Obama: I do.

Steve Kroft: Do you ever wish you had a mulligan? I mean in the eight years that you've had, if-- if you had-- if you had three or four mulligans would you use 'em?

President Barack Obama: Yeah. You know, there's no doubt that probably at least once a week, maybe once a day, I said, "Ah, I should have done that better." I bet at the end of this interview I'll say, "Oh, that's-- that would have been a really good answer for that or this." I think we've done the big stuff right. I think that there are some big, obvious fumbles--

Steve Kroft: Like?

President Barack Obama: --or shanks if you are using the--

Steve Kroft: Right.

President Barack Obama: --golf analogy. Well, Healthcare.gov is a good example.

Steve Kroft: Right.

President Barack Obama: You know, if you know you got a controversial program, and you're setting up a really big, complicated website, website better work on the first day or first week or first month. The fact that it didn't obviously lost a little momentum. That was clearly a management failure.

Critics of the administration would cite what they see as larger failures in the area of foreign policy particularly in the Middle East, which we grilled him about in an interview 15 months ago.

Steve Kroft: There is a perception in the Middle East that the United States is in retreat, that we've pulled our troops out of Iraq and ISIS has moved in and taken over much of that territory. The situation in Afghanistan is very precarious and the Taliban is on the march again.

President Obama: I think it's fair to say, Steve, that if--

Steve Kroft: It's -- Let me just finish the thought.

President Obama: OK.

Steve Kroft: They say you're projecting weakness, not strength--

President Obama: You're-- you're-- you're-- you're saying "they"--

Steve Kroft: I'm talking about--

President Obama: You're-- you're not-- you're not citing too many folks, but-- but--

Steve Kroft: No, I'll cite folks if you want me to.

President Obama: But here's--

Steve Kroft: I'd say the Saudis, I'd say the Israelis, I'd say a lot of our friends in the Middle East.

President Obama: I--

Steve Kroft: I'd say everybody--

President Obama: Steve--

Steve Kroft: Everybody in your-- everybody in the Republican Party. You want me to keep going?

President Obama: Yeah, if you are—if you're citing the Republican Party, I think it's fair to say that there is nothing I've done right over the last seven and half years.

But even former members of his administration criticized the president for talking tough and not following through. In 2012, Obama told the Syrian government that the use of chemical weapons would cross a red line…

Obama: That, that's a red line for us.

That could provoke us military involvement. When they were used, the president responded not with force, but diplomacy, raising questions about his credibility.

Steve Kroft: I want to go back to, like, 2012.

President Barack Obama: Yeah.

Steve Kroft: I want to-- to two words. Red line.

President Barack Obama: Yeah.

Steve Kroft: You didn't have to say that.

President Barack Obama: Yeah.

Steve Kroft: And there have been reports that it wasn't in your speech.

President Barack Obama: No, it wasn't.

Steve Kroft: That you just sort of ad-libbed it. If you could pull – and it created – it created problems for you with the military people. Would you take those words back? You didn't have to say them.

President Barack Obama: Yeah, look, if you're putting all the weight on that particular phrase, then in terms of how it was interpreted in Washington, I think you make a legitimate point. I've got to tell you, though, I don't regret at all saying that if I saw Bashar al-Assad using chemical weapons on his people that that would change my assessments in terms of what we were or were not willing to do in Syria.

Steve Kroft: But you didn't say that.

President Barack Obama: Well--

Steve Kroft: You said you drew the red line.

President Barack Obama: I-- look, I--

Steve Kroft: I don't want to make too big a deal out of it, but--

President Barack Obama: I understand--

Steve Kroft: --I think that-- but I--

President Barack Obama: I-- but that--

Steve Kroft: --you think that that was--

President Barack Obama: --well--

Steve Kroft: Would you take it back? If you had--

President Barack Obama: Well--

Steve Kroft: --the opportunity to take it back?

President Barack Obama: The reason I'm hesitating is not to be defensive. It-- it's simply, Steve, that I would have I think made a bigger mistake if I had said, "Eh, chemical weapons. That doesn't really change my calculus." I think it was important for me as president of the United States to send a message that in fact there is something different about chemical weapons. And, regardless of how it ended up playing, I think-- in the Beltway, what is true is Assad got rid of his chemical weapons. And the reason he got rid of 'em is--

Steve Kroft: For a while.

President Barack Obama: --because-- well, look-- if 90 percent or 95 percent of those-- chemical stockpiles were eliminated, that's a lot of chemical weapons that are not right now in the hands of ISIL or Nusra or, for that matter, the regime.

Steve Kroft: Israel.

President Barack Obama: Yeah.

Steve Kroft: A few weeks ago you allowed the U.N. Security Council to pass a resolution condemning Israel's settlements in the West Bank. It caused a major fallout between the United States and Israel. Was it your decision to abstain?

President Barack Obama: Yes, ultimately.

Steve Kroft: Why did you feel like you had to do that?

President Barack Obama: Well, first of all, Steve, I don't think it caused a major rupture in relations between the United States and Israel. If you're saying that Prime Minister Netanyahu got fired up, he's been fired up repeatedly during the course of my presidency, around the Iran deal and around our consistent objection to settlements. So that part of it wasn't new. And despite all the noise and hullabaloo-- military cooperation, intelligence cooperation, all of that has continued. We have defended them consistently in every imaginable way. But I also believe that both for our national interests and Israel's national interests that allowing an ongoing conflict between Israelis and Palestinians that could get worse and worse over time is a problem. And that settlements contribute. They're not the sole reason for it, but they're a contributing factor to the inability to solve that problem. And--

Steve Kroft: And you wanted to make that point?

President Barack Obama: Not only did I want to make that point. We are reaching a tipping where the pace of settlements, during the course of my presidency has gotten so substantial that it's getting harder and harder to imagine an effective, contiguous Palestinian state. And I think it would have long-term consequences for peace and security in the region, and the United States, because of our investment in the region, and because we care so deeply about Israel, I think has a legitimate interest in saying to a friend, "This is a problem." And we've said it-- look, it's not as if we haven't been saying it from Day One. We've been saying it for eight years now. It's just that nothing seemed to get a lot of attention.

When we return: the president discusses eight years in the Oval Office and life with his family in the White House.

After our interview in the State Dining Room, President Obama invited us to the Oval Office where he had some things he wanted to show us, and some thoughts about his family's eight years in the Executive Mansion.

Steve Kroft: What are you going to miss most about this place?

President Barack Obama: This walk is one of them.

On the way, he told us that his family life had thrived living and working under the White House roof, but that his wife and daughters didn't feel the same way about life in what Harry Truman called "the finest prison in the world."

Steve Kroft: How do they feel?

President Barack Obama: Ah, they're ready to go. I mean, the girls, obviously, you know, they are now of an age in which the constraints of Secret Service and bubbles and all that stuff has gotten pretty old. Michelle never fully took to the scrutiny. I mean, she's thrived as a first lady, but it's not her preference. And so--

Steve Kroft: She was the hardest sell.

President Barack Obama: She was the hardest sell. And she never fully embraced being in the public spotlight, which is ironic, given how good she is. Having said that she

would acknowledge, and I certainly feel that we-- we just have a lot of memories here. You know, our kids grew up here. Some of our best friends have been made here in this place. There have been moments that were highlights for us-- that-- you know, are going to be hard to duplicate. So--

Steve Kroft: She's glad you did it though?

President Barack Obama: She is now. Ahhh, I think I've said this story before. You know, she used to say to our friends, "Barack's exactly the kind of guy I want to be president. I just wish he didn't want to do it when I was married to him." So-- so now that we're--

Steve Kroft: But you're still all right? I mean, everything's OK?

President Barack Obama: So far, as far as I know. I better check later. Yeah.

Steve Kroft: You have said you're going to take a big vacation. You're going to write your book. You're going to work on your library. You're going to set up a foundation. I mean, that sounds very professorial compared to what you've been doing, like the ivory tower equivalent of puttering around the garden. Are you going to be happy doing this?

President Barack Obama: Well--

Steve Kroft: Are you--

President Barack Obama: --look, I'm going to try to get some sleep. And do a little puttering. Because I haven't had a lot of chance to reflect and absorb all this. I do not expect to be behind a desk a lot. I look forward to teaching the occasional class, 'cause I was a professor. And I had fun doing it.

Steve Kroft: You're not going to go to Wall Street, make a lot of money?

President Barack Obama: I'm not going to Wall Street. The amount of time that I'll be investing in issues is going to be high. But it'll be necessarily in a different capacity.

Steve Kroft: Roosevelt's remembered for Social Security. Eisenhower is remembered for a speech about the military industrial complex. Ten years from now, what are they going to say about you? What are they going to remember you for?

President Barack Obama: You know, I don't think you know now. I think you're not going to know until 10 years from now. I do think that, you know, saving the economy was a pretty big deal. We did a lot of stuff early that ended up having an impact. I believe that the work we've done in moving our energy future in a cleaner direction is going to stick even if some of the individual steps that we took are reversed by future administrations. I think that it's embedded itself in the economy. And we've been able to organize the international community around it in ways that aren't going to go back. I think we've set the bar with respect to the notion that it is possible to provide health care for people. Now I know that the incoming Congress and administration talks about repealing it. But we've set a bar that shows that this can be done. And that core principle is one that the majority of Americans, including supporters of Donald Trump believe in.

Steve Kroft: What are your memories of this office? What's going to stick in your mind? What are you going to remember from here?

President Barack Obama: Well I think the number of decisions that you make just with your advisers sitting here-- we've had some big powwows around, is the banking system about to collapse and what do we do about it? To questions of war and peace. So you remember the decisions that were made in this room. The objects in this room-- only a few of 'em I really attach to. I think that I'll always remember the bust of Dr. King. I thought having an American here who represented rhat civic spirit that got me into this office was useful. Over there I've got the original program for the March on Washington that was framed and given to me by a friend. You know, I'll remember the view out this window, because this is where we had our-- the playground that we put in when Malia and Sasha came in. Being able every once in awhile to look out the window and see your daughters during the summer, swinging on that swing set, that made the presidency a little bit sweeter.

When Sasha and Malia Obama arrived at the White House in 2009, they were age 7 and 10. Their parents -- for the most part – were successful in keeping them out of the limelight, except in the rarest circumstances. In the fall, Malia begins at Harvard after a gap year. Sasha is a sophomore at her private school in Washington. This month, the swing set was dismantled and given away.

Steve Kroft: You feel older?

President Barack Obama: Yeah. You know, it's interesting. Physically, I feel probably as good as I've ever felt. And I've got as much energy as I ever did. But what you feel after eight years -- and I think you'd feel this no matter what, but anytime you have a big transition, it gets magnified – is time passes. Your kids grow up. I think they more than anything are making me feel as if, you know, you want to squeeze everything you got every single day out of this thing. Because it passes quick.

Steve Kroft: You're having trouble letting go?

President Barack Obama: No. I am looking forward to getting out of the bubble. I am glad that I'm leaving this place at a relatively young age, at 55. So I have the opportunity for a second maybe even a third act in a way that I think would be tougher if I were, you know, the age of some presidents when they left. There's some bittersweet feelings about leaving the people here. 'Cause even though all the team you assemble, you know, you're going to stay in touch with 'em, it's not the same, you know? The band kind of breaks up. And, I think I'm the best president I've ever been right now. And I think the team that is operating right now functions as well as any team that I've had. And so, you know, there is a part of you that thinks, "Man, we're pretty good at this stuff right now." And you hate to see that talent disperse.

Steve Kroft: You going to have reunions?

President Barack Obama: Well, not I don't think we're go have, like, T-shirts and, you know, all that stuff. That sounds kind of sad. And so my-- so many of my staff is young enough that they're going to do amazing things. And I'm going to be helping them try to do them. So overall though, I have a deep appreciation for the wisdom of this guy right there, George Washington. It's good to get fresh legs in here. I think that it refreshes our democracy. It-- I think sustaining the pace over more than eight years is pretty tough.

Steve Kroft: What are you going to do on the 21st when you wake up? I don't know where you're going to be when you wake up, but you're going to wake up someplace where you're not president.

President Barack Obama: Well, here's one thing is I'm not setting my alarm. That, I'm certain of. That I am absolutely positive of. I'm going to spend time with Michelle. And, you know, we got some catching up to do. We've both been busy.

Steve Kroft: You're going to be spending your own money, right?

President Barack Obama: Abs-- well, you know, the truth though is that we've been--

Steve Kroft: Have you been spending your own-- when was the last time you--

President Barack Obama: I--

Steve Kroft: --spent your own money?

President Barack Obama: Well, I will say this. You know, I mentioned how I've got a pretty thick skin in this job. You've got to have it. One thing that did kind of get under my craw sometimes was people talking as if when we went on vacation or--

Steve Kroft: Right, right, right, right.

President Barack Obama: --you know, that people'd be like, "Oh, spending taxpayer money." It's like, "No, no, I actually I'm paying for all of this. The only thing I don't pay for is Secret Service and an airplane."

Steve Kroft: And communications.

President Barack Obama: And communications, 'cause I don't have any choice. But, you know, we buy our own toilet paper even here in the White House.

Steve Kroft: Really?

President Barack Obama: You know, we-- it's not free. I'm-- I've got a grocery bill at the end of every month. You know, our toothpaste, our, you know, our orange juice, that all gets paid. But I-- it is true that I don't carry my wallet that often. So I'm going to have some catching up to do in terms of how day-to-day things operate.

Steve Kroft: It's not unusual for a president to issue an observation, "Beware of this. Be wary of that." What is the thing that concerns you most right now, leaving office, about the country?

President Barack Obama: Making sure that our democracy stays healthy. And making sure that we maintain that sense of solidarity. Um, the thing that has disturbed me most about the Russian hacking episode is-- and the thing that surprised me most has not been

the fact of Russian hacking, because Chinese, Russians, Iranians-- a lot of--

Steve Kroft: The United States--

President Barack Obama: The United-- well, the cyber world is full of information gathering, you know, propaganda, et cetera. I have been concerned about the degree to which, in some circles, you've seen people suggest that Vladimir Putin has more credibility than the U.S. government. I think that's something new.

And I think it's a measure of how the partisan divide has gotten so severe that people forget we're on the same team.

President Barack Obama: We go into the hallway here…

The president led us through a side door from the Oval Office into a short hallway and into his small private dining room. Here, the mementos were personal, far less formal.

Steve Kroft: All this stuff is coming with you?

President Barack Obama: Absolutely. Well, not all of it. It-- I think--

Steve Kroft: Hard packing up?

President Barack Obama: I think, this famous--

Steve Kroft: This is going to stay there, right?

President Barack Obama: --painting of *The Peacemakers*, that goes with the territory.

Steve Kroft: How much stuff are you going to take with you?

President Barack Obama: Not that much. I mean, you know, we got-- I got books, I got clothes, I got mementos like-- these that, you know, I cherish. We got some furniture that we purchased that, you know, we'll try to use in the new place.

Steve Kroft: Do you like it, the new house?

President Barack Obama: It's a nice-- it's a nice home. I mean--

Steve Kroft: You've been there--?

President Barack Obama: Yeah. It'll-- it's temporary. And--

Steve Kroft: Two years?

President Barack Obama: Yeah. But it feels like a home. You know, it's not crazy big but there's enough room for, you know, a treadmill and some workout equipment in the basement.

The next day President Obama was back in Chicago where it all began to deliver his farewell address.

Obama in farewell address: My fellow Americans, it has been the honor of my life to serve you. I won't stop. In fact, I will be right there with you, as a citizen, for all my remaining days. Thank you. God bless you. And may God continue to bless the United States of America. Thank you.

President Obama, in all the times we were with him, seemed to savor the challenge of an interview. For him, it was an intellectual workout, something on par with a pickup basketball game, complete with a little trash talk.

There were never any restrictions on questions. No taboo topics.

A year and half ago, there was a particularly contentious line of questioning about America's role in Syria. After it, we took a short break for a few sips of water. And when the cameras rolled again, the president was ready for more.

President Obama: What else you got?

Avalanche survivor on rescue effort: "It was a miracle"

It took 10 hours for rescue crews to reach Hotel Rigopiano after an avalanche buried the Italian resort. No one expected survivors, but rescuers never gave up on those who'd been buried alive

The following script is from “Avalanche,” which aired on Jan. 29, 2017. Steve Kroft is the correspondent. Michael Karzis, Sabina Castelfranco and Vanessa Fica, producers.

America’s focus on Washington and our new president has overshadowed a tragic story in Italy, which otherwise would have been a more prominent story here. On January the 18th, a series of earthquakes in central Italy triggered an avalanche. It demolished the Hotel Rigopiano, then buried the ruins under 120,000 tons of snow, rocks and mountainside. It took 10 hours for rescue crews to arrive at the remote and snowed-in resort. And no one expected survivors. Twenty-nine people died. But miraculously, 11 survived, including four children who spent days buried alive. Steve Kroft has been in Italy this week learning what happened and listening to the survivors’ harrowing stories.

It took place on the Gran Sasso, a magnificent mountain range with excellent skiing, just a 90-minute drive from Rome, a perfect getaway for those seeking tranquility at out of the way places like the Rigopiano hotel, a small four-star resort, that has played host to dignitaries and movie stars. But on the evening of January 18, it was anything but tranquil. Forty guests and staff were gathered downstairs, trapped by the worst snow storm in decades and spooked by a series of earthquakes that had rattled the hotel.

Giampiero Parete: Everybody wanted to leave.

Among the snowed-in guests were Giampiero Parete, a chef from a nearby town who was there with wife Adriana and their two young children. Sometime after five o’clock, he went out to the parking lot to get medicine for his son.

Steve Kroft: You went out to your car?

Giampiero Parete: Yes, I went outside to the car, opened the car door, and then behind me I heard this noise of branches breaking, and then a big cascade and I started running

away, and I saw a tree, and I just stood near that tree.

Steve Kroft: Did the snow hit you at all? I mean, did it bury you?

Giampiero Parete: Yes, the snow buried me a bit then I got up and when I turned around I saw all the cars piled on top of each other, and there was three, four meters of snow on top. All the trees were broken and everything.

Steve Kroft: And the hotel?

Giampiero Parete: And then I saw that the hotel was gone. And my world fell apart at that moment. And I said a prayer, before making any calls.

Both witness and messenger, Parete called emergency numbers but the cell phone signal was so weak, he wasn't sure they understood him. He would eventually run across another survivor, the hotel handyman. And he finally managed to get through to his boss.

Giampiero Parete: I said to him, "Listen, call everybody because my phone isn't working. Call somebody to help us, because the hotel's gone."

Steve Kroft: What's going through your mind?

Giampiero Parete: My family, my things, everything that mattered was gone. But I didn't want to lose hope. Maybe I could still do something.

Steve Kroft: You made the phone call and nothing happened for hours and hours. Did you hear anything? Did you hear anything at all up there?

Giampiero Parete: No, we didn't hear anything. We screamed. We cried out. You couldn't hear anything. There was total silence. Nothing. Nothing.

The first sign of help came between 3 and 4 a.m., when an Alpine Emergency Team of 14 men bearing shovels and rescue equipment arrived on skis and snow shoes, after a perilous trek through a blinding snowstorm. Paolo Di Quinzio led the patrol.

Steve Kroft: How long did it take you to get there?

Paolo Di Quinzio: It took us nearly four hours in the snowstorm.

Steve Kroft: Dangerous?

Paolo Di Quinzio: Very dangerous pieces of snow kept falling from the side the mountain. It was pitch black.

Di Quinzio and his men knew the area well and the hotel, but the four-story structure had all but disappeared. They had trouble finding it even with GPS.

Paolo Di Quinzio: Once we got there, we saw the lights of the two survivors in the car. So we knew there were people there. When we started to move around we saw these bits of material sticking out of the snow. So we knew we were in the right place and that's where the hotel was.

Steve Kroft: How were you physically and mentally at that point?

Giampiero Parete: Destroyed. Physically-- my feet were practically frozen and so were my hands. And emotionally, knowing that as they were taking me away with the sled, I was leaving my family there. I was in tremendous pain.

Parete would be airlifted to a hospital in Pescara, suffering from hypothermia, as daybreak unveiled the extent of the tragedy. By 7 a.m., helicopters were shuttling more rescue crews to the site where they delicately began digging with hands and shovels looking for other survivors.

With the mountain cut off from the rest of the countryside and concerns about more avalanches or earthquakes, the government set up a makeshift command center here 17 miles away from the disaster site. It mobilized an emergency force of more than 1,000 hardened professionals and highly skilled volunteers.

They were rushed here from all over Italy, mostly organized in well-trained 34-man teams, that would work around the clock, alternating eight-hour shifts off and on the mountain. At first they didn't know where to dig, the force of 120,000 tons of snow and debris slamming into the hotel at 50 miles an hour had crushed the structure and swiveled it off its foundation. They had dogs to smell, and all sorts of fancy equipment to listen, tunnelers to dig holes and snakers to go down in them. Forty-one hours went by with no signs of life, the rescuers had no way of knowing it, but there were nine survivors down there on the other side of the snow.

Among them Giorgia Galassi and Vincenzo Forti who were sipping tea when the avalanche exploded through the hotel.

Steve Kroft: What did it sound like?

Giorgia Galassi: Like a bomb.

Vincenzo Forti: Yes, it was a roar and then everything fell.

Giorgia Galassi: I felt like a wave pushed over me. That's what I felt.

Steve Kroft: And three seconds later you were in a hole.

Giorgia Galassi: Yes.

A very dark, tiny hole… their cell phone flashlight revealed they were trapped in a very small air pocket, encased in snow, ice, broken timbers and tree limbs.

Giorgia Galassi: We immediately screamed to see if there was anybody else. And we heard that there were other voices and other people. And we communicated with them to know how they were.

Steve Kroft: How many people did you make contact with? Or could you hear?

Giorgia Galassi: The two were close to each other and there was another girl. We-- but we couldn't see the other girl. And then a guy-- I think he was behind us who we couldn't see but we could hear, and then a mother with a child we could hear.

Steve Kroft: You were there almost 60 hours, 50 some hours. How did you spend the time?

Giorgia Galassi: We slept. We spoke among each other. We did nothing.

Steve Kroft: Just waited.

Giorgia Galassi: Si.

Steve Kroft: Did you ever lose hope when you were down there? What-- what's going through your mind when you were-- when you were down there in the dark?

Vincenzo Forti: No, you are not thinking. We never lost hope that someone would come for us.

On January 20th, after two nights of being entombed, they finally heard the voices of rescuers above them. It would take 10 more hours to get them out.

Steve Kroft: That's a long time.

Giorgia Galassi: Yes, but it didn't weigh on us because we were so happy they had arrived. And they always spoke to us and they made us calm. They always kept us in contact with them. They never gave up on us not even for a moment, not one second in all those hours.

Vincenzo Forti: It was a miracle.

Giorgia Galassi: The true miracle was done by the rescuers.

Steve Kroft: I heard somewhere that you said-- you called them angels. Is that tr… Did that happen?

Giorgia Galassi: They take you out from underground so it is fair to say they gave you life for a second time. If you can't call them angels, I don't know who the angels are at this point. My life-- my second life, I owe it to them.

Giampiero Parete: You do it because of what's in your heart.

Steve Kroft: A calling.

Giampiero Parete: Yes, it's a mission.

Giampiero Parete, the witness and messenger, was still in the hospital when he learned that his son Gianfilippo, his wife Adriana, and finally hours later his six-year-old daughter Ludovica had all been pulled safely from the rubble. The little girl was evacuated to the hospital along with two other children she had been alone with in an air pocket. They didn't know it at the time, but both of the young boys had been orphaned. Their parents among the 29 dead.

Giampiero Parete: I'm happy for myself, for my family. But I hold the people I met there that day in my heart. We'd become almost like friends, because it was a small hotel. I'm

very sad for them. I'm not celebrating. I feel I have a duty to respect their pain even though I'm happy for my family.

Steve Kroft: What should people take away from this-- this story, this tale?

Giampiero Parete: I think this story nurtures a sense of family because once you go through this you can't help but see that one second you're here and the next you're gone. Unfortunately, it could have happened to me on the mountain. It could happen to you in the street. And I think it's reawakened a desire for family, for prayer, for the important things in life. In our society we're always running around and we never sit still. Maybe we have to be reminded about what really matters.

Popular Remington 700 rifle linked to potentially deadly defect

Thousands of gun owners claim Remington 700 rifles have fired without the trigger being pulled. Now, with a class-action lawsuit and recall, why do most gun owners still have the controversial trigger?

The following script is from "The Remington 700," which aired on Feb. 19, 2017. Lesley Stahl is the correspondent. Shachar Bar-On, producer. Alexandra Poolos, associate producer.

A federal judge in Missouri heard arguments this past week in a case involving one of the most popular bolt-action rifles in American history: the Remington 700 series. Here's the problem: thousands of owners have complained these rifles have fired without anyone squeezing the trigger.

The company has downplayed the danger for decades and the complaints represent only a fraction of the rifles out there. But 10 attorneys general wrote the court saying, "There are potentially as many as 7.5 million defective rifles at issue." And that, "Remington knows or should know…they are unreasonably dangerous." One avid hunter and gun-lover is on a mission to raise awareness about what he calls the rifle's defect. And he has good reason.

Roger Stringer: I have become so accustomed to unpleasant thoughts and hardship till that has become my new normal.

One of Roger Stringer's sons is dead; the other went to prison.

Roger Stringer: Pain is my constant companion.

Family photos of better days show dad and sons hunting. Roger, a powerline construction foreman from Enon, Mississippi, owned a Remington Model 700 rifle. And he bought another one for his older, then 12-year-old son, Zac.

Roger Stringer: We loved the one that I had and he was old enough and mature enough.

Lesley Stahl: And how much was the safety stressed?

Roger Stringer: Paramount.

But one night in 2011, the two boys, Zac and Justin, home alone, got into a fight. Zac, then 15, got his Remington 700.

Zac Stringer: And I loaded it. I loaded it with the purpose of scaring him.

Lesley Stahl: You knew you weren't supposed to load the gun in the house.

Zac Stringer: Yes, ma'am, I had been-- I had been taught better.

He says eventually emotions calmed down.

Zac Stringer: And I started to stand up off of the couch and when I-- when I bent at the waist and started up, I heard a click. And it went off. And I remember the fire leaping from the barrel. I remember seeing it hit. It was -- half his head was gone.

Panicking, he says, he went and got Justin's gun and placed it between his brother's legs to make it appear as though he had shot himself. Then Zac called his parents.

Roger Stringer: And Zac met me outside and he said, "Daddy, don't go in there." And I just pushed him aside and I came on in. And it was really obvious that…

Lesley Stahl: It was right here, too.

Roger Stringer: He was right there.

Detectives suspected right away that this wasn't self inflicted. Zac was arrested the day of Justin's funeral, and later confessed that it was his gun, but he insisted it went off by itself.

Zac Stringer: Well, I didn't know how it had went off.

Lesley Stahl: Did you deliberately kill your baby brother?

Zac Stringer: No, ma'am.

Lesley Stahl: Did you pull the trigger?

Zac Stringer: No, ma'am.

But Zac was convicted and sent off to prison for 10 years.

Lesley Stahl: Is it true that you actually testified against him at trial.

Roger Stringer: I did. I did. Because I'd never heard of a gun going off without a trigger being pulled. It made no sense.

What Roger didn't know was that by then Remington had gotten some 200 complaints claiming just that about rifles like Zac's, with a trigger mechanism called the X-Mark Pro. Six months after Justin was killed, another tragedy with the same trigger, this time in Chadbourn, North Carolina. 16-year-old Jasmine Thar and her cousin Jahmesha were about to go Christmas shopping.

Robert Chaffin: They were standing out in the front yard, with the grandmother sitting on the porch.

Robert Chaffin, an attorney for Jasmine's family, made this animation: a neighbor across the street in his bedroom picked up a loaded model 700. The safety was off.

Robert Chaffin: And it fired through a closed window. And in what could be the most

random act you ever heard of, the bullet traveled across the street and went through Jahmesha's chest, barely missing her heart, and basically hit Jasmine almost directly in the heart, and she died in her grandmother's front yard. That's an incredibly tragic case.

In a deposition under oath, James Anthony Blackwell, a former Marine and experienced hunter, couldn't explain how his rifle went off:

Q: Do you, Anthony Blackwell, believe that you pulled the trigger?

A: No, sir.

Q: Do you think you touched it in any way?

A: No, sir.

Lesley Stahl: So, was he prosecuted?

Robert Chaffin: No.

Chaffin had already won $17 million from Remington in 1994 for a client who shot himself in the foot when he said his 700 fired on its own. Back then rifles were made with another trigger called the Walker. The company has faced 150 lawsuits alleging injury or death related to that trigger, but argues it's always human error and never the gun's fault.

Lesley Stahl: Has Remington ever admitted wrongdoing?

Robert Chaffin: Never. You cannot admit wrongdoing when you have seven million of these things on the market.

But according to a Remington internal document the company had evidence of the problem as early as 1975 when its own tests showed some of the model 700s firing without the trigger being pulled. And this 1979 document indicates the company considered a recall. That never happened, but a decade ago it did switch from the original Walker trigger to the X-Mark Pro.

Robert Chaffin: They admit under oath in recent testimony that the new model was brought about to the market because they had so many complaints with the older model, not that there was anything wrong with it. And it turns out the new model was actually worse than the old model for the first eight years they manufactured it.

Lesley Stahl: That's stunning. The X-Mark Pro came out in 2006.

Robert Chaffin: Yes ma'am.

Lesley Stahl: How soon after that did Remington start getting complaints?

Robert Chaffin: Soon.

And they kept coming: "gun fired when safety was taken off (twice)"… "trigger was not

touched."… Three police departments complained. By early 2010, Remington was getting videos from customers claiming they captured the trigger going off on its own after the safety was released.

Video: "So you see the rifle did fire."

Video: "Never touched the trigger."

For years, despite the videos, and testing hundreds of rifles sent to the company, Remington typically marked complaints "could not duplicate" and filed them in a database. And regulators couldn't do anything because their hands are tied: the government is allowed to recall toy guns, but not real ones.

Robert Chaffin: In the world of firearms there is no such thing as a consumer product agency that can force any firearms makers to recall the gun. Does not exist.

Lesley Stahl: 'Cause of the Second Amendment, correct?

Robert Chaffin: Well, the right to bear arms, yes. Any recall has to be voluntary.

So the government can recall a toy gun, but not a real one. Then, in February 2014, Remington received this video.

Video: You'll notice I'm in my coat –

A Remington owner videotaped an experiment in his garage showing that the spontaneous firing is more likely in cold weather.

Video: As you can see – it fired.

With the video all over YouTube, Remington did its own tests in bitter cold: four out of 10 rifles went off. In April 2014, the company fixed the problem, and announced a recall of over 1,300,000 rifles. Yet, and here's where the critics weigh in, Remington continues to insist no one had been harmed by the X-Mark Pro defect. It says that even after settling the case over Jasmine Thar's death.

Lesley Stahl: Jasmine's family sued Remington.

Robert Chaffin: Yes, they did.

Lesley Stahl: And how much did they sue for?

Robert Chaffin: They sued for over $100 million. I cannot tell you the terms of the settlement.

Lesley Stahl: And in that settlement as all the others Remington admits no wrongdoing—

Robert Chaffin: True.

Lesley Stahl: -and gets the silence of everybody.

Robert Chaffin: True. It's a critical part of it.

Chaffin says that even when Remington offers to fix the triggers, they do too little to notify gun owners. The company declined our request for an on camera interview but in a statement told us they "broadly promoted and advertised" the recall. Yet almost three years in, only about 1 in 4 of the rifles has been fixed; nearly a million remain out there.

Lesley Stahl: Do you think there are people with this gun, with this trigger mechanism, watching us right now saying, "Whoa! I have that gun."

Robert Chaffin: This'll be the first time they ever heard of it.

And there's still the issue of the original, Walker trigger that remains in millions of rifles. Remington keeps getting complaints: nearly 2,000 in the past four years alone. It's also facing a class-action lawsuit in which owners of guns with the Walker claim the company knowingly sold them a defective product.

Remington agreed to settle, offering to replace the triggers for free, even though it "vehemently denies… there is any design defect in the Walker." A judge has yet to approve the settlement. Todd Hilsee, an expert on class-action notices, says the company is confusing its customers by burying the danger.

Todd Hilsee: No highlighting of "Stop using your gun; it might kill someone."

Lesley Stahl: What do they say?

Todd Hilsee: They say, "We deny there's a problem. We deny any wrongdoing."

Lesley Stahl: There's nothing wrong with this gun, but let's—

Todd Hilsee: But we're willing to fix it.

Amplifying his point, 10 attorneys general wrote the judge, chastising Remington for refusing to "acknowledge responsibility for the harm caused by its defective triggers."

Lesley Stahl: If everyone turns their guns in, how much would this cost Remington to fix the problem?

Todd Hilsee: The value would be $487 million.

Lesley Stahl: Half a billion dollars.

Todd Hilsee: Half a billion dollars.

In Mississippi, Roger Stringer knew nothing about the class action lawsuit or the recall. He was visiting Zac in prison as often as he could and Zac kept telling him that he never pulled the trigger so one day in 2015, Roger picked up his iPhone:

Roger Stringer: I googled "Remington Model 700, spontaneous firing."

Lesley Stahl: And?

Roger Stringer: I just about dropped the phone when all that stuff showed up. I mean, there was just mountains and mountains of information about those guns; story after story of it happening to other people.

He called Remington and found out Zac's rifle with the X-Mark Pro was under recall. That rifle is still being held at the local courthouse. A state forensic expert did test it before the trial, but Hal Kittrell, the prosecutor in the case, says he didn't know there had been other instances of the gun going off by itself.

Lesley Stahl: If you had known about this issue with the gun, the trigger problem, would you have gone ahead with the trial, things may have gone differently?

Hal Kittrell: I say this, Lesley, I mean, had we known that there was a problem with the trigger before we were getting ready for trial, I can assure you we would've looked into that. We would've assessed this case based on that evidence, there's no question about that.

Shortly after we approached the prison to interview Zac, Roger unexpectedly got word that after five years behind bars, his son would be released for good behavior. Roger now believes his son is innocent and says he will soon ask the Mississippi Supreme Court to reconsider Zac's conviction. He's also written to the judge in the class-action case asking him to hold Remington's feet to the fire.

Roger Stringer: What I'm pushing for is for nobody else to have to walk in my shoes. I don't want anybody else to have to see their baby in the shape Justin was in that night.

Lesley Stahl: What would you like to see Remington do now?

Roger Stringer: Eliminate the danger that is lurking in so many households.

Lesley Stahl: Some people are gonna say that it's convenient to blame Remington. In other words, what if you're wrong about Zac?

Roger Stringer: There are going to be naysayers. I accept that. I welcome another day in court. But let's do it with all the facts. I'm ready for it. Bring it on.

Former Team USA gymnasts describe doctor's alleged sexual abuse

Attorney suing USA Gymnastics for failing to protect female athletes believes every Olympic team since 1996 has had members abused by Dr. Lawrence Nassar

The following is a script from "USA Gymnastics," which aired on Feb. 19, 2017. Dr. Jon LaPook is the correspondent. Andy Court and Sarah Fitzpatrick, producers. Deborah Rubin, associate producer.

The U.S. women's gymnastics team – for all its success over the past few decades – has become embroiled in a dark and disturbing scandal concerning sexual abuse. Last year, the Indianapolis Star investigated cases in which male coaches, members of the national governing organization USA Gymnastics, were accused of sexually abusing female gymnasts. That report prompted young women to come forward with accounts of abuse they had suffered within the U.S. gymnastics system for many years as young girls and competitive gymnasts. These new accusations concern not a coach, but a prominent doctor who'd been working with U.S. Olympic and national teams and other athletes for three decades.

More than 60 women have filed complaints so far, and some believe that number may reach into the hundreds. Now, for the first time, three former members of U.S. national teams, one an Olympic medalist, describe – in what you should be warned is disturbing detail –the treatment they received from Dr. Lawrence Nassar – a man they trusted and felt so comfortable with, they called him, "Larry."

Jeanette Antolin: All the girls liked Larry.

Jamie Dantzscher: He was, like, my buddy. He was on my side.

Jessica Howard: He was so sure of himself. And as a young girl, you're confused. You don't know what's going on.

Jessica Howard was the U.S. national champion in rhythmic gymnastics from 1999 to 2001.

Jeanette Antolin competed with the U.S. national team from 1995 to 2000.

She helped UCLA win three national championships.

Jamie Dantzscher won a bronze medal in the 2000 Olympics and was recently inducted into UCLA's Athletic Hall of Fame.

They were teenagers, in a sport where injuries are common, and the professional they turned to for help staying in competition was this man -- seen here in instructional videos he posted on his web site. Lawrence Nassar, an osteopathic physician, was one of the most famous doctors in the world of gymnastics. As a trainer and doctor he worked with Olympic and national womens' artistic gymnastics teams for more than two decades. That's him right after Kerri Strug's famous ankle injury in the 1996 Olympics in Atlanta.

And that's him today. Since December, he's been held without bail in Michigan, where he worked at Michigan State University's sports medicine clinic. He's charged with possession of child pornography and criminal sexual conduct involving the daughter of a family friend. Investigators were able to make the case against him because gymnasts went public after years of silence. The police and FBI are now investigating dozens of other cases involving Nassar – some decades old, others within the last two years.

Jamie Dantzscher says she started seeing Dr. Nassar around 1995, after she became a member of the U.S. junior national team.

Jamie Dantzscher: I started having really bad lower back pain on my right side on my back. So I went to him for my back pain.

Jon LaPook: What specifically would he do?

Jamie Dantzscher: He would put his fingers inside of me and move my leg around. He would tell me I was going to feel a pop. And that that would put my hips back and help my back pain.

Jon LaPook: How old were you then when he first did that procedure?

Jamie Dantzscher: I was either 13 or 14.

Jessica Howard: I was 15 years old and I had a hip problem. A very severe hip problem. And USA Gymnastics suggested that I go to the Karolyi Ranch to work with their doctor.

The Karolyi ranch outside Houston, Texas, is a mecca for elite gymnasts who have given up any semblance of normal childhood to pursue their Olympic dreams. Run by the legendary coaches Bela and Martha Karolyi, it's where members of the U.S. national team for artistic gymnastics come roughly once a month for several days of intensive training. The girls stayed in cabins on the property, and Dr. Nassar would be there to provide medical treatment.

Jessica Howard: He started massaging me. And-- he had asked me not to wear any underwear. And then he just continued to go into more and more intimate places.

Jon LaPook: And when that happened, what, what was going through your head?

Jessica Howard: I remember thinking something was off but I didn't feel like I was able to say anything because he was, you know, this very high-profile doctor. And I was very lucky to be at the ranch working with him.

Jon LaPook: Did any of the other girls in your cabin talk to you about Dr. Nassar?

Jessica Howard: Yes. The girls would say yeah he touches you funny.

Jeanette Antolin: I remember being uncomfortable because of the area. But-- in my mind, I was like, "If this helps, I'll do anything."

Jon LaPook: Did you ever complain to anybody about it?

Jeanette Antolin: No.

Jon LaPook: Why not?

Jeanette Antolin: It was treatment. You don't complain about treatment.

Dr. Nassar has pled not guilty to the charges against him in Michigan. In a statement from his lawyers, he has defended his treatment as legitimate. There is a rare therapy for back and hip pain where specialists massage areas inside the vagina. But for a minor, it's expected such a procedure should involve a chaperone and use of a glove.

Jon LaPook: Did he use a glove?

Jamie Dantzscher: No.

Jon LaPook: And how many times did you have this kind of a procedure?

Jamie Dantzscher: I mean, it happened all the way to the Olympics in Sydney, till I was 18.

Jon LaPook: From the time you were around 13 or so until 18?

Jamie Dantzscher: Yes.

Jon LaPook: And it was just-- in your mind, normal medical treatment?

[Jamie makes expression]

John Manly: You've got a 52-year-old man placing his hand in the vagina of nine-year-olds ungloved for no good reason. Wrong.

California attorney John Manly represents the women we interviewed and more than 40 others – one as young as 9 years-old, and most under 18 at the time they say they were abused.

Jon LaPook: How many women do you think he did that to?

John Manly: We know there are at least 60 that have come forward. But my best estimate is it's in the hundreds and possibly more.

Jon LaPook: Are you saying that members of the last two Olympic teams from Rio and from London were affected by Dr. Nassar? That they were abused by him?

John Manly: I believe what-- at the end of the day there are members of every single Olympic team since 1996 he did this to. That's what we're gonna end up with.

Jon LaPook: What makes you so sure about that?

John Manly: Because this is somebody who is a serial predator. But the story here is that no one was watching to protect these girls. And they put medals and money first.

By “they,” Manly means USA Gymnastics and the Karolyis. He’s not arguing they knew anything about sexual abuse. Many years went by before the women we interviewed complained to anyone in authority. But part of the reason for that, Manly argues, was a high-pressure, emotionally abusive environment at the ranch, which he says made it easy for Nassar to win the girls’ trust.

Jamie Dantzscher: I mean, the-- like, yelling and screaming, that was, like, normal.

Jon LaPook: Really?

Jamie Dantzscher: Yeah.

Jon LaPook: What kind of abusive things were said to you?

Jamie Dantzscher: It was never good enough. “You’re not good enough.”

Jeanette Antolin: the pressure that they put on you to-- be perfection for them, it was very overwhelming and stressful.

John Manly: it was an environment of fear. And he stepped in and became the good guy. And—

Jon LaPook: Dr. Nassar did?

John Manly: Dr. Nassar did. And he gave ‘em candy. He gave ‘em encouragement. He acted like he cared about them. No one else there gave that impression.

Jon LaPook: What were these girls so afraid of?

John Manly: Not being able to fulfill their dream. I mean you’ve given up your childhood and you’ve given up your adolescence to represent your country. And the Karolyis and the selection team who are there have control on who goes. So your fate is in their hands. You must do what they say.

On behalf of the women, attorney Manly is suing the Karolyis and USA Gymnastics for failing to protect their athletes. USA Gymnastics president Steve Penny declined to speak with us on camera about Dr. Nassar. In a statement, the organization said it is “appalled that anyone would exploit a young athlete or child in this manner.” USA Gymnastics “first learned of an athlete’s concern about Dr. Nassar in June 2015,” the

statement said. Five weeks later, after an internal review, it "reported him to the FBI and relieved him of any further assignments." USA Gymnastics told us it has long had a policy that adult staff should "avoid being alone with a minor."

Jon LaPook: How often were you alone with him?

Jeanette Antolin: Most of the time.

Jon LaPook: Just in the treatment area, or also in your bedroom?

Jeanette Antolin: In our cabins. They were like cabins. Yeah.

Jon LaPook: That's like your bedroom.

Jeanette Antolin: Yeah. Uh-huh (affirm).

Jon LaPook: Yeah. And did the Karolyis know that Dr. Nassar was alone with you for these treatments?

Jamie Dantzscher: Yeah.

Jon LaPook: How-- how do you know that?

Jamie Dantzscher: Well, they had to know. I mean, there-- there was no one else sent with him. And that's the thing, too, to think, like-- what-- they-- in-- in the bed? Why would you-- like, the treatment was in the bed, in my bed that I slept on at the ranch.

Bela and Martha Karolyi declined to give us an interview, but in a statement they said they "were never aware" that Nassar was performing this procedure or was "visiting athletes in their rooms without supervision." They also deny that there was an emotionally abusive environment at the ranch.

Long before Dr. Nassar's arrest late last year, USA Gymnastics was facing criticism over its handling of sexual abuse complaints about coaches at its member gyms throughout the country. According to an investigation published by the IndyStar in August, USA Gymnastics received a complaint that one of its coaches, William McCabe, should be locked up "before someone is raped," but did not report it to the authorities at the time. It was only after the mother of a gymnast called the FBI seven years later that McCabe was sentenced to 30 years in prison for sexually exploiting gymnasts. Marvin Sharp was

named USA Gymnastics women's coach of the year in 2010, but was the subject of a sexual abuse complaint the following year.

USA Gymnastics didn't report Sharp to the police until four years later when another complaint came in. Sharp killed himself in jail while facing molestation and child pornography charges.

Dianne Feinstein: An association has a responsibility, or should have a responsibility. And that is to take care of its members.

Jon LaPook: And do you think USA Gymnastics has done that?

Dianne Feinstein: No.

Senator Dianne Feinstein is the ranking member of the Senate Judiciary Committee. She's met with the women we interviewed and other gymnasts and is now working on legislation to correct what she sees as a problem in the reporting of sexual abuse complaints.

Dianne Feinstein: If an amateur athletic association, like USA Gymnastics, receives a complaint, an allegation, they must report it right away to local police and the United States attorney.

Jon LaPook: So this wouldn't apply just to gymnastics. It would apply to all Olympic sports that have a national governing body?

Dianne Feinstein: All amateur athletic organizations. That's right.

It's been nearly two decades since the women we interviewed competed at the highest level of their sport.

Today, they say they're still grappling with the psychological impact of their competitive careers. Jeanette Antolin told us it was only last year, after speaking with other gymnasts, that she realized Dr. Nassar hadn't been helping her with her back pain after all.

Jeanette Antolin: It was like-- almost like a light bulb went off. Like, "Oh my gosh. Like-- are you kidding me? Like-- I trusted this man." And just knowing how vulnerable I was as a kid, to even not even think that something like that would be inappropriate, just ruined me.

Putin critic says he's one of the lucky ones: "I'm still here"

60 Minutes examines the unfortunate fate that stalks some of Putin's most prominent critics: unsolved shootings, suspicious suicides and poisonings

The following script is from “Poisoned,” which aired on March 12, 2017. Lesley Stahl is the correspondent. Shachar Bar-On and E. Alexandra Poolos, producers.

Questions continue to surround the role Russia may have played in President Trump’s election last fall, and about the president’s professed admiration for Vladimir Putin’s skills as a strong leader.

What the president doesn’t talk about is the unfortunate fate that stalks some of Putin’s most prominent critics. They have been victims of unsolved shootings, suspicious suicides and poisonings. Tonight, the story of one of them.

Vladimir Kara-Murza was an opposition activist, on the front lines, protesting Putin’s policies, organizing demonstrations and town hall meetings. He knew he was on a dangerous mission. When we met him last year, he told us that one day in May 2015, he learned just how dangerous.

Vladimir Kara-Murza: I was in a work meeting with my colleagues in Moscow, when I suddenly started to feel really sick. And I went, within about 20 minutes, from feeling completely normal to feeling like a very sick man. Then I don’t remember anything for the next month.

Lesley Stahl: You were out for a month?

Vladimir Kara-Murza: I was in a coma for a week, and I don’t remember anything for a month and had basically a cascade of all my major life organs failing, one after another; just switching off you know the lungs, the heart, the kidneys.

He was shuttled from hospital to hospital in Moscow for two days as doctors frantically

tried to figure out what was wrong with him.

Vladimir Kara-Murza: I was at one point connected, I think to eight different artificial life support machines and doctors told my wife that there's only gonna be about a five percent chance that I'll survive.

But he beat the odds. When we spoke with him last year, he'd been recovering for a year, but he was still walking with a limp from nerve damage.

Lesley Stahl: So what happened?

Vladimir Kara-Murza: Well, it was some kind of a very strong toxin. We don't know what it was because, you know, with these things, as people who know more about this than I do explained to me, you basically have to know exactly what you're testing for in order to find it.

Lesley Stahl: So they never found the exact compound?

Vladimir Kara-Murza: They never did.

It wasn't until the fourth day, and after he had been on a dialysis machine, that blood was drawn and sent to a toxicology lab in France. It found heavy metals in his blood, but no specific toxin. Still Kara-Murza maintains that he was poisoned.

Vladimir Kara-Murza: I have absolutely no doubt that this was a deliberate poisoning, that it was intended to kill because, as I mentioned already, the doctors told my wife that it's about a five percent chance of survival. And when it's that kind of percentage, it's not to scare. It's to kill.

Lesley Stahl: Can you be sure that what happened to you was directed by Mr. Putin?

Vladimir Kara-Murza: Well of that we have no idea. I don't know the precise circumstances, I don't know the who or the how, but I do know the why.

In recent years quite a few of Putin's enemies have perished by swallowing things they shouldn't have. In 2006, Russian-spy-turned-Kremlin-critic Alexander Litvinenko drank tea laced with polonium-210. Two years earlier the Ukrainian politician Viktor Yushchenko had somehow ingested dioxin. He survived but was disfigured.

But what would the motive be in the case of the critic Vladimir Kara-Murza? Cambridge educated, he was for years a Washington-based reporter for a Russian TV station. So he was well-connected and had perfect English, which he used to incessantly criticize the regime on the international stage.

Vladimir Kara-Murza: A government that is based on genuine support does not need to jail its opponents.

As if his outspokenness wasn't enough to anger the Kremlin, he made matters worse for himself when he joined forces with this man.

Bill Browder: It's death if you cross the Putin regime.

Bill Browder was for years the largest foreign investor in Russia and Putin's champion. But he turned into a dogged adversary when his Russian tax attorney Sergei

Magnitsky blew the whistle on alleged large-scale theft by government officials.

Bill Browder: We discovered massive corruption of the Putin regime. Sergei exposed it, testified against officials involved. He was subsequently arrested, put in pre-trial detention, tortured for 358 days and killed at the age of 37.

Browder was so outraged, he joined with Vladimir Kara-Murza to lobby the U.S. Congress for a law targeting those responsible for that death and other human rights violations. They succeeded: the Magnitsky Act passed in 2012. It is the first law that sanctions individual Russians, 44 so far.

Bill Browder: The Magnitsky Act is designed to sanction, to freeze the assets and to ban the visas for people who commit these types of crimes in Russia.

Lesley Stahl: So they can't get their money which may be stashed in the United States.

Bill Browder: And so Vladimir Putin is extremely angry that the Magnitsky was going to be passed. He was even angrier when it got passed. And he was angrier when people started getting added, names started getting added to the Magnitsky list.

One reason Vladimir Kara-Murza is convinced he was targeted is because six people connected to the Magnitsky case, as he was, have ended up dead. One of them was Boris

Nemtsov, a leader of Russia's opposition and Kara-Murza's partner in lobbying for the Magnitsky Act.

Vladimir Kara-Murza: On the 27th of February 2015, he was killed by five bullets in the back as he was walking home, as he always did, out in the open, without bodyguards—

This was an assassination. In some of the deaths, proving there was foul play has been a challenge. Take the case of this Russian banker who came forward with incriminating documents related to the Magnitsky case.

Bill Browder: Alexander Perepilichny was a whistleblower. At the age of 44, he went jogging outside his home in Surrey, outside of London and dropped dead. The police deemed it an unsuspicious, natural death.

Lesley Stahl: Well, they did look for poison. They just couldn't find any.

Bill Browder: They did a very first round toxicology screen. They didn't find anything on the first run through.

Detecting poison can be extremely difficult. And there's a reason: this Cold War CIA memo reveals that the Soviets ran a "laboratory for poisons […] in a large and super secret installation […] known as the chamber" to test undetectable compounds.

In the case of the banker in London, the coroner wasn't willing to give up. He ordered more tests -- and three years later it was revealed in court that an exotic toxin was found with the help of an authority on flowers!

Bill Browder: A small sample of his stomach contents was sent to a botanical garden outside of London. And one of the scientists found a compound called Gelsemium Elegans which is a Chinese herb. They call it the heartbreak grass. And it causes a person to die unexpectedly without explanation.

Still, there's no direct evidence of a Kremlin connection. But the list of those who've come to die unexpectedly after running afoul of Mr. Putin is long. Political opponents and human rights lawyers have been shot; rogue spies hunted down; overly inquisitive reporters have perished in mysterious plane crashes or by car bombs, by poison or gun-fire. Journalist reporter Anna Politkovskaya was poisoned and shot.

Then there are enemies who kill themselves, one by hanging, one by stabbing himself to death with two knives, and one by tying himself to a chair and jumping into a swimming pool. Some of Putin's opponents are in prison, others forced out of the country like Mikhail Khodorkovsky, probably Putin's most famous living critic.

Lesley Stahl: Are you afraid for your own life?

Mikhail Khodorkovsky: For a period of over 10 years, Vladimir Putin had ample opportunity to put an end to my life very easily, just by snapping his fingers. Today, it's a little more difficult.

Khodorkovsky was once the richest man in Russia -- until he took to opposing Putin. He was put on trial, his oil company confiscated, and then thrown in prison for 10 years. Home is now London where he funds a Russian pro-democracy movement -- and this is where the plot thickens because one of his senior organizers on the ground in Russia is none other than Vladimir Kara-Murza.

Lesley Stahl: There are people who say that what's happened to Kara-Murza is a message to you, a message to you to back off.'

Mikhail Khodorkovsky: You know, for 10 years, I was receiving lots of messages from our authorities of various sorts. And, some of these messages were rather unpleasant, concerning my physical well-being. But the authorities saw I ignored these messages. I would like to believe that they have not forgotten that.

In 2015, once Vladimir Kara-Murza was stabilized, he was flown to Washington DC to continue treatment near his wife, Evgenia, and their three kids who live in the U.S. for their safety. But as soon as Kara-Murza got better, he was itching to go back to Russia.

Yevgenia: I think what my husband believes in will always outweigh the fear, the paranoia.

Lesley Stahl: Even for you?

Yevgenia: You know, of course I'm terrified, but at the same time, you know, I married the guy 13 years ago and I knew what I was getting into.

Vladimir Kara-Murza: Well, you know, I think there's nothing better this regime, the

Putin regime, would like us to do than to give up and run away. And we're not going to give him that pleasure. It's our country.

Lesley Stahl: Even after being poisoned?

Vladimir Kara-Murza: It's our country. We have to fight for it.

He told us this in June. He went back immediate after, even though threats against him had intensified, like this video posted on Instagram putting him in the cross hairs of a sniper rifle. He was continuing his opposition work when just last month --

Yevgenia: All of a sudden he begins experiencing this very elevated heart rate, his blood pressure drops very low. He begins sweating and he has trouble breathing.

His wife thinks her husband was attacked the same way as before.

Yevgenia: The first time he had been dragged from one hospital to another to yet another where they were trying to establish the cause. This time he was taken directly to the hospital, to the same medical team that had treated him in 2015. And the moment they saw him, they knew what they were dealing with.

Lesley Stahl: And what do you think happened?

Yevgenia: The Russian doctors' official diagnosis is an acute intoxication by an undetermined substance, which is poisoning.

This happened just as Washington was raising questions about President Trump's relationship with Mr. Putin. So last month Vladimir Kara-Murza became an issue on the Senate floor.

McCain: Vladimir has once again paid the price for his gallantry and integrity.

Politicians on both sides of the aisle spoke out against the apparent poisoning, but the Trump administration has not. Remarkably, Kara-Murza survived again. Less than three weeks after he collapsed, he was flown to the U.S. And two weeks later we spoke to him, for a second time.

Lesley Stahl: So you look pretty good. How are you actually feeling?

Vladimir Kara-Murza: Well, you're very kind. I don't think I feel as good as I look.

He said he's recovering faster because his doctors knew just what to do this time. The Kremlin has denied any involvement, and since no poison has been found yet, supporters of Putin question whether he was really poisoned at all.

Lesley Stahl: We've been told that we are very naive, naive journalists, gullible, and that this whole thing is concocted by the opposition to fool the American people into thinking that that regime would do such a thing.

Vladimir Kara-Murza: To those who say that this is a plot, I honestly, and I mean this sincerely, I wish they never have to experience what I've experienced twice in the last two years, when you're trying to breathe and you cannot. When you feel your organs shutting down, giving up on you one after another. And when you feel the life coming out of your body in the next few hours, and you don't remember anything for the next month. And then for the next year you're trying to relearn how to walk, how to use cutlery, you know, how to talk to your kids again. I wish these people who tell you these things never have to experience this. I honestly, sincerely do.

Lesley Stahl: You were very, very sick and went back. Now, are you finished? Are you saying, "I'm not going back any"—

Vladimir Kara-Murza: Oh God no, of course not.

Lesley Stahl: You're going to go back?

Vladimir Kara-Murza: Of course, I will absolutely go back to Russia. I am Russian, this is my country, and I believe in what I do, in what my colleagues do. There are many of us.

Lesley Stahl: But not many have almost died twice.

Vladimir Kara-Murza: Many, unfortunately, have died. I'm the fortunate one. I'm still here. I'm still talking to you. Many of my colleagues cannot do that.

Officer Betty Shelby breaks silence on Terence Crutcher shooting

Was the fatal shooting of Terence Crutcher, an unarmed black man, a wrongful death -- influenced by race -- or the outcome of Crutcher's actions? Bill Whitaker reports

The following is a script from "Shots Fired," which aired on April 2, 2017. Bill Whitaker is the correspondent. Marc Lieberman, producer. Michael Kaplan, associate producer.

Last September in Tulsa, Oklahoma, a brief encounter between a black man, Terence Crutcher, and a white police officer, Betty Shelby, ended with Terence Crutcher's death. He was shot by Officer Shelby who goes on trial in May for manslaughter. She faces four years to life in prison. The shooting was caught on videotape and inflamed the debate about race and policing that's been roiling the nation since Ferguson. It's very likely you have seen video of similar police shootings before. But it's very rare to hear from the officer who pulled the trigger before a jury does.

Tonight, Betty Shelby tells us why she shot and killed an unarmed black man and why she says almost any police officer in her situation would have done the same.

Bill Whitaker: You remember pulling the trigger?

Betty Shelby: I do. It's like slow motion of me bringing my gun up, my finger coming in and then letting off. And he stopped and then he just slowly fell to the ground.

The shooting took place at dusk on this two-lane road in North Tulsa, in a predominantly African-American area. Police cameras captured the climax of the encounter between 42-year-old police officer Betty Shelby and 40-year-old Terence Crutcher. That's Crutcher in the white shirt, walking with his hands up. Shelby, a 10-year veteran of law enforcement, is right behind him with her gun drawn. Just two minutes after they came face-to-face on this road, Shelby fired her gun.

It's hard to see the actual shot on videotape but, from the chopper, you can see Crutcher fall to the ground from the shot to his side.

Betty Shelby: Shots fired!

Police dispatch: Adam 331 we have shots fired, we have one suspect down.

Bill Whitaker: So tell me what I'm not seeing in the video. Up until the time of the shooting, it does appear that he's got his hands in the air?

Betty Shelby: He does have his hands in the air.

But Shelby says the video doesn't tell the whole story. It all started 10 minutes earlier. She was on her way to a domestic-violence call when she says she saw a man she later would learn was Terence Crutcher standing in the road. She noticed his size, about 6 feet, 240 pounds, and his demeanor.

Betty Shelby: His hands are just dropped beside him. His chin is resting on his chest. And he's standing there motionless. And I thought, "Hmmm. I wonder if he's on PCP."

Bill Whitaker: Why did that cross your mind first?

Betty Shelby: Because it was an odd behavior. Zombie-like, I-- I-- it's the best I can-

Bill Whitaker: Zombie-like?

Betty Shelby: Zombie-like.

Bill Whitaker: Did you consider him a threat at that time?

Betty Shelby: No. Not at that time.

So Shelby drove past him and continued on to her call.

About 500 feet beyond where she first saw Crutcher, she came upon an abandoned SUV here in the middle of the road. She didn't activate her dashboard camera because she thought this was just a broken-down vehicle. But when she got out of her patrol car, she noticed the motor of the SUV was running.

Betty Shelby: I work in a high-crime area where every day, we get calls of shots fired. I don't think this is just an abandoned vehicle. So I walk on up to the driver's side. I glance in. I don't see anyone. And I notice the windows are down.

Bill Whitaker: Did you see any weapons?

Betty Shelby: I wasn't looking for any. I was glancing to see if there was someone hurt.

Then she says she noticed the man she had seen just moments before walking toward her and the abandoned vehicle.

Betty Shelby: And I say, "Hey, man, is this your vehicle?" And he mumbles something. And I can't understand him. And he starts putting his hands in his pocket. I say, "Hey, man, take your hands outta your pockets. I'm trying to find out is this your vehicle?" And when I tell him to take his hands out of his pockets, he just immediately puts 'em in the air.

Bill Whitaker: So what's going through your mind?

Betty Shelby: Well, what's goin' through my mind is what I've experienced before. I've encountered people putting their hands in their pockets, and I find a loaded gun in their pocket.

None of the early encounter was recorded on video but Shelby says her training taught her that people on PCP could turn violent and she says Crutcher kept reaching into his pocket.

Betty Shelby: That's when I get on the radio and say I've got a subject that's not showing me his hands. And it was at that point that I drew my weapon in a ready position. It would just be a motion like this if you need to.

Bill Whitaker: Was he being belligerent?

Betty Shelby: No.

Bill Whitaker: Was he showing any aggression?

Betty Shelby: No.

Bill Whitaker: Is it possible that you saw him as more dangerous because he was a large black man?

Betty Shelby: No. What I based everything on was his actions, his behaviors. Race had

nothing to do with my decision making.

Shelby says Crutcher kept ignoring her commands, kept walking toward the SUV even though she had drawn her gun, and had ordered him to get on his knees.

Betty Shelby: And he's not doing it. I'm hollering at him, "Stop. Stop now. And he has now put his hands back up in the air. And he's looking at his vehicle, back at me."

Bill Whitaker: And you're thinking?

Betty Shelby: I'm thinking he's calculating how he can get to his vehicle to get whatever weapon it is that he's going to get because he didn't find it in his pocket.

Tyler Turnbough: I was literally a quarter mile away, so I got in the car and drove to the scene quickly.

Officer Tyler Turnbough responded to Officer Shelby's radio call. His siren was on so his dashboard camera was running. The ground-level video of the shooting was recorded from his car.

Bill Whitaker: So what'd you see when you got there?

Tyler Turnbough: The first thing I saw when I got there was Mr. Crutcher walking away with his hands up, Betty has him at gunpoint, and I got out of the car and I can hear her giving him commands. "Stop. Get on the ground. Don't go back to your car."

Natsound: Alright Betty Jo, where you at?

At the same time, a police helicopter swooped in with two officers on board: A pilot and a spotter who, that day, happened to be Officer Betty Shelby's husband.

Natsound: He's got his hands up there for her now.

David Shelby says he could see his wife had a weapon drawn. The pilot saw something else**.**

Natsound: That looks like a bad dude too.

Bill Whitaker: Did you think he looked like a "bad dude"?

David Shelby: What I-- what I saw was, an individual that was being noncompliant and apparently and obviously refusing to obey the commands of the officer.

As Officer Turnbough ran to assist, he saw that Betty Shelby had drawn her gun. So he grabbed his Taser.

Tyler Turnbough: If the roles had been reversed and she had her Taser out, then I would've had my gun out.

Bill Whitaker: Did you assess the situation as being dangerous?

Tyler Turnbough: Yes. It made the hair stand up on the back of my neck. I don't know what this guy's doing. Why is he-- why is he walking away from her? What are his intentions? Why doesn't he just stop?

Bill Whitaker: So, we see his arms are up and you're behind him?

Betty Shelby: Yes.

We asked Betty Shelby to look at the video and show us what she saw before the fatal shot.

Betty Shelby: I'm feeling that his intent is to do me harm and I keep thinking, "Don't do this. Please don't do this. Don't make this happen." And then right there he's looking back at me. That's what we call "targeting." So he's getting my position, my last-known location to retrieve and then shoot.

Bill Whitaker: You think he's sizing up the situation to see where you are, how close, if he were to grab a weapon, he would know exactly where to turn to shoot? That's what you're thinking?

Betty Shelby: That-- yes.

It's unclear what happened in the final moments of Crutcher's life. Officers Shelby and Turnbough were in front of the dashboard camera and the helicopter was too far away. But Betty Shelby says, what's hard to see on the video tape, is what she saw. She says Crutcher dropped his arms and reached into the car.

Betty Shelby: His shoulders drop, his arm drops, and he's reaching in. And it's fast. Just

that would tell any officer that that man's going for a weapon.

Bill Whitaker: You see this on the video?

Betty Shelby: Yes.

Bill Whitaker: That's what you say is Mr. Crutcher reaching into the car?

Betty Shelby: Yes. I say with a louder, more intense voice, "Stop. Stop! Stop!" and he didn't. And that's when I took aim.

Natsound: Betty Shelby: Shots Fired!

Tiffany Crutcher: I don't know what Officer Shelby was thinking when she pulled that trigger.

Tiffany Crutcher is Terence Crutcher's twin sister. She says the tape shows her brother was not being aggressive, not being threatening.

Bill Whitaker: There is a frame that seems to show that his hands were lowered. And that's what she says alarmed her and made her fear for her life.

Tiffany Crutcher: Of course, she's saying everything that she's supposed to say to defend herself. What we saw on that video is what my dad always taught us to do if we were pulled over by a police officer. Put your hands in the air and put your hands on the car. And my brother did what my father taught us.

Bill Whitaker: Was this a case of "Hands up, don't shoot"?

Tiffany Crutcher: Absolutely. It absolutely was.

But Officer Shelby says it was a case of a noncompliant subject who she perceived was threatening her life. That's why she says she pulled the trigger. Officer Turnbough says he saw the same threat and fired his Taser at the same moment. It was the first time Betty Shelby had discharged her gun in the line of duty.

Bill Whitaker: If things had worked out differently, he would go before a judge, have his day in court.

Betty Shelby: Yes.

Bill Whitaker: But as it turns out, you're judge, jury, and executioner on the spot.

Betty Shelby: No. I saw a threat and I used the force I felt necessary to stop a threat.

Bill Whitaker: Do you think, "I could shoot him in the leg, I could shoot him in the foot"? Is there nothing else you could've done?

Betty Shelby: No. And I'm not trained to shoot someone in the foot. We don't train to be cowboys and to be like what they show on the movies.

Terence Crutcher lay bleeding in the street for about two minutes before officers moved in to check him for weapons and administer first aid. He was pronounced dead at the hospital. A vial of PCP was found in the driver's side-door pocket. But police found no weapons on his body or in his car.

Bill Whitaker: Do you have any regrets about this?

Betty Shelby: I have sorrow that this happened that this man lost his life but he caused the situation to occur. So in the end, he caused his own.

Bill Whitaker: He caused his death?

Betty Shelby: Yes.

Bill Whitaker: Officer Shelby says that your brother's actions caused his own death. What do you say to that?

Tiffany Crutcher: My brother's dead because she didn't pause. And because she didn't pause, my family, we've had to pause. We've had to stop. We've had to lay down every single night with tears in our eyes. There was absolutely no justification whatsoever, with all the backup, for Officer Shelby to pull that trigger. No justification whatsoever.

Betty Shelby: If I wait to find out if he had a gun or not, I could very well be dead. There's something that we always say. "I'd rather be tried by 12 than carried by six."

Bill Whitaker: But as it turned out, he did not have a gun.

Betty Shelby: No, he did not.

Bill Whitaker: And because of your action, a man is dead.

Betty Shelby: Yes.

Bill Whitaker: How do you come to terms with that?

Betty Shelby: It's very difficult.

Bill Whitaker: Still?

Betty Shelby: Yes. I never wanted to be in that spot. His actions dictated my actions.

Bill Whitaker: You can take your time.

Betty Shelby: I never wanted to kill anyone.

Betty Shelby says she acted out of fear for her life. But many in Tulsa's black community say her fears were unfounded and influenced by race. That part of the story when we come back.

After Tulsa police officer Betty Shelby shot and killed Terence Crutcher on a two-lane road last September, video of the incident ricocheted around the country. It's unsettling and, at the moment the shot is fired, it's unclear. Where some may see a threatening and noncompliant subject, others may see a nonaggressive man shot with his hands up. How 12 jurors see it when the trial begins in May will determine Betty Shelby's fate. Black Tulsans tell us they'll be watching. It's a tale they say they have seen too many times before.

Bill Whitaker: There are people in black communities all across the United States who think that white officers overreact when it comes to dealing with black men in general, and they view this through that lens. What do you say to those folks?

Betty Shelby: My incident is not a racist incident. I am not racist. Race had no factor in what happened.

Ray Owens: Race had everything to do with her pulling the trigger that day.

Ray Owens has been pastor of Metropolitan Baptist Church -- Tulsa's largest predominantly black congregation -- for 11 years. Pastor Owens saw police bias in the video and heard it in the words of the pilot.

Pilot: That looks like a bad dude, too.

Ray Owens: I think the statement represents the same bias against African-American males that caused Betty Shelby to pull the trigger.

Bill Whitaker: What do you mean?

Ray Owens: Betty Shelby very likely viewed Terence Crutcher as a "bad dude." Is she a racist? Does she, you know, have some ill will toward black people? I doubt it. But if she is like so many people in our nation, she assumes too quickly that a black male, especially out on the streets at night, is a threat and not a citizen. Is a suspect and not—a decent human being.

Bill Whitaker: You don't think a white citizen of Tulsa would have been treated the same way?

Ray Owens: I don't think that a young white male would be dead today.

These are the final moments of Terence Crutcher's life. You can see him here, walking. His hands are up. Officer Shelby says she thought he was walking back to his car to retrieve a gun. When he got to the driver's side window, she says he reached in and she fired. It turned out Crutcher did not have a weapon.

Tiffany Crutcher: Nobody went to check on him. He laid there. They let him lay there like an animal.

Terence Crutcher's twin sister, Tiffany, says her brother's death fits a tragic narrative of police shooting unarmed black men.

Tiffany Crutcher: I saw Trayvon Martin. I saw Mike Brown. I saw Philando Castile. You know, I saw Tamir Rice. But never in a thousand years would my family, would we have thought that we would be on their side of it. And my brother now, according to social media, is another hashtag.

Bill Whitaker: Who was he?

Tiffany Crutcher: He would be deemed in our household the gentle giant. Terence was laid back, calm, cool. Gospel music was his love.

His family says Terence was a devoted father of four young children, but they admit he struggled with drug use. He spent four years in prison for selling five grams of crack cocaine. Officer Shelby didn't know any of this when she encountered him on that road, but she says she did suspect he was on drugs. His autopsy showed he had PCP in his system.

Tiffany Crutcher: Maybe he needed some help. Yes, he needed some help. But he ended up with a fatal gunshot wound to the chest. I've had people tweet and say, "Your brother deserved to die. Your brother, you know, is a thug. Your brother should've complied or he would still be alive." You know, "Why didn't he do what the officer asked him to do?"

Bill Whitaker: What do you say to that question that he should've complied?

Tiffany Crutcher: You know, why did she want him to comply? I'm-- I-- I'm still curious. What crime was he committing? Why were you on the scene?

Bill Whitaker: She noticed a car in the middle of the road.

Tiffany Crutcher: So she wasn't called to the scene because Terence was committing a crime, she just noticed a car in the middle of the road, and the outcome was my brother was murdered. Wow.

Tulsa leaders feared many citizens would have the same reaction. Dewey Bartlett was mayor at the time. He remembers the call he got from Police Chief Chuck Jordan.

Dewey Bartlett: He said that there was a shooting and it could've been one of those situations where they had their hands in the air.

Bill Whitaker: This is the police chief talking to you shortly after getting to the scene?

Dewey Bartlett: Yes. At that point I went, "Oh boy, this is not good."

Bill Whitaker: Were you concerned that this might trigger civil unrest?

Dewey Bartlett: Oh sure, sure. Because we'd seen it before several times, when this type of-- of event happens, when it's captured on video.

Four days after the Crutcher shooting…

Natsound: He's not going to do anything to you guys.

Police in Charlotte shot a black man. That city erupted.

Igniting fears in Tulsa that this same thing could happen. So, the mayor and police chief called Pastor Owens and other religious and community leaders together to show them the video and to help brace the city for the storm they feared was coming.

Bill Whitaker: What was the mood in the room? What was the reaction to the video--

Dewey Bartlett: When it showed the gentleman shot and falling down there was an audible.

Bill Whitaker: A gasp.

Dewey Bartlett: Absolutely. It was. It was very difficult to watch.

Ray Owens: The gasp actually filled the room. We couldn't believe it.

Bill Whitaker: Was your reaction the general reaction of the people in the room?

Ray Owens: Oh, very much so. We were all really angry.

The video added to already tense relations between Tulsa police and the black community.

Natsound: Hands up! Don't shoot!

Ray Owens: There's a strong current of an us or them mentality.

Bill Whitaker: Really?

Ray Owens: I do hear that, especially from young men, African-American men, who will still tell me, "I'm afraid when a police officer-- comes up behind me or drives-- behind me." That's a problem.

A long-standing problem in Tulsa. In 1921, this city saw the worst racial violence in American history. It started when an armed white mob gathered to lynch a black man accused of assaulting a white woman. As many as 300 black Tulsans were killed, and an estimated 10,000 left homeless. Time has not healed all wounds. The mayor told us he thought the best response to the Crutcher shooting was complete transparency. The police chief rushed to release the video to the public. He also released Betty Shelby's name.

Chief Chuck Jordan: I want to assure our community and I want to assure all of you, and people across the nation who are going to be looking at this, we will achieve justice. Period.

And they asked black pastors to appeal for peace.

Rodney Goss: I think I reserve the right to be angry and upset at being a black man in an untimely time as this.

More than 1,000 people of all races came to a vigil at Metropolitan Baptist Church.

Ray Owens: It was our attempt to give people a place to say, "I'm mad. I'm hurting. I'm tired of this. No more." And that was the same sentiment that I think was in the minds and hearts of the people who were breaking glass windows in Charlotte. They were saying, "I'm mad."

In Tulsa, there were no broken windows – no violence at all. Six days after the shooting, District Attorney Steve Kunzweiler filed charges against Betty Shelby. He accused her of overreacting when she shot Terence Crutcher. But the charges were filed before the police investigation of the shooting was complete.

Natsound: I've never been so scared.

The lead detective told us he would have found Shelby's actions justified. Shelby was placed on unpaid leave. When her name was made public, she says she felt as if the whole town had turned on her.

Natsound: And we're telling them to fire Betty! Fire Betty! Fire Betty!

Officer Shelby believes she was sacrificed to keep the peace in Tulsa.

Betty Shelby: My situation was no different than-- I don't know whether I should say this-- than a lynch mob coming after me. And I had those very threats. So much that--

Bill Whitaker: You've been threatened?

Betty Shelby: Yes.

Bill Whitaker: Death threats?

Betty Shelby: Yes. I had to leave my home. I had to grab up my family, and leave, and go to a safe place.

Betty Shelby told us she became a police officer to help people and she wants to get back to the job she loves.

Natsound: You gonna go after some bad guys?

While she awaits trial, she finds comfort playing with her grandson. She faces four years to life for the killing of Terence Crutcher. Betty Shelby's husband, Officer David Shelby, recorded the video from the air.

Natsound: Shots Fired!

However you perceive this video, it's an American tragedy.

David Shelby: To some extent, I think, well, there were two victims that day. I think Terence Crutcher and Betty Shelby.

Bill Whitaker: And Betty's a victim of what?

David Shelby: The social and political climate in our country right now, it's almost like there is a war on police. And I think that that's what's happened to Betty.

Tiffany Crutcher: We need our men and women in blue. But at the end of the day, they're not warriors. They're supposed to be our guardians.

Bill Whitaker: She believes there was a rush to judgment?

Tiffany Crutcher: The video showed everything. It doesn't have a political affiliation, it's not red, it's not blue. It's not black, it's not white. It is what it is. And what we saw

was my brother with his hands up. And he was Tased and shot simultaneously.

Bill Whitaker: Officer Shelby was charged with manslaughter. Are you satisfied with those charges?

Tiffany Crutcher: I am. I don't believe she woke up that morning and said, "I'm gonna go and kill Terence Crutcher." I believe that she choked and she pulled the trigger and she killed him.

Bill Whitaker: Overreacted?

Tiffany Crutcher: Absolutely.

Bill Whitaker: Was Terence Crutcher's an avoidable death?

Betty Shelby: Yes.

Bill Whitaker: Did this have to play out the way it did?

Betty Shelby: No.

Bill Whitaker: What would've changed things?

Betty Shelby: If he would've complied. If he would have communicated with me, if he would've just done as I asked him to do we would not be here. You and I would never have met and no one would ever know my name.

Is Japan's Babe Ruth headed to the Majors?

Japan's most fearsome starting pitcher, Shohei Ohtani, is also its most prolific hitter -- and he may be headed to the Majors as early as next season

- Shohei Ohtani is on deck to be the first MLBer in a century to figure into a team's starting rotation and its everyday lineup.
- At 6-foot-4, Ohtani's fastball has reached 102.5 mph for Japan's Nippon Ham Fighters, but he thinks he can improve.
- If Ohtani comes to the Majors, he wants to face MVP hitter Bryce Harper AND star pitcher Clayton Kershaw.
- At 22, Ohtani stands to lose millions if he comes to MLB as a foreign player under the age of 25.

Now that the Chicago Cubs have finally won the World Series, what does baseball do for an encore? Here's a story to follow. The most fearsome starting pitcher in Japanese baseball is a 22-year-old named Shohei Ohtani. The most prolific hitter in Japanese baseball is…a 22-year-old named Shohei Ohtani. Last year, he won the league's home-run derby and threw its fastest pitch ever.

Already a sensation across the Pacific, Ohtani is largely unknown here. But Japan's two-way mystery man is expected to come to the Majors at the end of this season, where he vows to continue his unlikely moonlighting act, batting left and pitching right. Should he pull it off, Ohtani will become the first Major Leaguer in a century to figure in a team's starting rotation and in its everyday hitting lineup. The last such player was a guy named Babe Ruth. We traveled to Japan a few weeks ago to meet Ohtani -- his first interview with an American television network. But we first laid eyes on him in Arizona, where his team holds spring training.

This sliver through the fence of a batting cage made for a fitting introduction. We found dozens of Japanese outlets angling for a slice – any slice -- of Ohtani in action. Cameras follow him to the exclusion of every other player on the field and so do the fans. We met supporters who traveled 5,000 miles to the desert southwest just to watch him train.

Having glimpsed the Ohtani phenomenon on the road, we were eager to explore it on his turf. Our search to find what all the fuss was about took us here, to Hokkaido, Japan's northernmost island. It's home to the national champion baseball team, the Nippon Ham Fighters. It's also home to the sport's most intriguing prospect.

Shohei Ohtani looms large in the snowy Hokkaido town of Sapporo. If Tokyo is a fastball, Sapporo is a curveball. Japan's fifth-largest city feels not unlike a laid-back ski village. But this is a baseball town. And this is the home stadium, the Sapporo Dome. It's here we sat down with Ohtani. We broke the ice with a question about what we'd

heard was his favorite local fast food.

Jon Wertheim: Very important question. In-N-Out Burger or Captain Kangaroo burger?

Shohei Ohtani (translation): Captain Kangaroo.

Jon Wertheim: Better?

Towering and affable, Ohtani is working on his English, but felt more comfortable using a translator during our interview.
Jon Wertheim: I want to ask you about coming to the Majors. But should we say "if" or should we say "when"?

Shohei Ohtani: That's a tough one. I mean, nothing is for certain so, I guess it's "if".

Despite that cautious response, Ohtani eagerly revealed which Major League players he looks most forward to facing – no less than MVP hitter Bryce Harper and star pitcher Clayton Kershaw.

Shohei Ohtani (translation): I watch Bryce Harper, Clayton Kershaw.

Jon Wertheim: A pitcher and a hitter.

Shohei Ohtani (translation): Yeah, unlike me Kershaw is a lefty.

Jon Wertheim: You see a little of yourself in both Kershaw and Harper?

Shohei Ohtani (translation): I actually do see myself. And I actually try throwing lefty

sometimes.

Jon Wertheim: How do you think you'd do against Kershaw?

Shohei Ohtani (translation): Just thinking about facing him makes me really happy and excited. I could just tell he's such a great pitcher through the TV screen.

Jon Wertheim: How would you pitch to Harper?

Shohei Ohtani (Translation): I would have to go with my best pitch, which is the fastball. I want to see how my best pitch fares against one of the best hitters.

Likely quite well. Throwing his dancing fastball, Ohtani strikes out batters at a higher rate than Kershaw. Unfurling his violent yet somehow elegant swing, he hits home runs at a higher rate than Harper. There are days Ohtani makes baseball look almost laughably easy. Consider this performance last summer.

On the very first pitch of the game, Ohtani -- batting lead off -- hit a home run. He then pitched eight shutout innings and struck out 10 batters.

At 6-foot-4, the designated hitter turned pitcher reliably brings the crowd to its feet.

When he threw the fastest pitch, breaking his own record, even opponents looked on in astonishment.

Jon Wertheim: Last year you threw a pitch 165 kilometers an hour, more than 102 miles an hour. How much faster can you throw than 102.5?

Shohei Ohtani (translation): I don't have an exact answer for that. But I'm still young. I'm still 22. I think there's more room to grow.

As seasons go, 2016 will be hard to top. The Hokkaido Nippon Ham Fighters took the Japan Series. Ohtani was his league's MVP.

About that name: The Fighters are owned by Nippon Ham, makers of Japan's best-selling sausages. And while, yes, the name resists serious treatment, the team itself is widely regarded as the most innovative in the league. Manager Hideki Kuriyama groomed former Fighters pitcher Yu Darvish, now an ace for the Texas Rangers.
Jon Wertheim: Can you compare this to anything you've seen?

Hideki Kuriyama (translation): No. Never seen anything like it. Never.

Jon Wertheim: What's it like having a player who's your best pitcher and also your best hitter?

Hideki Kuriyama (translation): He's so talented, it's really tough to use him the right way, with the right balance.

If you thought Moneyball, the practice of using baseball data over intuition – contorted a manager's conventional thinking, try overseeing a two-way player. Kuriyama's formula? He pitches Ohtani on Sundays then bats him the rest of the week with a day or two off before each start. Distractions are to be kept to a minimum.

Same goes for praise. Shohei Ohtani may be the star of the team, but Kuriyama doesn't exactly coddle the guy.

Shohei Ohtani (translation): Last year, when we won the championship, it was the first time he gave me a compliment. And he said, "That was great pitching."

Jon Wertheim: Never complimented you before that?

Shohei Ohtani (translation): Not once. He always says, "You've got to get better."

And Kuriyama has his reasons.

Hideki Kuriyama (translation): I truly believe he's a lot better than where he is at right now.

The crowd at the Sapporo Dome is less stingy with its praise. You don't get a lot of quiet time here. No peanuts and Cracker Jacks either, but plenty of the local beer. A college football style atmosphere pervades. The caliber of play is considered one level below the Major Leagues in America. Top Japanese players, names like Ichiro and Matsui, aspire to compete against the very best in the U.S. Even amid such company, Shohei Ohtani sticks out. Expat John Gibson has reported on Japanese baseball for 20 years.

Jon Wertheim: What's it like covering this guy?

John Gibson: You think about a guy who throws 101 and then a guy who hits home runs and that's a comic-book character. That's not somebody you're thinking about in real life. You know, nobody does that. Who does that?

We had hoped to leave the Sapporo Dome with Ohtani, get to know the mortal behind the comic-book character.

But he politely declined our invitation. Not even a quick Captain Kangaroo Burger.

So we invited a couple of his teammates instead. Brandon Laird and Luis Mendoza are two of the team's gaijin, or foreign players. Laird saw action as a Yankee. Mendoza once pitched for the Rangers and the Royals.

Sapporo is not a bad place to be a gaijin. Over dinner at their favorite spot in town, Laird told us that Ohtani is the most talented teammate he's ever had. This from a guy who played with Derek Jeter and Alex Rodriguez.

Brandon Laird: Some pitchers can hit but, I mean, he actually does it in a game. Like, he's in our lineup, you know? And it's impressive.

Luis Mendoza: Watching him hit the ball – I mean, it's like, Miguel Cabrera, you know, power – kind of power, you know.

Jon Wertheim: He reminds you of Cabrera?

Luis Mendoza: Yeah. Definitely.

Jon Wertheim: You guys been out with him?

Brandon Laird: No. I mean he doesn't really do anything. He just, mellow kid, just goes back to the dorms.

Yes, the biggest star in Japanese baseball with a reported salary of roughly two-million-dollars -- apart from not owning a car, lives in these minimalist team dorms.

Ohtani confirmed to us that he seldom leaves the facility. Not that it keeps fans from waiting for him outside.

Even from a distance, plenty of observations can be made about the pitching slugger, or the slugging pitcher. He is meticulous, stopping mid-pitch to adjust his form; open to advice from his batting coaches.

Even baseball tedium provides a source of enjoyment. This is someone who plays baseball but has always worked at it too. Ohtani grew up in a small, industrial town on Japan's mainland. His father, once an amateur player himself, coached his son's little league teams. Shohei Ohtani showed promise as a hitter but drew more interest as a pitcher, occasioning stealth visits from American scouts while he was still in high school.

At age 18, he held a press conference to announce his Major League intentions and went so far as to tell Japanese teams not to draft him. But the Nippon Ham Fighters – again, known for doing things their own way -- drafted him nonetheless.

Shohei Ohtani (translation): Every other team besides the Fighters was looking at me as a pitcher. But the Fighters were going to allow me to do both pitching and hitting. Honestly, I wasn't even thinking about doing both on a professional level. But they approached me in that way and I wanted to take the chance.

Jon Wertheim: That's your fastball grip?

Shohei Ohtani (translation): Fastball. Splitter.

Jon Wertheim: So you have a splitter?

True to their word, the Fighters have cultivated Ohtani as a hitter as well as a pitcher. We asked him about his forebear.

Jon Wertheim: People have compared you to Babe Ruth. What do you think about when you hear the name Babe Ruth?

Shohei Ohtani (translation): He's like a mythical character to me. Because it's such a long time ago and he was God to baseball. I shouldn't be compared to him, at least not right now.

But maybe someday soon. The Fighters have said they'll permit Ohtani to negotiate with Major League teams after this season. Hideki Kuriyama says the time is right.

Hideki Kuriyama (translation): For our team, we're all for him going to the States.

Jon Wertheim: Best player on the team, this amazing two-way talent, and you're OK with him going to the Major Leagues?

Hideki Kuriyama (translation): Yeah, as a manager, it's going to hurt. It's tough that way. But more than that, I want him to succeed.

Back in the U.S., news of Ohtani's imminent arrival was a hot topic at spring training – though, weary of tipping their hand, execs we approached would only talk off-camera.

Dave DeFreitas was a scout for the Yankees and the Indians. He watched Ohtani come of age in Japan. Now independent, he produces scouting reports for the website 20-80 baseball.

Dave Defreitas: Everybody is interested. Scouts are going over there all year this year to watch him. I think if a team tells you they're not interested, they're probably lying to you. You're talking about a young kid that's one of the best talents in the game, on the planet.

Ohtani told us he doesn't have an agent yet. But he's going to need one. His path to the Majors won't exactly be straightforward. A new collective bargaining agreement caps at $6 million what teams can pay any foreign player under the age of 25 – even those who, ritually, send balls dinging into the outfield seats. By coming before he turns 25, Ohtani could be leaving tens if not hundreds of millions of dollars on the table.

Jon Wertheim: The timing of when you come to the Majors could make a big, big, difference in terms of salary. Does that concern you?

Shohei Ohtani (translation): Personally, I don't care how much I get paid or how much less I get paid because of this.

This may be the rare case where it's not about the money. Rather, the deal with Ohtani may hinge on which team will let him keep pitching and hitting.

Jon Wertheim: You think he's in a position now where he can say to teams, "Listen, if you're not going to play me both ways, I'm probably not your guy,"

John Gibson: I think he won't even talk to them if they don't.

Jon Wertheim: Really?

John Gibson: I think he won't even have a meeting with them.

No matter where he ends up, it's hard to root against the great Ohtani experiment. Here in Sapporo, where his departure will be bittersweet, they'll be cheering the loudest.

This report was produced by Nathalie Sommer. Emily Hislop, associate producer.

Spirals of Silence: Examining Afrocentric and Eurocentric Hairstyling Techniques for Black Women in Broadcast News

Method

This research examined if black women in broadcast news may be forced to conform to traditionally white hairstyles, despite having different cultural norms for styling techniques. While there has been research "on the workplace practices and experiences of African American women journalists to determine whether their newswork challenges or reinforces journalistic norms," (Meyers and Gayle, 2015, pg. 293), there hasn't been a study on the intersection of race, gender and Afrocentric hair styling for black women working in broadcast news. Rosette and Dumas point out that black women face a "constrained choice and formidable dilemma" when choosing whether to wear a hairstyle that represents culture or one that conforms to American broadcast newsroom standards (2007, pg. 410).

I proposed to look at how the marginalization of black women in broadcast newsrooms leads to a strong distinction between their public and private spheres of themselves and how that distinction affects their roles at work. Studying the intersection of race and gender for black women in broadcast news is something that can improve both newsroom relations and news coverage. Understanding burdens black anchors and reporters face with hairstyle choices is key to examining how they may feel pressure to conform in order to advance professionally and therefore, keep silent on issues that affect them as minorities.

Twelve interviews were conducted with producers, anchors and reporters from

across the United States. The on-air talent- reporters and anchors- were all black women. The producers consisted of both men and women from varying races. Upon completion of each interview, the information was transcribed and then compared to see if there was a spiral of silence- a theory developed by Elisabeth Noelle-Neumann that says people become silent (spiral) and go with a majority opinion when they sense a threat of isolation *and* fear that isolation (Bowen and Blackmon, 2003). From interviewing reporters and producers, this was the case when black female on-air talent made choices on whether to have Afrocentric or Eurocentric hairstyles in the workplace.

Initially, participants from CBS News in New York City were recruited for on-camera interviews for the documentary component of the research. A total of six reporters and producers from various departments of the division were interviewed. Additional participants were recruited either through random selection or networking to create a sample that represented different market sizes and different regions of the country.

A total of 10 questions were asked to seven producers and five reporters and/or anchors. The goal was to get media personalities and producers to reveal information through explanation, which details their lives, negotiation issues, stages of their lives, and how they interpret text (Lindlof and Taylor, 2002).

Interviews with participants lasted anywhere from about 25 minutes to an hour and were conducted in person, via Skype or phone call. Participants ranged in age from their early 20s to their mid-60s.

All of the interviews for this project were carried out in March and April 2017 in person in New York City or via phone from participants outside the New York area.

After talking to several of the participants about regional differences, I looked at Nielsen's Designated Market Areas (DMA) to compare hairstyles of black women in top markets.

The sample size was chosen by selecting the top five cities in every region of the country (South, Midwest, Northeast and West), then comparing the hairstyles of black women of each network affiliate in those top cities (see Appendix). A total of 80 stations were examined in the Nielsen markets New York City, Philadelphia, Pittsburgh, Hartford/New Haven, Boston, Los Angeles, San Francisco/Oakland/San Jose, Phoenix (Prescott), Seattle/Tacoma, Sacramento/Stockton/Modesto, Dallas, Washington D.C., Houston, Atlanta, Tampa/St. Petersberg, Chicago, Detroit, Minneapolis/St. Paul, Cleveland/Akron (Canton) and St. Louis.

Results

Regardless of race or sex, overall, those who work in broadcast news believe the industry has progressed. However, producers and reporters who started their careers in the '70s and '80s are more optimistic about the industry than younger black, female reporters because they believe newsrooms have become more diverse and tolerant.

Most of the black female talent interviewed agreed that they felt additional pressures and misunderstandings for being black in the newsroom, especially concerning Afrocentric hairstyling norms.

The white producers admitted they had never thought about the intersection of race and gender for their black female talent. Additionally, they had never considered black hairstyling techniques and cultural norms.

Looking at the DMA numbers, there were a total of 190 black women on the

talent pages of the stations. Out of that total, 182 of the black, female talent had Eurocentric hairstyles, while only eight chose to wear an Afrocentric style.

The stations examined in the Northeast region of the country had 49 black women working as on-air talent, with none of them having an Afrocentric style. In the West, there were 28 black, female personalities and only one of them wore an Afrocentric style. The stations in the South had the highest number of black women working on-air with 67 and four of them chose to wear Afrocentric styles. Finally, in the Midwest, there were 46 black women working as anchors or reporters at the stations examined, with three of them wearing Afrocentric styles.

What these numbers and photos show is that the younger black women who work on air are the ones embracing natural, Afrocentric styling in the southern and Midwestern regions of the country. Usually, black women in metropolitan areas in the West and Northeast, who work for major networks, conform more.

After assessing responses, there seems to be a spiral of silence for black women in broadcast newsrooms for their choice to conform or resist Eurocentric hairstyling norms.

Spirals of Silence

For her theory, the spiral of silence, Noelle-Neumann believed "for spiraling to occur people must perceive a threat of isolation *and* they must fear isolation (Bowen and Blackmon, 2003, pg. 1396). Her 1970s theory examined how singular thoughts and actions can turn into public opinion (Noelle-Neumann, 1993; Scheufele & May, 2000, as cited in Clemente and Roulet, 2015).

Noelle-Neumann found the spiral of silence theory worked like this: When people determine whether or not to express an opinion, which is formulated from external factors

such as media and interpersonal opinions, they consider the dominating opinion and assess how expressing that opinion can impact their future (Noelle-Neumann, 1974, as cited by Clemente and Roulet, 2015).

Researcher Andrew Hayes conducted a study that showed how people will often use avoidance strategies when giving their opinion when knowing it doesn't fall under the majority viewpoint or could lead to a hostile environment. In his study, Hayed found people came up with sometimes several avoidance strategies when asked to provide an opinion on topics involving race, capital punishment, and vandalism as a means of protest. From how participants, college students in this case, responded to questions about the scenarios, Hayes found people used the following avoidance strategies- reflect the question, express uncertainty or ambivalence, express indifference, talk about someone else's opinion, change the topic of discussion, say nothing, walk away from the discussion or pretend to agree (Hayes, 2007, pg. 794).

From interviewing reporters and producers, it became clear a spiral of silence was present and sometimes Hayes' recorded avoidance strategies were used when black women or their white producers brought up wearing Afrocentric styles on air or in the newsroom.

Nia Stevens is a young, black woman who wears her hair natural behind-the-scenes at CBS News, but that wasn't always the case:

> I mean, I pretty much wore my hair straight most of my life. Like...hot comb, straightener, you know, a blow dryer. My mom instilled in me that that was professional. Like, in order to be taken seriously and look professional, you needed to wear your hair straight. (Nia)

When it comes to black women in broadcast news and their hair, for some, there's

a fear of isolation (loss of job, advancement opportunities) both internally and from external pressures. That isolation is what Nia's mother instilled in her at an early age and what she continues to feel regarding whether to resist or conform her hairstyle in a newsroom.

White, male producers were unfamiliar with black styling techniques and the costs associated with it.

"To be honest with you, it's never…it's never crossed my mind. I mean, honestly," said Michael Karzis, a producer for 60 Minutes. He continued:

> Except that, you know, I mean, I assume there is a process involved. But I don't, I don't…I can't answer. I don't know. I've never had to intersect with that, personally or professional. So, yeah, maybe I should know. (Michael)

When asked the same question about black styling techniques, "60 Minutes" associated producer Jack Weingart, a white male, added on, "I don't know anything, to be honest."

The spiral of silence has been proven present for Nia in newsroom discussions about black women and their hair:

> When people say things about black people or black women, my hair, whatever it is- it makes me feel uncomfortable to a certain degree. Like, I've had people make jokes at black people's expense...and not, again, not maliciously but make jokes at black people's expense, and then it's like, I don't know what to do because they're higher ups, and I'm the only like black person. So I've had to like...I don't know what to do in those situations, you know? And it eats me alive all day, you know? I'll talk about it or I'll tell my friend, 'This person just said that right in front of me, and I didn't even know what to do.' I think that's a big problem because especially as a young, black woman, you're just trying to get by and you know, climb the ladder. And it's really difficult when people who are higher up than you say those things because then you're kind of like at a weird impasse, and you don't know what to do or what to say or how to combat that issue. (Nia)

Raven, a black reporter in Kirksville, Missouri, said showing up to work with her natural hair would make her feel in the minority, which according to research, could lead to a spiral of silence:

> If I were to go natural, I feel like someone in the newsroom would probably, definitely say something. They'd be like, 'Oh, what are you doing with your hair?' Something like that. That would definitely make me feel marginalized. But I, once again, have to kind of explain this is natural hair. This is natural black hair. This is what it looks like. (Raven)

And a discussion Ashley Holt, a black reporter in Tulsa, Oklahoma, had with her executive producer shows just how much the spiral of silence existed concerning Afrocentric hair in her newsroom, with the topic avoided altogether:

> …I remember talking to my executive producer that hired me and she was asking me about…there was another girl in the newsroom, a producer, who had braids…and I made the same comment that if I wasn't on air I'd be wearing braids. She was like, 'Well, why don't you?' I kind of looked at her, and I was like, 'Well, can I?' And she was like, 'Well, I don't know.'

She continued:

> …I think a lot of the time we just assume people or hiring managers don't want us to wear our hair a certain way, so we don't even ask. (Ashley)

Morgan is a black reporter in Montegomery, Alabama, and felt the way her station managers and news directors viewed black hair styled Eurocentrically was "they're wanting a product that could be very damaging, but they don't know that because they're also not asking…"

And while preparing for vacation, black Bakersfield reporter Alicia Pattillo wanted to style her hair in braids but was afraid to get them because she "didn't think they were going to be appropriate for TV," which she said, "kind of speaks volumes."

On the flip side, a university professor and Filipina TV producer, Jeimmie Nevalga, thinks black women should know a spiral of silence exists when considering Afrocentric hairstyles in broadcast news because "part of me thinks they understand what they're getting into when they're getting into this business." Additionally, she thinks black women who conform to Eurocentric styling in broadcast news will not be shunned for it in the newsroom, but may be shunned outside their workplace, especially in black communities.

Women in TV News

Most of the reporters and producers in this project agreed that women did not truly start breaking into the TV news industry until the 1970s and 1980s. With their debut came a set of beauty expectations and sexism.

Ashley, the reporter in Tulsa, Oklahoma, works with a photographer/videographer on a daily basis and felt the need to defend her point of view while on assignment one day:

> When they say things that are kind of off, especially about women or if there's an underlying racial something in there, I'll tend to call them on it, in a respectful way, of course. And so, yesterday my photographer was making a comment about the Bill O'Reilly thing and he was like, you know…what he got from it was how are men supposed to ever hit on women in the workplace without being called out for sexual harassment. And I said, 'I'm going to have to call you on that really fast because out of that whole situation, your male privilege just showed me that you're worried about men in this situation, like they're the victim, and that's just not going to work.' And he just kind of sat there and looked at me like, 'Oh, I did not even know I was saying that.' (Ashley)

Morgan, in Montgomery, said it was tough to fit the mold of a woman in TV news after a recent consultant visit to her station:

> Like, men are allowed to be authoritative and, you know, they

> don't have to wear as much make up and they don't have to be pretty, like, people just watch guys TV and like them, even if they're joking, even if they're assholes, even if they get it wrong.

She continued with how she felt about the industry standards of being a female reporter.

> They want you to have a deep enough voice to be taken seriously, but then they also want you to be soft, you know. Because if you're not soft enough, then they think you're a bitch and you're too hard. They said that the number one thing that they want from women is to speak empathy and compassion, but they also say keep your voice down so you don't sound annoying and too feminine. But also, at the same time, you need to look really attractive, but not too attractive to the point that it's distracting. (Morgan)

Jack, one of the producers for "60 Minutes," agreed with how female talent gets judged harder for their delivery, on-air presence, and interviewing techniques and that they're "held to a higher standard":

> If a man asks a tough question, he is seen as a hard-hitting journalist. If a woman asked a question, I think she can often times be dubbed a bitch. So I think women have a harder time walking that fine line of challenging someone but at the same time, remaining objective because if a man does it, no one...typically, people don't criticize the man for being...for having an opinion. Whereas, if a woman does, it it's like, 'Oh, she's a bitch, she's a conservative or she's a liberal,' and I don't think that's fair.

He also noticed the additional wardrobe cost associated with being a female on-air talent:

> I think women have to consistently dress both appropriately for television but also differently in the sense that like a guy can own four suits, throw on…and like 10 shirts... you don't even need 10 shirts…throw on a different tie or the same tie and you're good. You don't have to change your suit that often. (Jack)

Nia feels although her co-workers judge her less based on her race at CBS News, she said, "I feel like I'm not being heard, and I can't help but think, 'Is it because I'm a

woman?' You know?" Raven, reporting in Missouri, feels like "even sometimes your bosses don't think you are up for something because we're women." Alicia said from her observations as a reporter that "women in general, like…they may give a guy the harder story because, you know, they feel like women can't do it."

Another white producer with "60 Minutes," Michael Karzis, says women have been climbing up in the industry and "it's been a harder ladder, I think it's been a harder ladder and a longer one to get and maintain their place…" in a male-dominated industry.

Barriers of Women of Color

On top of beauty expectations of being a woman in broadcast news, black female reporters and anchors also have to consider their race as a factor in their everyday lives. It's a barrier many white HR professionals, station managers and producers may choose to overlook or may not understand. Raven, the reporter out of Kirksville, Missouri, thinks about her next career move, and in her search, says it's been hard to find on-air talent who looks like her:

> And I'll do research, and I'll be looking online and at like the news teams and looking at the photos and it's like an all-white team, or like a couple of Hispanic people. But I feel like rarely, rarely…and I was talking to my mom about this- you rarely see black women on TV, and it's hard because you have to get that big break. (Raven)

While the Radio Television Digital News Association (RTDNA) didn't publish data looking specifically at the number of black women on TV in 2016, it did show African-Americans made up 11.1 percent of the television news workforce that year, with the overall percentage of minorities in the industry at 23.1 percent.

Rosette and Dumas looked to previous research to examine how women and

minorities have issues in crafting a personal image "due to negative stereotypes, lower expectations, and workplace norms that run counter to their cultural values and that reward white male standards of behavior and appearance" (2007, pg. 407). Concerning woman and minorities in the TV newsroom, RTNDA released numbers in 2016 that showed although "minority TV news directors hit an all-time high" at 17.1 percent, the number of African-African news directors hit 5.5 percent.

A lot of participants in this research agreed that people of color, in general, face adversity in the American workplace. One participant, who is a black, female producer at "60 Minutes," said, "any non-white person, I think, has a different path than their white counterparts in any profession." Many of the black women in this study expressed frustration with the intersection of race and gender in their industry of television news.

Nia works in CBS News' daily programming and plans on becoming a producer. She said some of the interactions she has with her co-workers as a woman of color impacts how she feels in the workplace.

> I definitely think there are adversities for women of color in the newsroom. I think it's more about the micro-aggressions that we face on a day-to-day basis more than it is anything else that like impacts the way you feel at work, more than anything. (Nia)

Ashley Holt, the reporter in Oklahoma, feels her producers scrutinize her more than her white co-workers for her on-camera delivery and presence.

> I feel like all of the time I have to…I've been told to soften my demeanor, you know, as to not intimidate people in the newsroom when I'm just kind of …I feel like I'm not doing anything, you know, I'm just being myself. (Ashley)

She continued by saying she also feels "women that are not black don't always have to carry that burden as well," and that she has to be "twice as approachable, twice as

polite just to connect with people the same amount as a white woman doing the same job." Raven added on by saying:

> I just feel like you have to work extra hard to prove yourself when you're a woman of color because I can do the same thing my friend does, but then if she does it, she might get judged. But if I do it, I would. (Raven)

Ashley and Raven weren't the only reporters who felt they were viewed differently in her jobs. Alicia Pattillo works in Bakersfield and thinks, from her experiences and interactions, that "people are scared of black women, especially educated black women that have an opinion." Alicia also mentioned her newsroom demeanor has sometimes been addressed- "I've been at editorial meetings where I'm sitting there, and it's like, 'Do you have an attitude?' No, like, why did you just ask me that?"

Being a reporter in the South has shown Morgan she faces a lot of unique barriers that her white co-workers may not face. In addition to being young, she says she finds it difficult to sometimes earn respect from some of the people she interviews.

> Adversities, of course, I think that, you know, whether people want to acknowledge it or not…I've interviewed plenty of older, white men who are not rude to me, but they…I can tell. I'm not supposed to be asking you tough questions. I…you know…it's not supposed to be that way. I think sometimes they're more sexual than they usually would be because they think they can. And it's an uncomfortable thing to talk about, but it is what it is. And it's something that I think that there are a lot of things that…there are a lot of like micro aggressions that we just have to accept are happening and just deal with it. (Morgan)

Finding whether there was a spiral of silence between black, female talent and their white managers or producers meant also talking to those in charge behind-the-scenes.

Michael Karzis is a producer for "60 Minutes." Admittedly, he knows that

working in news in New York City and also at "60 Minutes" has given him a different and more racially inclusive perspective of black women in broadcast news. Though he still isn't quite sure what barriers and difficulties black women in newsrooms may face. When asked if adversities for black women in broadcast news existed, he said: "I don't, honestly, know. The African-American women that I work with here at CBS News, are top-notch professionals. I don't look at anybody as, you know, male, female, black, white, you know, Caucasian, Asian," Michael said. "I mean, I just look at their work. I think that's the virtue of this place is that, you know, it's an adult shop."

Concerning what those adversities and barriers may be, Michael added, "So I don't know. But generally speaking, I would think that (adversities/barriers) exist, yeah."

"60 Minutes" producer Jack Weingart believes there are barriers or adversities for women of color and broadcast news and that, "they (women of color) face additional barriers because if you look at the landscape of television, it's mostly…especially television news, it's mostly white men and white women." Even though he admits he doesn't know many women of color on TV, he continued on by mentioning the intersection of race and gender in TV news and what issues women of color may face in the industry:

> I think that women of color face both the issue of being a woman on television, which is hard, harder than a man, and the issue of being a minority on television, which I think they're dealing with traditionally white bosses, white men. And they're dealing with a group of people and an audience that may not be as comfortable or familiar with them, so I think they have to try little bit harder to be more…probably more careful of what they say and how they say it. (Jack)

Ashley Holt mentioned she felt the scrutiny of her on-camera performance really might be related to stereotypes associated with black women for her station's viewers:

> …My bosses say, "You don't connect on camera" and all these other things because I don't smile. And so, when I watch other talent, white talent, on our station, others…they don't smile, you know. But I think that because this is a market with less black people in it, you know, there's that concern that the black people won't connect. And so that's kind of where my insecurity will play in, at times- are people not connecting with me because I'm doing serious content? Do I need to do fun content? Do I need to be, you know, overly polite when I go to this place or that place where I meet people because they've never met a black person before? (Ashley)

The reporter in Kirksville, Missouri attributed the harsher judgment on a black reporter's demeanor to how "people don't understand black culture and black hair," which leads her to feel marginalized. She continued with saying black women will eventually have to deal with race discussions in the newsroom, even if they haven't already:

> My whole thing with race in the newsroom is you're going to get something from someone eventually. If you're not going to get it now, you're going to get it in the future. And I feel like if you're a young journalist…black, female getting into this field, you have to be prepared to do that. And I also feel like another reason we don't see a lot of black females in the news industry is they're not willing to kind of take that step because it's hard; it's very hard. (Raven)

Another issue that came up with some of the on-air talent was how they felt about stories concerning race overall and also coverage of minority neighborhoods in their viewing area. Despite growing up in majority white communities and attending predominately white learning institutions, reporters like Ashley said they came into their current stations with pressures from higher-ups to cover black communities in the news.

> I don't want to do the black stories just because I'm the black reporter. And one of my mentors said to me, 'Well, if you don't do it, who's going to do it?' And I just kind of sat there like, 'Well, I don't know,' you know. (Ashley)

CBS News national correspondent Michelle Miller, who is black woman with a

lighter skin tone, acknowledged there is also discrimination based on the shade of skin on-air black talent may have.

> I don't…and sometimes, I find that there's an acceptability when the hue of your skin is of a certain...your complexion is of a certain hue...that maybe some people who are darker don't have. They don't have that freedom or leeway. I do recognize that. So where somebody thought that that was funny or cute with me, with someone else it might be taken in a different vein. (Michelle)

Nicole Young, a black woman who produces segments at "60 Minutes," believes the popular opinion of natural black hair versus how black women may want to style their hair can lead to drastic professional and private selves:

> You know, I do. I think that it's...it's hard when you want to be yourself but still get the job done. And sometimes you do have to sacrifice one for the other, depending on where you want to be and where you want to go and what you want to do. So it's a fine line...it's...in trying to make sure that your identity is not lost while still progressing and still growing and still getting those opportunities that you want to get and that you need to move to the next level and then to move to the next level after that. (Nicole)

Although hair is one of our most alterable traits, it also stands as representation for culture and beliefs.

Black Hair in Broadcast News

Black, on-air talent working in broadcast news face the challenge of resisting or conforming to industry standards when deciding how to style their hair. CBS News national Correspondent Michelle Miller acknowledges how black hair has a historical framework that "goes back centuries" and leaves society wondering, "You know, what is good hair? What does good hair look like? What is bad hair? What does bad hair look like?

Ashley Holt thinks how black, female on-air talent wear their hair is less about

peers and more of an internal battle because black hair is "a unique part of us that no other culture really has that experience because there's history in the way we wear our hair."

At a time when some of the reporters, anchors and producers started their careers in the 1970s and 80s, conforming to industry styling and hair norms was expected. Susan Zirinsky is a white woman who is the senior executive producer for 48 Hours and has seen the evolution of black hair styling in the industry:

> So, I think that...but in '72, maybe people felt like they had to conform. That they were looking at, "Well, if I'm too Afrocentric or I'm too ethnic, I can't make it." And so, Michele Clark was kind of a very stylized but not very Afrocentric look. But then, in the late 70s and the 80s, I think there was an evolution to a more natural look, and it was both ways because there was a woman named Lee Thornton who was kind of prissy in a proper way and she had very kind of stylized hair, yet there were women with Afros. (Susan)

Susan continued by saying for black female TV news talent, "the pressure on the air was probably more rather than less to make yourself look in a way- less ethnic and more "Yes, you may be black, but I'm going to look like her, her, and her in total."

Morgan thinks there's another shift in how black women have to choose to position themselves during a natural hair movement in today's society:

> ...the reason I think this is such a big deal is because I think there's a concept of there's a certain group of black people who are acceptable, and they're just white enough so that they're accepted because she's got straight hair and her name is Taylor or Morgan or Ashley or whatever and she talks white, we can accept her. We can accept the news from her. But I think that if we go a little too far, if she's got an Afro, if she's got braids- now we have to actually accept that she's a black person, and we are taking what she says seriously. To be honest, I think that's the problem. (Morgan)

Ashley Holt admitted that if she weren't working in her current position, she

"would have braids in my hair right now or faux locks or something" because she loves Afrocentric hairstyles. However, she understands the industry standards and how "they're just not catered to black women." Ashley also said: "I think most of us conform toward the beginning, but I'm starting to see that women that are more established in their careers, black women, they're kind of doing whatever they want."

Kim Godwin, a black senior producer for the CBS Evening News, started her career as a reporter and anchor. When asked about her hair styling in the early stages of her career, as an anchor, she mentioned she had "the traditional, you know, straight hair kind of look with the curl" and advised younger black women in the industry to straighten their hair as well. She also said that if she wasn't the only black person at the station, then she "was one of two and maybe there was a black cameraperson on staff, maybe." As Kim's career shifted into more of a producer role and behind-the-scenes, she began to try different styles.

> And then when I became a producer, I started letting it (hair) grow and sort of experimenting with different things. I…you know, I got the short Halle Berry cut and then I got a weave and had it long and, you know, flowy. Then, became the natural hair phase, and it was sort of like, you know, let your hair be natural. So I got rid of the weave, actually went to the two-strand twist thing and my hair was kind of wild and experimented with color. (Kim)

However, Kim admitted that her ability to embrace her hair came after years of being in the industry. "As a producer, I could do that. And by then, I was confident enough in my career that I didn't feel like I needed to conform," Kim said. "And as long as I kept it neat and it looked businesslike, I was totally comfortable with it and, you know, it became sort of a personality statement for me."

Nicole Young has always been on the producing side of the industry but agreed

that wearing her hair natural came after earning respect from her peers. “Well, you know, I personally wear my hair natural as a personal statement that you can be a successful black female or woman of color at a place like “60 Minutes,” which is, essentially, a very white place,” Nicole continued. “I am the only female producer...black female producer. I’m the only female producer of color, actually, on the floor.”

Both Kim and Nicole said that 10, 15 years ago, the expectations for black women in broadcast news leaned more toward going with the industry norms for hair styling, and there was a lot of angst about hair styling. Nicole said, “ten years ago, I don’t think a lot of people had the courage to...not even myself” to go natural because she felt doing so would “hinder my promotions or my growth in a company, based on how I looked- if I didn’t conform.”

Coming from a family of Jamaican heritage, Nicole has always admired dreadlocks, but felt, especially in the beginning of her career, that a natural look would hold her back in broadcast:

> But when I was first starting out, I don’t think having dreadlocks would have helped me in anyway, get promoted or move faster. Now, did anyone ever say anything to me? No. Was that how I felt? Yes. Was the truth? I don’t know. I never tried it. I wouldn’t have tried it. (Nicole)

Eventually, Kim and Nicole crossed paths at CBS News and bonded through their natural hair styling. They now both proudly showcase their natural, Afrocentric hair in the newsroom to show young girls of color that it’s possible to balance both professional and personal identities in the same space, as Nicole said:

> And I understand that the position...I understand where I’m positioned and where I sit and as a result I know that people see me. So I like people to see me, especially younger women of color, to see that a woman can wear their hair

> natural and still get promoted and still be taken seriously and go to war zones and still, you know, sit in the screening room and still be considered a professional woman while still holding onto her identity and things that, you know. (Nicole)

Kim also thinks wearing braids and natural hair in the newsroom makes a point to younger black women in the workplace that you can be confident in who you are and change norms.

> Because Nicole and I are here, and we're more established, Nia has a little more freedom, you know what I mean? And can say, "Look, we have two executives who are doing well who already have their hair like that. I don't have to be...I don't have to conform as much. (Kim)

And Nia has taken notice of their efforts for change:

> And I think seeing more black women, especially black women who have the status, in terms of like rank, you know, at work, is really important because when I first started there was a black woman, a senior producer, with a 'fro. Straight up 'fro. And I was like, "Wow!" (Nia)

As well as Michelle Miller:

> And what I've noticed here at CBS News is that two of my senior managers wear braids. They've worn twists. They've worn Afros, and nobody says anything other than, 'Oh, that's cool. I like that,' or…you know what I'm saying? There's no outward expression of, 'Whoa, that's too ethnic. (Michelle)

However, Nia hasn't encountered the same optimistic response concerning her natural hair in CBS' newsroom. She finds it invasive when people, including her supervisor, ask her questions about "how long my hair took, how much," which she thinks those aren't things "we ask white women when they get their hair done or get it cut." Nia said she doesn't change her hair often, so when co-workers ask her questions about her hair that she believes they can Google, she finds their actions "inappropriate."

One of those inappropriate situations happened when Nia wore an Afrocentric hair accessory: "I wore a head wrap one day, and someone was like, 'Oh, like next time we'll wear matching du-rags.' And I was like, 'It's not a du-rag. It's a scarf…okay." She continued with her feelings about the situation:

> Like, again, you wouldn't have gone to a Muslim employee wearing a hijab, or you know, a head scarf and said, 'Oh, I'm going to wear a du-rag.' And it's just like that cultural ignorance is just like…it's really…it really bothers me. (Nia)

While some participants said there's been progress when it comes getting Afrocentric styling accepted behind-the-scenes for established black women in broadcast news, it's a different narrative for those in front of the camera. There's more pressure to conform to an industry Eurocentric style for those who anchor and report the news. However, after decades in the industry, Kim has seen the discussion of industry hair norms evolve amongst black women.

> Now if you are on air, you still have to be aware of your look, and, you know, you can't just change every day or whatever, you know. You sort of come in and look a certain way. And on-air people I think there is still a lot more pressure about that, you know. Do you keep your hair straight? Do you wear a weave? Do you wear a wig? Do you...you know...all of those things. But I think now people feel like they have the ability to sort of explore it and talk about it openly and not be so, you know, scared of that issue, to just say, "Look, you know, I need something that works for me so that I'm not bald-headed, you know, in 20 years. (Kim)

Kim continued by saying that on-air talent has to think "more about how you are perceived." But while most of the participants agreed an on-air talent's look should be consistent, it may be hard to define what a "professional" hairstyle looks like. Depending on the audience and region of the country, sometimes only Eurocentric styling may be acceptable. Participants had varying viewpoints and opinions on what a professional,

Afrocentric style looked like. Raven said the on-air talent's style shouldn't distract the viewer "with crazy colors going on." Additionally, she said there's no problem with styles like Afros "as long as it's like cleaned up looking."

Professor and producer Jeimmie Nevalga agrees that the look of Afrocentric hair should be non-distracting. She said she tells her students to keep their hair "consistent and professional but even the term professional for me makes me cringe because I'm like, 'What's professional?'" While Jeimmie admits she's a little more liberal with hairstyling in that she wishes "that we could wear our hair the way that makes us comfortable," she also acknowledges she "would be doing a disservice to students when I say…if I say, 'Oh yeah, you can wear your hair however you like.'"

For Nicole Young, assessing whether hair is professional enough is one of the things she says black women have to consider, on top of other pressures of working in TV news:

> Have I spoken to different women? Have I mentored other people who have told me or who have asked questions like, 'do you think the way I wear my hair will hinder my trajectory?' And I have to assess that answer based on where I see that they're positioned to, I see they're positioned under and etc. So it's a case-by-case basis. It's an unfortunate conversation and question I'm asked all too often by young women of color, about whether or not the way they wear their hair will be a factor in whether or not they'll be able to grow. And it's sad that that's the sort of thing that not only newsrooms or CBS, but just in corporations in general are thinking about, rather than, 'Am I good at this job? Am I smart enough to do this work? And will my work stand for itself?' (Nicole)

Another "60 Minutes" producer, Michael Karzis, thinks professionalism for on-air talent has more to do with dress, rather than conforming or resisting to Eurocentric hair norms. He thinks for that side of the business, "there's a code" and "there's a tie and a jacket and all…" Michael also said if he were staffing a newsroom, he cares more about

having an honest reporter who can "absorb a story and distill it and disseminate it."

CBS News national correspondent Michelle Miller has also been conditioned through experience and exposure "not to place that kind of value on a hairstyle. She focuses on the overall look for anchors and reporters:

> I mean, it's just like there's no...that style, the style doesn't tell me. It's the dress that tells me. See, I look at the way someone dresses as a connotation professional versus non-professional or not even that. They can be in a professional manner, yet they're dressing, especially in my environment and in my profession, it's like what the story is determines the level of professional dress-given the point in time and point of story.

And thinks:

> The audience is ultimately the person you have to make feel comfortable with who you are. The question is, can they get over this (motions hands to hair) and in many cases, time and time again, they have. (Michelle)

As an anchor, Michelle "wore very traditional earrings and necklace and always had a blazer on with a shirt. She said, "I think I was more quote of a conformist as an anchor than anything else."

Producer Jack Weingart doesn't have a problem with Afrocentric styling on air "as long as someone's appearance doesn't distract" and the style is consistent. He thinks in the end, on-air personalities should "neutralize and minimize any distractions" to keep the focus on the story and subjects. Additionally, he thinks Afrocentric styles come off as natural and don't seem to make a statement or come off as unprofessional. In the end, Jack can understand why black women may feel marginalized for their choice to either conform to or resist Eurocentric hairstyling norms:

> I think no matter what you end up choosing, it's a choice that carries with it some societal pressures and then also perceptions that are beyond a person's control. It's an awareness that I never

> thought about that the…women of color have to deal with in terms of physical appearance beyond…it's like hair is such a vain thing, too, but it's also such a personal part of somebody. And like you said, there is a form of expression with hairstyle, haircut. (Jack)

Reporter Alicia Pattillo thinks Afrocentric styles can be professional but is afraid to get one for fear of making herself less marketable in the industry:

> You know, what if I don't know CNN or an agent was watching me that particular day, and I had those braids? I don't know how they would possibly feel or something. Would it hinder me? Would it make me less versatile…(Alicia)

Despite how long women of color have been in the industry of TV news, some of the participants felt black women who choose to have on-air positions know what they're signing up for when they choose to reject Eurocentric hair norms in the industry. Raven felt "if you're going to wear an Afro, more power to you. But you also should know that someone might say something to you, like that's just…2017, that's our world." Broadcast journalist Renee Ferguson experienced first-hand what it was like to have a hair discussion with her boss when she went on air in Indianapolis in the 1970s. In "A Dilemma for Black Women in Broadcast Journalism," Ferguson admits how she "had more discussions about my hair with news managers over a 30-year career than I ever wanted to think about." While the "black is beautiful" movement encouraged Ferguson to take on a job in broadcast journalism, it was also why she wound up having a conversation with her news director that she has never forgotten:

> 'Renee, you're going to have to get rid of the Afro,' he said.
> 'What do you mean get rid of my 'fro,' I shot back.
> 'We're getting a lot of calls from our viewers. They say you look militant, like Angela Davis, You're scaring them!' (Renee Ferguson, "A Dilemma for Black Women in Broadcast Journalism")

After the heated discussion and the threat of being fired if she didn't straighten her hair, Ferguson kept her 'fro for a year because she "realized that my hair was making a powerful statement about my identity, about my blackness." She says viewers also complained when Ferguson decided to straighten her hair.

Ferguson's hair styling evolved throughout the years and she battled with straightening and wearing it natural, depending on whether she was in broadcast news or in an academic setting. She hadn't discussed her internal conflict concerning her hair until the Don Imus comments, which she said "were a reminder that when it comes to the issue of image, beauty, and acceptance, American is actually not far removed from where we were in the 70's." In Ferguson's mind, Imus' commentary made her confront the fact that her battle to conform or resist still rages on:

> It (comments) made me wonder if, as a pioneer in broadcast journalism, I hadn't contributed to that lack of progress by conforming to a more widely acceptable image to promote my career. Did I give up the chance, through my position on TV, to normalize nappy? Has my continuing failure to confront the issue inside my workplace contributed to our nations' ongoing obsession of a standard of beauty that, when it comes to hair, is decidedly non-black? Is my straight hair to blame?" (Renee Ferguson, "A Dilemma for Black Women in Broadcast Journalism")

Maybe, in 2017, times have changed. Raven suggests that if a reporter now wants to wear their hair natural that they should explain to the news director, 'This is my culture. This is how I like to wear my hair. This is how I've always worn it,' and see how the discussion goes from there. But professor Jeimmie Nevalga thinks otherwise:

> So, if you do that and decide, 'I want to wear cornrows on TV.' I can tell you will not get a job, even if that's the way that makes you comfortable, even if you're like, 'This is what it means to me.' As a professor, I'm not doing you any justice telling you, 'Yes, fight for what you believe in and wear the way you want and let your writing speak for itself.' I wish it was that way, but I will tell you

it's probably not. (Jeimmie)

Women of color also pointed out something white producers had no idea about-the cost and time for black women to conform to Eurocentric hair norms. While her co-workers are reimbursed for hair expenses, reporter Raven Brown is stuck paying for her and has to travel out of Kirksville to find a stylist:

> And there's this one place that sponsors us, so that's where people go and get their hair done here, and it'll be hair done by Paragon. I know for a fact Paragon doesn't do weave. Paragon doesn't do black hair at all. There's not like a black stylist there, so what am I supposed to do? And it's just like, that's the part that's kind of been just like…needs to be clarified when it comes to being in the news business, especially in contracts. I feel like if you're going to be…have a hair policy, then everyone should be equal because right now I can't use the hair policy. (Raven)

Reporter Morgan Young out of Montgomery said talent at her station doesn't receive a hair and make up allowance at all. She feels as though her producers and managers don't understand what goes into making black hair look professional:

> …But also the fact that we don't have a hair and make-up budget. They have no idea how much it costs to get the look that they want. We can't take a shower every day with Tresemme and blow dry it and flip it and switch it and…it doesn't work that way. They're not willing to pay for it. They want a product they're not willing to pay for.

On top of that, she said:

> If I'm sitting outside in the sun, and I'm sweating, they don't understand the concept of I'm sweating my edges out and this is what's happening. They think, 'Oh, I'm sweating, and I'm going to put my hair in a bun and I'll wash it every night and tease it up and make it look big.' (Morgan)

Filipina professor and producer Jeimmie connected with black women and learned about natural and relaxed hair processes while studying in the University of Missouri's journalism program:

> And my friends used to call me out for complaining about the cost of how much it was to cut my hair. And they were like, 'Are you serious? Do you know how much money and time it takes to do our…' especially when we were in broadcast classes. Like, the upkeep of their hair was so expensive and even if they weren't getting it straightened, they were putting in sew-ins, weaves and whatever it was just so that it was they could keep it consistent. That's not cheap. It never has been cheap. (Jeimmie)

And while discussing black hair and its cost, producer Jack Weingart had a revelation on the topic:

> Yeah, it's an area that I don't... it's funny because I've never thought about it. I never thought...I never knew a price...I didn't know how expensive it was. I just don't think about hair. I don't know if it's a guy/girl thing. In the sense of the responsibilities that women feel and that society places on them to have good hair, whatever good is deemed. (Jack)

In addition to styling her hair for TV being "a really difficult, expensive battle against something that should be so natural and something people shouldn't care about," Ashley said she has to figure out how to have a straight, Eurocentric style that doesn't damage her natural hair and curl pattern.

Finding the time to visit a stylist, to style their hair themselves or how co-workers don't understand the time it takes to style black hair also became a discussion point for some of the participants, especially for Nia:

> They just think I wake up and I just walk outside. And it's really not that simple. Like I spend way more time on my hair when it's curly than when it's straight, just because there's more product, there's more...it's just so much more involved. And so I don't think people realize that or they do and they always comment, like, 'How long did that take?' or 'Oh, what…' And I just can't. (Nia)

When looking at the Eurocentric hair standards still in place in broadcast newsrooms, Ashley Holt said, "…the problem is that these standards were set by people who obviously knew nothing about us and our culture. Even if they did know, they

probably didn't care."

Contributing to the Newsroom Environment

Despite feeling a spiral of silence when talking about their private selves and hair with co-workers, young, black reporters and producers felt as though they could contribute openly and honestly day-to-day in their jobs. Though they have concerns about if they were selected to be a black female voice at their station, which is what Raven echoed:

> Yes, in newsroom discussions, yes. On air, definitely yes. Like sometimes I also think…like sometimes I feel like, am I only here because I'm black? Because you know there's some places you have to have that diversity. You need the diverse viewers to tune in; they're not going to tune into an all white team, like you know what I mean? (Raven)

Morgan said she hasn't had any issues voicing her opinions in the newsroom because of Montgomery's historical racial history.

> I think that my newsroom is very, very sensitive about how they talk about race, especially just because of where we are. Like, literally the Rosa Parks, "I'm not getting off the bus site," is literally 10 minutes away from our station. Like, they don't play that. Like no, not here. (Morgan)

Raven is more outspoken and feels comfortable expressing herself in the newsroom because she aims for transparency in her work:

> If I know something's an issue, I bring it up because I don't want it to continue to be an issue. I don't want a year to pass by, and they're still like, "Oh, you need to fix this," or calling Ela into the conference room because how does that help me, it doesn't help them, it doesn't help anyone succeed.
>
> But yeah, I think standing up for yourself and going and saying your opinion on this is very, very important, which I think a lot of people are scared to do. (Raven)

Though Nia doesn't always feel comfortable contributing to newsroom discussions and interacting with her peers. She said a lot of the interactions that make her shut down at work have to do with both her Eurocentric hairstyling and young age.

Ashley believes she contributes equally and works well with her peers, even in the most stressful news situations.

Cultural Discussions in Newsrooms

What may help with spirals of silence in newsrooms with minority voices is discussion on cultural differences and employee councils. CBS News' Kim Godwin, a black woman who heads the company's employee council, is trying to spearhead cultural discussions within the organization.

> I think we should. It's funny because we were just talking. We have an employee council here, and we were just talking about this yesterday because Nia, frankly, came up to me and said, 'You know, this touching of my hair thing...how do I handle that? It happens occasionally. I really don't like it, you know. I think maybe we should have more discussions about cultural differences in the newsroom.'
>
> And I thought it was an excellent idea to get to the employee council to say, "How do we have this discussion? Who should lead these discussions?" And it's not just African-Americans, but culturally across the board, you know. I always feel like I need to know more about Islam, especially now that it's in the news so much, you know. Am I...I don't want to be offensive. I need to be educated about it. I read more, as much as I can about it. I ask my friends, you know, who are Muslim." (Kim)

Some members of the CBS News family in New York City, like Michelle Miller, think cultural discussions should only happen if the issue "comes up." From her point of view, Michelle thinks if there's not pressure to conform or there's no one feeling uncomfortable due to cultural differences, then she's "not quite sure why you should have an open discussion about something that is, quite frankly, rather trivial to a person's

conduct and professionalism."

Jack Weingart is also a part of the CBS News New York community and thinks it should be less about cultural discussions and more about exposure when it comes to understanding cultures and different perspectives in broadcast news:

> I think it's about immersion. I think…I'm so frustrated by the New York approach to media because I feel like everything's been centralized into New York. And because…as a result there's, a greater misunderstanding of the communities at whole-communities in every region of America. (Jack)

Alicia also thinks immersion is key to expanding culture:

> …So, I think people just need to understand and open their window to their brain and understand that everyone didn't live in this bubble and everybody didn't grow up like you. (Alicia)

Ashley Holt, the young reporter in Oklahoma, has had to balance covering stories in the black community fairly with her overall skill, which she said is something her white co-workers don't have to do.

> …when I got here, I was basically told outright that I kind of needed to be their gateway to the black community. And even that had to be a teachable moment where I had to explain, 'Listen, my upbringing was probably closer to yours than it was the people you want me to reach out to.' (Ashley)

That work/life balance for Ashley is forcing her to find ways to "help the station branch out into that community, but also make sure that I'm doing it in a way that I can sleep at night and that I can tell those stories."

Ashley said she'd rather take on reporting the black community in Tulsa, which has faced increased scrutiny in recent years concerning race relations, than to have the community's narrative told incorrectly.

> You know, the first day of Black History Month, I did pitch a Black History story. Did I do one every day that month? No.

> That's not my job to do that, you know. But when there are things, anniversaries that happen in the black community, I will be the one to throw my hand up and go cover it because I want to make sure it's told properly. But then I come back and have the conversation with the manager or whoever about why I told it that way, you know?

She continued:

> Now, I'm going to do it, and I'm going to do a good job at it, but just understand that just because I'm black doesn't mean I understand everything that they're going through. And it may have been uncomfortable for me to say my what- third month here. But it's comments like that and little teachable moments like that that I think can help people understand what we're going through just a little bit more. They're never going to completely understand it. And unfortunately, that is our job. I've always fought that. (Ashley)

At the same time, Ashley sometimes has to say no to going out to stories in the black community to keep herself a well-rounded reporter.

Morgan feels as though she doesn't "know anything about people getting highlights and low lights and bleaching, and they don't know anything about relaxers" and due to cultural differences, she doesn't "think there's anything wrong with that." However, she notes that black hair styling and cost is something that needs to be discussed in newsrooms because since so many news managers are white, "that if you're going to manage people's appearance, you should know."

While some interviewees think it's up to management to set up discussion on cultural differences, Jeimmie took the approach of putting the responsibility upon minority talent to break the spiral of silence and educate newsroom management:

> But I think it's on individuals to go out there and say, 'I want to make a change,' especially the veterans. The veterans who have been in the business, they could say, 'I'm not doing this. I have a six-figure salary, and I'm not changing my hair. And I'm the face of the station.' They're the ones to make the change because the

> ones who just leave college and say, 'I'm going to wear my hair curly,' they have no say because the news director could be like, 'I'm going to go find someone else that fits our mold.' (Jeimmie)

It took Nicole Young quite some time to get to a place in her career where she wanted natural hair and thought, 'You know what? No more. I'm going to cut it off and see where it goes.' She feels that if it's a conversation she had in her head, then other women of color must go through the same thing, which means there should maybe be Eurocentric and Afrocentric hair discussions in newsrooms:

> It's clearly something that people, particularly women of color, feel. And so, if you feel it, and it happens, you know, I think more conversations need to be had to either get the conversation out of our heads- it is okay to wear your hair the way it should be worn or how you'd like it o be worn, without having any kind of consequences- or…and…you know, there should be more people, I think, in positions of…I think there also should be more people in positions of power who are seen by those young ladies. (Nicole)

Regional Differences

Producers in the New York City area may not witness black, female co-workers wearing Afrocentric hairstyles all the time, but they are open to the idea of the look for women of color both behind-the-scenes and in front of the camera. Producers in other regions of the country may not be.

Alicia, the reporter in Bakersfield, instantly noticed how very few black women work on air in her region:

"It's so important to know your demographic, to know what you're getting yourself into, know what the viewers are like, what they expect and things like that. And in the South, that's big, you know. In the Midwest, there's a lot of black reporters."

In another instance, Alicia decided not to get braids in her hair because she felt like she want to upset her demographic. She would wear an Afrocentric style in a city

like Chicago, Cleveland, Detroit, or New York, where she said the look would be deemed professional.

Meanwhile, Morgan said at her station in the South, women aren't allowed to show their shoulders because it's 'unprofessional,' and if she starts sweating in the heat, she has to "find a way to manage that without looking grainy."

Kim Godwin, who started her career in the South, believes there's definitely a difference in how black anchors and reporters wear their hair, depending on the region in which they work:

> …mainly because in the South there are smaller markets, and I think people think differently, you know. They're not used to the personality-driven or personality statement type of look. Whereas in the Northeast, you see people with all kinds of hair, and you know, different jewelry and tattoos and all kinds of things that are traditionally or have traditionally not been acceptable. (Kim)

She thinks black on-air talent in the South has to have more of the traditional mindset of, 'I need to have, you know, the traditional straight hair and look more like the majority.'

Discussion and Conclusion

A spiral of silence exists between black women in broadcast news and their white male producers. Despite how the reporters and producers of all races viewed their experiences in broadcast journalism, most of them look forward to how times are changing. They're optimistic about more inclusive and tolerant newsrooms across the country. Morgan believes, "there is no better time to be a black woman in television news." She thinks it's no better time for black female anchors and reporters because "so many stations have hired a certain type of person that they're starting to realize that diversity is becoming more important, you know."

Producers like Susan Zirinsky and Kim Godwin have seen broadcast news evolve for the better throughout the decades for women. Susan said, "I don't think you have to fit a mold anymore to succeed." Though she also knows the issues minorities and women face can be approached more tactfully:

> So do women still have issues? Yeah. Do minorities still have issues? Yeah. And I think those in the management have to work hard at creating a balance of power, and I think they better. I think they're better. But I don't think it's solved, and I don't think it's solved for a while. (Susan)

And while Kim doesn't feel marginalized for Afrocentric styling as a producer, she views the future of broadcast journalism for minority women positively because "we're so used to seeing people who look different now." As mentioned before, Kim would like to have cultural discussions in CBS News' employee council to educate people on everyone's differences.

Also a member of the CBS News team, "60 Minutes" producer Michael Karzis thinks he sees conversations about cultural differences occurring in newsrooms:

> I think that's happening. You know, I think that's just organically happening now. I mean, there's…I mean, I think that people are becoming more sensitive to, you know, all sorts of different aspects of people's, you know, personal tastes and personal likes and dislikes. (Michael)

Producer and university professor Jeimmie Nevalga agrees she has seen hair styling for women become more diverse throughout the years. She wants to see the next generation of reporters further push the envelope of diversity and inclusion of Afrocentric styling:

> I think workplaces are changing. I think the millennial generation in general is making things looser, whereas women used to have to wear suits to work. More and more places are allowing business casual. And I really do think that counts with hair. I mean, let's

> take black hair out of it. We can now wear long on air, whereas back in the day, they used to make us cut our hair to a bob and we all had the same hair. (Jeimmie)

Besides wanting black on-air talent to "feel comfortable with their natural hair" and do what they want with it, Nia wishes that the diverse, Afrocentric styling she sees with producers Kim and Nicole could transcend to anchor and reporters as well:

> But I feel we're stuck either hiring or stuck with that like look of what it is to be a black anchor, especially as a woman. It's like, even the greats, you still always see straight hair- local news, wherever- it's straight. And I would love, love, love to see someone rock a twist out or you know, just like a fro, a wash and go, like, you know, even braids. Like, I've never seen that, and I mean, I don't when the day will come where that's just regular, you know? (Nia)

Overall, most of the participants believed we're heading to more acceptances of Afrocentric hairstyles. While not everyone understood Afrocentric processes or pressures to conform, most felt black women, whether in television news or not, should be able to style their hair with a look most comfortable with them. Michael Karzis reiterated, "People can wear their hair anyway they want. Again, I just think- are they good people?" and that the only issue with styling should be making sure the style is consistent so that viewers can feel familiar with who's delivering the news.

Jack Weingart feels, from his work environment and the people who are interviewed for the show, that "there needs to be a greater awareness of who is on television, both in a reporter role and also on a character role." Sometimes Jack notices a lack of diversity in the people and issues that are covered in a single "60 Minutes" show.

And while, despite some bumps in the road and some obvious changes still to come, most of the participants believed black women in broadcast news have come a long way, Michelle Miller pointed to recent racial incidents and the country's climate to

counter that sense of productivity.

> But it seems to me the pendulum is switching sort of out in the rest of the country because you're starting to hear people comment on people's hair and not in a nice way. And it's not…it seems to me they are attacking people based on who or how their hair identifies, if that makes any sense. (Michelle)

Time creates change. However, throughout those decades of change and people of color who have made an impact in broadcast news, reporter Alicia Pattillo feels one thing will always remain the same:

> You're going to have to work 10 times harder. It's just like. It is what it is. But work your butt off and pretty soon, you know, people aren't going to be able to see color. They're just going to be like, 'She's a damn good reporter. She's a hard worker.' (Alicia)

Future Research

Several topics came up during my research period that could transform into further research on race and gender in broadcast news. From the gender angle, a few participants mentioned how all women face some scrutiny about how they wear their hair. Perhaps it would be interesting to see how woman with curly hair, regardless of race, struggle with beauty expectations in broadcast news. As Michelle Miller mentioned, "Like it is difficult for a lot of women... and there are some white women with some curly hair too that want to straighten...who feel whatever about it- they've been put in a box to conform as well," she said.

Perhaps not only expanding the interviews, but also speaking to black women who choose to wear their hair Afrocentric in reporting and anchoring roles could further this specific research. The reporters I spoke to either wore their hair straight or weave instead of their natural hair.

I chose not to include pictures of Afrocentric and Eurocentric styles for

comparison due to the fact that the participants provided more thought through and educated answers to my questions; they were aware of the implications of how they answered. Another possible inclusion for future research would be interviewing people in different markets and asking them to rank professionalism based on Afrocentric and Eurocentric styles. Jeimmie thinks, “depending on the audience you're serving unfortunately, it (hair) can be construed one way or the other,” in terms of professionalism.

Additionally, any future research might include even more participants from different regions of the country, with more attention placed on white male producers.

Narrowing down my research to just black women and hair was a difficult task. There are other aspects to include about minorities in newsrooms such as clothing and culture. Michelle Miller brought up an interesting point concerning perceived professionalism when saying “the (hair) style doesn’t tell me. It’s the dress that tells me.”

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Appendix A

Introduction

While in New York City, for my professional project, I plan on completing a documentary on the hairstyles black reporters and anchors choose and how that choice affects their private and public spheres. As a graduate student in TV reporting in the School of Journalism, I've learned to balance both my research and reporting, which will be an advantage as I complete a professional project.

My experiences as an intern for both Scripps Howard and Oklahoma State University prepared me for what it takes to deliver under pressure and for a mass audience. Additionally, working at KOMU as a production assistant, reporter and anchor has taught me how to further think on my feet through stressful situations to produce a quality story and newscast.

My academic goals relate to my project in that I'll be able to tie in journalism, videography and interviewing skills I've learned through my master's program. As far as career goals, completing my professional project in New York gives me a greater network of people to interview and puts me in a position to be a better reporter and future media proprietor.

The research that led to my professional project focuses on the intersection of race, class and gender in American broadcast newsrooms. More specifically, how African-American hair is perceived and altered to fit American beauty standards. As one

of few minority women in my communication, marketing and journalism classes, I became intrigued by how much of an impact minority women have in newsrooms. Additionally, after several sociology and mass media classes that examined intersectionality drew me into further studying my subject.

Professional skills

As a TV reporting master's student with some experience in documentary, I will work for CBS at "60 Minutes" in New York City. Reuben Stern will supervise my professional project.

Throughout the last few months, I have developed a keen understanding of how broadcast news operates from the reporter's perspective. Thus, through writing web stories, covering breaking news, setting up live shots and problem solving while out in the field have prepared me for an internship at "60 Minutes" while completing my project.

I will begin working Jan. 9, 2017 and continue working until May 12, 2017.

Analysis

African-American Hair in Broadcast News

Hair plays a central role in how people are perceived by society because it's the most visible, yet alterable human traits to suit cultural and personal preferences (Weitz, 2006). According to Patton (2006), "whether intended or not, hair makes a political statement," (pg. 26). Styling choices for women can play such an important role that hair can allow them "to distance themselves from the system that would subordinate them, to express their dissatisfaction, to identify with like-minded others, and to challenge others

to think about their own actions and beliefs,"(Weitz, pg.670). It has been shown through studies on dominance, professionalism and resistance that black women face more scrutiny for their hair choices (Opie and Phillips, 2015; Meyers and Gayle, 2015). As Thompson (2009), argues, "a fundamental question that all Black women, irrespective of skin tone, hair type and socio-economic class have asked themselves at one point in time is: what am I going to do with my hair? Black hair, in all its manifestations, must always be contemplated," (pg. 839)

Recently, studies and interviews have been conducted to understand the burden black women face in seeking acceptance of their hair, especially in the American newsroom (Meyers and Gayle, 2015). The history of black hair in America is complicated one that begins before the slave trade and has implications of race, class and gender. A number of theories have been applied to study the relationship between black hair and identity, such as self-hatred, which focuses on the condemnation of black traits and acceptance of white (Rosette and Dumas, 2007, pg. 416); identity formation (Jefferies and Jefferies, 2014); optimal distinctiveness, which looks at the balance between the need for belonging and the need for uniqueness (Opie and Phillips, 2015); social comparison (Thompson, 2007), standpoint (Meyers and Gayle, 2015) and Afrocentric theories (Patton, 2006), to name a few. However, there has been no evidence to support research on communication theories and its study of black women and their hair in the workplace.

To examine the hair choices black women in broadcast news face, this paper examines: the history of black hair and how it became tied to self-hatred and defiance, studies published that assess the feelings toward African-American hair styling

techniques in the workplace, personal accounts from black women discussing their hair, documented legal cases and accounts detailing reprimands of black hair in the workplace, the spiral of silence theory when applied to black women in the broadcast newsroom, and Eurocentric beauty standards.

In a time when the intersection of race, class and gender is prominent in American society, looking at how the spiral of silence affects diverse voices behind TV news starts a discussion that could change how the country looks at culture and diversity. With the power and saturation of social media and TV, examining the internal discussions of newsrooms will provide insight into America's culture as a whole, which in turn, can change the way minority communities and people are reached out to by the media. Thus, my research question is:

RQ: Does African-American hair create a spiral of silence in broadcast newsrooms?

Spiral of Silence Theory

Too often, minority voices are not heard in broadcast newsrooms. While there may be a minority presence, there's a difference between being there and being heard. The Radio Television Digital News Association found in the last 26 years, the minority population has risen 11.8 percentage points, but the minority workforce in TV news is only up 5.3 percentage points (Papper, 2016).

With so few positions in broadcast news held by minorities, blacks often find themselves in a spiral of silence. The spiral of silence theory, which was developed by Elisabeth Noelle-Neumann, looks at individual perceptions vs. public opinion. Noelle-Neumann first tested the spiral of silence in the 1970s, and "it became evident that we could measure the willingness of people in various camps to speak up or keep quiet on

particular subjects" (Noelle-Neumann, pg. 21-22, 1984). Over the decades, her theory has been applied to studies on politics, values, media and diversity. However, no studies have been carried out that look at minority opinion in news and how it leads to a spiral of silence both internally and in news coverage.

Researchers Clemente and Roulet applied the spiral of silence theory to study how public opinion can lead to deinstitutionalization in field opinions. One of the focuses of the study was examining whether or not institutions made changes based on public opinion. From models and case studies, Clemente and Roulet concluded that majority pressures on minority opinions force a spiral of silence and end majority opposed practices (2015).

Additionally, scholar Christopher Ryan completed a qualitative study for his dissertation, which examined the spiral of silence on self-censorship. Through semi-structured interviews of informants of self-censorship, Ryan found many of his interviewees feared repercussions for speaking out that would impact their presence in their communities and relationships with peers and family members (Ryan, 2011).

Literature Review

Before Afros were a statement of defiance and black power in the 1960s, hair politics for black women began as far back as pre-slavery in Africa. The complex hair story begins in the 15th century in western Africa, when European explorers came across natives who donned styles of "braids, plaits, patterns shaved into the scalp, and any combination of shells, flowers, beads, or strips of material woven into the hair," (Byrd and Tharps, 2001, as cited in Patton, 2006, p. 28). According to Bellinger (2007), hair was a source of "status, identity, and ancestry" in African communities (pg. 63), and

when European settlers realized the value in slave trade, one of the first steps in the transatlantic journey was to shave slaves' heads for either 1) the sake of sanitary conditions, or to take away pride since 2) the act "was an unspeakable crime for Africans, because the people were shorn of their identity," (Byrd and Tharps, as cited in Patton, p. 28).

Once in the United States, enslavers and mistresses began telling slave children "to refer to their hair as wool," (Bellinger, pg. 65). Imitating white hair meant more opportunities to work in the "big house"; unkempt "African hair was deemed wholly unattractive and inferior by the Europeans," (Thompson, pg. 833). According to Thompson, slaves who worked in their master's quarters started taking on the fashions of white men by wearing wigs in the 1700s, while field slaves wore scarves not only to protect themselves from the sun, but to cover "kinky, unstyled hair or hair that suffered from patchy baldness, breakage or disease," due to the unavailability of styling tools (Patton, pg. 28). With all their beloved hair tools and adornments left back in Africa or taken away, slaves who once cherished creative tools and techniques began losing their senses of self-esteem and pride. Thus, a divide within the slave community was born, and hair and skin color became signifiers of "free vs. slave; employed vs. unemployed; educated vs. uneducated; upper class vs. poor." (Patton, pg. 28).

According to Bellinger, the true divide of "good" vs. "bad" hair began with miscegenation and its "addition of good hair and lighter skin added to the pressure African American women experienced from themselves and others to look as white as possible in appearance," (pg. 65). Eventually, those slaves who could pass as white because they were lighter-skinned or Mulatto began to use their skin tones to gain

freedom. Women who could pass for white but still had black ancestry would keep their hair covered because of its kinky texture; men would shave their hair off to mask their true genetic makeup. (Bellinger, 2007)

The process of straightening black hair was made popular by Madam C.J. Walker who "created an ointment composed of several oils and revolutionized the styling of Afro-ethnic hair," (Hsiung, 1993, Syed, 2000, and Harris, 1979, as cited by de Sa Dias, Baby, Kaneko and Velasco, 2007, pg. 2). Along with her ointments, Walker incorporated the hot comb as a way to give black hair a temporary soft, straight texture and appearance. Over time, methods of chemically processing black hair to permanently straighten it were made available. Ultimately, hair for blacks has become an indicator of "political affiliation, sexual orientation, religious background, character, social class and genetic makeup," (Rosado, 2003, pg. 63).

Through time, the stigma that black hair is inferior has prevailed, especially in the workplace, and many black women have been forced with the choice of choosing professions and opportunity over their heritage.

Black women and Eurocentric beauty standards

The United States and countries it influences believe the current beauty standard is a white, young, slim, tall and upper class woman, according to Patton. As mentioned in the historical section of the literature review, for centuries, black women have tried to attain the white standard of beauty for sake of first survival and later upward mobility. In the 1960s, with the "Black is Beautiful" campaign and the Black Panther movement, hair became a central tool blacks used "to confront the damaging Eurocentric standards of beauty standards that African Americans were unable to attain," (Patton, pg. 40).

However, starting in the 1980s, hairstyling for blacks became

According to Rosette and Dumas, hairstyles for black women are "subject to pressures to conform to mainstream norms of attractiveness and professionalism," (pg. 411). Those mainstream norms are equated to European traits. Additionally, Rosette and Dumas argue black women choose conforming hairstyles that fit the dominant culture to "preserve their professional images, avoid negative career consequences, and fit in with their colleagues," (pg. 412).

In an effort to examine how black women compare hair and body image to Eurocentric beauty standards in America, Thompson looked at research on social comparison theory. While it's been found that black women don't follow the same mainstream body image standards as white women (e.g., Evans and McConnell 163, as cited by Thompson), they encounter few places where unstraightened and natural styles are embraced (Byrds and Tharps, as cited by Thompson). What differentiates hair and body image for black women is that 'hair functions as a *key signifier* because, compared with bodily shape or facial features, it can be changed more easily by cultural practices such as straightening,' (Mercer, pg. 103; as cited by Thompson, pg. 840-841).

Hair Processing and Studies

In addition to the negative stereotypes associated with black women, such as the Jezebel, Mammy, and Angry Black Woman/Sapphire, hair politics comes into play as well (Mowatt, French, and Malebranche, 2013, pp. 650-652**).** Afrocentric hair has translated to a sense of dominance and unprofessionalism for black women (Opie and Phillips, 2015).

When comparing the composition and shape of hair types, it becomes apparent

black hair requires more work and care than caucasian hair due it being "more susceptible to breakage, when mechanically worked," (Dias, T. C., Baby, A. R., Kaneko, T. M., & Velasco, M. V., 2007). Chemically straightening black hair is possible and widely done, but the process comes with a price--physically on the hair itself and financially on the pockets of black women.

Chemical relaxers contain harsh chemicals that break down the structure of hair. Relaxers have a high emulsion pH level (9.0-14.0) and contain elements such as sodium or lithium hydroxide, guanidine hydroxide, potassium, guanidine carbonate, lithium hydroxide and ammonium thioglycolate, which permanently alter hair (Dias, T. C., Baby, A. R., Kaneko, T. M., & Velasco, M. V,). Ultimately, straightening hair, whether through thermal tools or chemical processes can lead to hair breakage and skin diseases (Samalonis, 2005, as cited by Rosette and Dumas, 2007).

Dias, Baby, Keneko and Velesco write in their final considerations that the application of relaxers "must be done in specialized salons, under the supervision of a trained professional who should select the most suitable product after testing hair threads, following straightening recommendations," (Dias, T. C., Baby, A. R., Kaneko, T. M., & Velasco, M. V, pg. 5) meaning that job opportunities for women who do not want chemically processed hair may be out of reach (Patton, 2006).

Rosette and Dumas chose to further explore the burden black women face with their hair choices after looking into previous research done on how women and minorities are at a disadvantage in crafting a professional image "due to negative stereotypes, lower expectations and workplace norms that run counter to their cultural values and reward white male standards of behavior and appearance" (pg. 407).

Capodilupo (2014) measured black women's self-esteem levels compared to beauty ideals. The results showed that the women lost self-esteem when they "internalized media images when these images depict Black women with lighter skin and long, straight hair," (pg. 274) such as in the case of what could happen when black women choose to accommodate rather than resist beauty standards in the newsroom.

Hair Norms in the American Workplace

Physical appearance has long played an important role in hiring decisions in the American workplace. Despite efforts to fight workplace discrimination with regulations and guidelines for equal employment opportunities, black women have faced hardship in maintaining work and earning promotion due to gender and racial bias. While white women may have doubts about changing to blonde hair due to the stereotype associated with it, black women who work in a professional space face a "constrained and formidable dilemma" when choosing a hairstyle. (Rosette and Dumas, pg. 407). Some notable lawsuits concerning black women and their hairstyles in the workplace include *Rogers v. American Airlines*, *Santee* v. *Windsor, Court Hotel*, *Pitts* v. *Wild Adventures*, *McManus* v. *MCI Communications Corp.* and *Hollins* v. *Atlantis Co*. (Greene, 2011; Rosette and Dumas, 2007).

At the center of many of the lawsuits involving black women and styling choices are Section 1981 of the Civil Rights Act of 1866 and Title VII of the Civil Rights Act of 1964, which courts have used to "prohibit intentional race and color discrimination in the employment context," (Greene, pg. 409). However, attempts to apply discrimination claims by black women have failed because their experiences are viewed along a "'single-axis analysis that distorts' the multidimensionality of Black women's

experiences at the intersection of race, gender and class," (Greene, 2007, pg. 411). In other words, the experiences of black women are overlooked because studies usually they're forced to '"pick a group'- either siding with black males or white females. (Robinson, 2001, pg. 361)

Researchers Opie and Phillips carried out experiments to "investigate dominance by exploring Black women's choices about how they display their hair; that is, whether these women choose to wear their hair in a Eurocentric (i.e., straight) or Afrocentric (i.e., curly, kinky) manner," (2015, pg. 2).

The three experiments tested different hypotheses-- whether Afrocentric hairstyles would be rated less professional than Eurocentric styles, whether black and white individuals rated employment candidates with Afrocentric hair more dominant and thus less professional than those with Eurocentric hairstyles, and the extent of the race moderation effect.

Two out of the three studies carried out by Opie and Phillips used a series of images, which included three photos of white women and two images of black women. The hair was kept as is for two of the white models, while one was Photoshopped to include a third straight hairstyle. Alternatively, photos of the black females were Photoshopped to include relaxed hair (Eurocentric), Afros and Dreadlocks. A total of nine models were created to test the hypothesis. Study 1 supported the hypotheses that employment candidates with Afrocentric hairstyles "were rated less professional and less likely to succeed" than candidates with Eurocentric styles (Opie and Phillips, pg. 5), while Study 2 showed blacks rated other blacks lower in relation to Afrocentric and professionalism than whites. Study 3, however, using only black and white women as

participants, furthered proved the authors predictions by showing "Black individuals, as compared to white individuals, were more attuned to dominance displays of Black women making more frequent mention of Afrocentric hair as a disadvantage for the Black employment candidates," (Opie and Phillips, pg. 9). Overall, black women with natural and/or Afrocentric hairstyles were seen as more dominant and less professional by both blacks and whites who participated in the study.

Further, Meyers and Gayle found that, in American newsrooms, minorities and women are still underrepresented. The study they carried out focused on the intersection of race and gender, with findings revealing that black reporters, editors and anchors interviewed "used a variety of strategies to resist the normative practices and cultural hegemony within newsrooms so as to provide positive black images and voices." (Meyers and Gayle, 2015, pg. 294).

In the 1999 case *Santee v Windsor Court Hotel,* Andrea Santee was told her blonde hair color was too extreme when applying for a housekeeping job and was asked to change its color if she wanted to be employed. By claiming discrimination based on her race, rather than her hair color, Santee's case was dismissed because blonde hair is not an immutable characteristic under Title VII and to "satisfy the court's conception of unlawful discrimination. Ms. Santee needed to testify that her skin color independent of her hair color" was why Windsor Court decided not to hire her (Greene, 2011, pg. 419).

Personal Accounts of Black Women in the Workplace

> "I want to know my hair again, the way I knew it before I that my hair was me, before I lost the right to me, before I knew the burden of beauty- or lack of it- for an entire race of people could be tied up with my hair and me."
>
> - Paulette

Caldwell (Caldwell, P. M., 1991, pg. 365)

One of the first personal accounts that brought attention to the battle between American workplace norms and black beauty standards was Paulette Caldwell's "*A Hair Piece: Perspectives on the Intersection of Race and Gender*."

In her article, which was published in the *Duke Law Journal*, Caldwell provides a reflection on the intersection of race, class and gender from a black woman's perspective.

As a New York University law professor in the 1980s, Caldwell found herself in an odd place when *American Airlines v. Rogers* made headlines. Suddenly, Caldwell, who donned a black hairstyle, began questioning how her students and colleagues at NYU viewed her hair.

Caldwell's discussion on black hair in the white male dominated world is an example of how labeling natural hair as "bad" or "unprofessional" can lead to a spiral of silence, thus contributing to a less diverse workplace. As she explored the issue, Caldwell noted, "whether motivated by politics, ethnic pride, health, or vanity, I was outraged by the idea that an employer could regulate or force me to explain something as personal and private as the way that I groom my hair" (pg. 367).

Further supporting the possibility of a spiral of silence for black women concerning their hair, Caldwell said before *Rogers,* she "evaded the subject of black women's hair because I appeared at each class meeting wearing a neatly braided pageboy, and I resented being the unwitting object of one of thousands of law school hypotheticals" (pg. 367).

Bellinger and Rosette and Dumas conducted personal interviews to assess current attitudes on black hair. While younger black women cite ease of styling as a reason for

chemically processing hair, women often choose hairstyles more appealing to workplace and advancement opportunities as they get older.

"I used to wear braids all the time, but when I graduated from school, it was a conscious decisions to take them out," Marti, a sales rep from Chicago, said. Further Marti "never goes into an interview or a new job experience without first straightening her hair" due to fears of being prejudged for her styling choices. (Rosette and Dumas, pg. 415).

One respondent in Bellinger's research described her experience as a black woman in the D.C. area who chooses to chemically relax her hair:

> "I think it looks better [relaxed], but reflecting on my own decision, I guess I have learned that ideal of beauty from the Whites which I interact with so frequently. Most [black women] are raised this way, even though African Americans have somewhat separated culture from Whites, their ideas of beauty have influenced us greatly. I think that you will undoubtedly see less straightening of hair the further away you move from interaction with whites, say in rural parts of the country where there isn't as much integration.
> (Bellinger, pg. 68).

Methodology

Over the years, theories such as self-hatred (Rosette and Dumas, 2007, pg. 416), standpoint (Meyers and Gayle, 2015), social comparison (Thompson, 2007), and others have examined how black women are viewed as less desirable and professional in American culture. However, no research has been carried out to find out how black women in broadcast news may be forced to conform to traditionally white hairstyles. Rosette and Dumas point out that black women face a "constrained and formidable dilemma when choosing either a hairstyle that represents culture or one that conforms to

American standards (Rosette and Dumas, 2007, pg. 407). The statement from Rosette and Dumas further recognizes the spiral of silence as it applies to black women who are on-air talent.

Studying the intersection of race, class and gender for black women in broadcast news is something that can improve news coverage and community relations. Understanding burdens black anchors and reporters face with hairstyle choices is key to examining how they may feel pressure to conform in order to advance professionally and therefore, keeping silent on issues that affect them as minorities.

I propose to look at how the marginalization of black women in broadcast newsrooms leads to a strong distinction between their public and private spheres of themselves and how that distinction affects their roles at work. Essentially, the study combines Clemente and Roulet's research on the spiral of silence on field opinions and Ryan's qualitative study on the theory with the intersection of race, class and gender. Understanding burdens black anchors and reporters face with hairstyle choices is key to examining how they may feel pressure to conform in order to advance professionally and therefore, keeping silent on issues that affect them as minorities.

Although Ryan's research focuses on the environment and self-censorship, his methods still relate to how self-censorship limits speech and threatens issues that might otherwise just need education and enlightenment, which ties in with my research (Ryan, 2011).

Understanding burdens black anchors and reporters face with hairstyle choices is key to examining how they may feel pressure to conform in order to advance professionally and therefore, keeping silent on issues that affect them as minorities. In

order to find the thoughts and feelings about natural black hair vs. relaxed hair or weaves for black on-air talent, a series of on-camera interviews will be conducted in New York City. These interviews will consist of current or former black female anchors/reporters and both male and female TV station managers. The interviews will then be used in a documentary about the topic. My research will address the following question:

> **RQ1**: Does African-American hair create a spiral of silence within broadcast newsrooms?

A total of 10 people will be interviewed using 1) Photoshopped images with varying hairstyles and 2) semi-structured, qualitative interviewing, for a total of five black women are or have been on-air talent and five news directors. The goal would be to get media personalities and news directors to reveal information through explanation, which details their lives, negotiation issues, stages of their lives, and how they interpret text (Lindlof and Taylor, 2002).

The first stage in the process proposes to compare and contrast Afrocentric and Eurocentric hairstyles as was done in a study by Opie and Phillips.

Semi-structured interviews fit my research the most because it allows for the interviewer to focus on an agenda or list of questions, but is informal and allows the interview to flow more freely (Rosenberry and Vicker, 2009).

Those interviewed will be selected based on word-of-mouth and recommendations from those within the media industry in New York City.

Ryan found when conducting his research that the problem with semi-structured, in-person interviews is that informants may provide inaccurate or falsified information or that informants "may wish to tell the researcher what they believe the researcher

wants to hear or that may provide a more flattering portrait of themselves," (Ryan, pg. 107). In hopes of

My study poses a limitation in that respondents may be less willing to go on camera concerning the sensitivity of the topic. In the event an interviewee feels more comfortable with secured anonymity, the issue will be looked into.

The interviews will consist of the following questions:

1) How long have you held a job in broadcast news?

2) What attracted you to your position?

3) If behind the scenes or a hiring manager, what do you look for when hiring on-air talent?

4) If a black female on-air talent, do you feel like you contribute as equally as your peers in news coverage and discussions?

5) Has the issue of natural vs. relaxed/chemically processed hair ever come up as a discussion point?

6) Are there policies in place for black female talent regarding hair styling?

7) Historically, do you feel female reporters and anchors face higher scrutiny for beauty standards?

8) In what ways can there be more open discussion regarding race and culture in broadcast newsrooms?

9) As a black reporter/anchor, have you had to have a discussion about hair styling?

Upon completion of this project, it will be suitable for broadcast through the Jonathan B. Murray Center for Documentary Journalism.

Timeline

First draft of project proposal to chair	December 2016
Final draft of thesis proposal to all committee members	December 2016
Complete research	January-March 2017
First draft of findings to committee chair	March 2017
Revise findings to include committee chair's comments. Send to rest of committee.	
Revise findings to incorporate all of the committee's comments.	April 2017
Send revised (near final) draft of findings to all committee members	
Receive feedback from committee on (near final) draft.	
Find a specific Defense date and time that works for everyone on committee	April 2017
Distribute final version to committee	May 2017
Defend Professional project	May 2017

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APPENDIX B

Michelle Miller
CBS National Correspondent
New York City

KE: So tell me how you got started in broadcasting.

MM: I went to college, and I worked in every aspect of the business on campus. We had two newspapers. We had a student radio station We had a professional radio station at the time, an R&B station that was the number one station in the city of Washington D.C., and it had an incredible news programming division, and it was just an incredible opportunity for me to start in broadcasting "officially" because I was on air delivering the news on the weekends every weekend when I was a junior in college. So I was writing when I was a sophomore, but I was a junior in college when I had this incredible opportunity to actually be the voice of one of their news programs.

So...and they had a television station there. So the PBS station in town was WHMM, which was Howard University television, and so we had a student magazine show and then students could work in many aspects in other areas of that particular station's programming. So is a great seed institution and from there, Washington D.C. has every bureau of every news affiliate of every newspaper of every network of every country around the world that has some news division. There is a presence in Washington D.C.

I worked for one...two entities. I worked for ABC News Nightline and then I worked for Newsfeed Network, which is this incredible opportunity to go out and cover stories as essentially an associate producer. I was out there asking questions on The Hill. The first time ever went to the Supreme Court was for them, The White House. It was unbelievable the access, so those were my beginnings.

And after I graduated from college, I had this incredible internship at *The Los Angeles Times*. So I started in print so to speak. I was an intern there and after I finish the internship had made some end roads so that sometime later, after I did an around the world tour backpacking...I came back and did what they call a temporary reporter's position. So I was like the maternity relief reporter for *The Los Angeles Times* and was able to sustain myself there over a period of months until I could find a job in broadcasting. And so my first job in not true broadcasting…I was working for a 24-hour local cable operation we helped to launch. That was an incredible opportunity and experience, called The Orange County News Channel, which is like news Long Island 12, which is like a New England News Channel. Like, there are number of them that popped up around the country in the late 80s, early 90s, and I was there for 2 1/2 years- stayed

there, went to Columbia, South Carolina for a year and a half and then to New Orleans for nine years and then moved here with my husband and was able to get my foot in the door at CBS. So that's my trajectory and my flight...not my flight plan but my flight itinerary, so to speak, in the field of journalism.

Someone told me life...you know my dad used to say life is not a destination, it's a journey so you don't sometimes know where you're going, what you're going to be doing. You can start off thinking you're headed in one direction, wind up in another, but it's how you roll with those punches that really makes a difference. Hey, it's an adventure.

KE: Can you describe what the newsroom...I guess since you were in print too... Can you describe what the broadcast newsroom was like when you started compared to now?

MM: So I hadn't thought about this but...when I... my first print internship was at *The Star Tribune* in Minneapolis. And *The Star Tribune* had this incredible minority internship program- all of their interns were African-American, and we spent the summer and we were staff writers. Well, that summer, I had just returned from Africa, so I had been on a study abroad program in Kenya and Tanzania, and when I came back, I was straight up in all African garb. So I had kongas...my like... it was almost as if I had gone through somewhat of a... the clothes I had taken over to Kenya for some reason didn't make it back with me. And I went immediately from Nairobi to New York, New Jersey, from New Jersey to this internship program and, I had T-shirts and kongas. I didn't have suits. I didn't have dresses- nothing appropriate to wear to an internship. It was almost as if I had like lost a screw in how I was perceiving it was okay to be in a newsroom. Now, fortunately, it was a sort of...most of the people in the Midwest don't dress up for anything. It's far more relaxed in the Midwest. But I would show up to work with like a T-shirt, like a nice T-shirt, but a T-shirt nonetheless, a blouse- I would show up with a blouse, with a konga, and I would pretend like, "oh it's like a skirt." And a konga is like one of those wraps that you wrap around your waist, and you can wear it many different lengths. You can wear it short, long, but really, traditionally, you're supposed to wear it long because the whole point of it is to conceal your legs. So, you know, I showed up and hair was wild, like wild. I hadn't figured out how to really like work my hair, and it was hot as heck. And I wasn't going to go out every single day blow drying it or hot curling it. I don't think I even had a blow dryer or a straight iron or any of that. I don't think we even had straight irons back in the late 80s. So I was very au natural. And it never dawned on me...I was almost like...I think my personality in some ways is such... sometimes I'm oblivious or a more appropriate term is sometimes I'm not self-aware. So I had no idea with that newsroom what they saw, what... I just knew that's what I had, that's what I was comfortable with. I was trying to present myself as a professional way as I could.

But all of us wore different things. Some of us really, quite frankly, could not afford as students to be dressed to the nines. There was one exception, Audra Strong Burch, who is now...in fact, just got a job as a senior writer at *The New York Times*, who was always dressed to the nines, even as a college student. But it went from Audra, who had this cute, short, fly haircut, fashionably dressed all the time...to me...well, all the way down to me and then some people who you know wore T-shirts, I mean true T-shirts, jeans and a pair

of sneakers.

But that was my first sort of professional foray in a true newsroom setting and here I go crashing in like I'm straight out of East Africa. So that was sort of when I think about that, and I think I was wearing my hair naturally- very curly, very wavy, over the top. I was dressing in a very ethno, Afrocentric manner. I was completely comfortable in every aspect of that. But then again, I'm not brown-skinned. I'm not, like, I don't have an Afro. I don't…and sometimes, I find that there's an acceptability when the hue of your skin is of a certain...your complexion is of a certain hue...that maybe some people who are darker don't have. They don't have that freedom or leeway. I do recognize that. So where somebody thought that that was funny or cute with me, with someone else it might be taken in a different vein. You know what I mean?

KE: What's the newsroom environment for you like now?

MM: So I went from...and I can show you a picture...I cut my hair very short in the late 90s. So I had like shaved this and it was very semi-wavy. And I…but I wore very traditional like earrings and necklace and always had a blazer on with a shirt, and I was very conservatively dressed and I was an anchor. So, you know, when you're an anchor, you are in situations where you don't have to worry about what you're wearing because you're going from a rainstorm to a snowstorm to a shooting in the hood to, you know, a sit down interview with the governor or mayor. You have to be conscious of everything you wear. It has to fit the story.

And so I think I was more quote of a conformist as an anchor than anything else. When I came to New York...it's funny... my first executive producer told me one day she was walking down the street and she saw me from about half a block away but she said, "I knew it was you, Michelle." And I said, "How?" And she said, "Because no one in New York City would dare wear melon in the middle of the summer." Everybody here is a black kind a girl.

So there are cultural norms. There are civic norms. There are there are all kinds of dress codes all over the place. I've always been a little off in how I dress- whether I dress with color or...like my fashion sense is a little different from most.

But when it came to my hair it was always sort of blown out...or it's rolled. There's some...it's tamed, I guess, so to speak. It's tamed hair. But I don't have a perm. You know, I color my hair. But I don't have a perm or anything that would change the texture of my hair. And the older I've gotten the straighter it's gotten because naturally it's very woolly consistency.

Now when I'm in a hurricane or I'm in humidity or I'm in a situation where my hair is changing in the moment or has been altered, I don't change it. I'm not going through that. So I will put it in a ponytail or if it looks...when it first, you know, heats up, waves up, or gets wet...I haven't done anything to it. I let it stay.

You know, I've never heard anything from my employer. Someone asked me, ‘what did the suits tell you that?’ I get it from my colleagues- like “Oh, love the hair or like your hair like that…” In fact, I've gotten positive feedback about my natural hair.

And what I've noticed here at CBS News is that, you know, two of my senior managers wear braids. They've worn twists. They've worn Afros, and nobody says anything other than, "oh, that's cool. I like that," or...you know what I'm saying? There's no outward expression of, “whoa, that's too ethnic.” Now, what people think about in their heads is something different, but I think this group of people...either they're used to being around people who are what they are- they're exposed New Yorkers, maybe we're in a different time that visually that kind of thing doesn't bother them. But it seems to me the pendulum is switching sort of out in the rest of the country because you're starting hear people comment on people's hair, and not in a nice way. And it's not...it seems to me they are attacking people based on who or how their hair identifies, if that makes any sense.

Now there aren't any people on air right now at our network who is wearing their hair naturally. Ah, there is- Adriana Diaz, and you need to talk to Adriana. Adriana is...I would describe her as a millennial or that generation right above. She's a former Miss New York. She's a Princeton grad. She is now the Beijing bureau correspondent for CBS News. She was a DJ here, a digital journalist, before she went on air with CBS Newspath. I think for Adriana...I would love to hear how she has...because I think a conversation with her would be great. And maybe you could do it through Skype. But I think for her it was just a question of convenience and what looks best on me and what's easiest for me because she was running and gunning. And I think that's what it comes down to. I think- we talked about this yesterday. I think you know, people should be able to do whatever they want, that is easy for them.

Like it is difficult for a lot of women... and there are some white women with some curly hair too that want to straighten...who feel whatever about it- they've been put in a box to conform as well. But I really think it's a question of people being free to be who they are because it's not easy to deal with hair, depending on how you are choosing to wear it. It is a cumbersome and in some cases lengthy...yeah, it’s a lengthy process every morning to deal with. And it’s wholly unfair if a woman feels as though she has to conform to a certain look if that isn't what naturally is part of who and what her look it is, but so many women have had to deal with it for so long. I wonder if the roles were reversed- women whose hair is naturally straight and they just get up and they brush it and pull, do a quick 10-minute blowout- if they had to go through what some women who don’t have that kind of hair...if they think twice before, you know, they put all these like...you know.

And I don’t think women are doing it. I think it’s sort of like society is over the years...we’re talking…There’s a historical framework here that we’re dealing with. And it goes back centuries. You know, what is good hair? What does good hair look like? What is bad hair? What does bad hair look like? And it’s not just black women who are forced to succumb to this or who have felt pressured to live up to this because I know many women who white, Jewish, Hispanic…

…Appealing to the masses, you know, and our look counts. The audience is ultimately the person you have to make feel comfortable with who you are. The question is, can they get over this (motions hands to hair) and in many cases, time and time again, they have. They've gotten over whatever preconceived notions they have about the way someone looks if they are truly authentic and engaging and entertaining and/or stimulating and/or have a way of telling a story and/or have a way of putting themselves into giving the person watching a sense of being, a sense of understanding. They get over all this (motions hands to hair). They really do.

KE: What do you think about internally? Do you think there needs to be more open discussion? You said...some of the producers having braids or more Afrocentric hairstyles...do you think there needs to be more open discussions in newsrooms? About like, cultural norms?

MM: Only if it comes up. No, if we don't have a problem...if you don't feel the pressure, if you don't feel the bullying, if you don't feel like someone who is in a position of power over you is forcing you or is making you feel uncomfortable about the way you look…If you don't feel that, then...I mean, I don't think...I'm not quite sure why you should have an open discussion about something that is, quite frankly, rather trivial to a person's conduct and professionalism.

I mean, it's like, that has nothing I mean...what Bill O'Reilly said Maxine Waters. I don't know where...maybe I saw it out of context...where did that come from? Why would that? Her hair has nothing to do with what she's doing on The Hill and for him to say that and be a fan, an engager, a supporter of some people, quite frankly, who's hair really is, quite frankly, a distraction, I find quite interesting as an observer.

I find that highly interesting that he has something to say about a sitting Congresswoman's hair on one end, and the officer who is the highest officer of our land, and he doesn't have anything to say about his hair. Isn't that interesting? Does it have something to do with their party? Something to do with their sex? Something to do with the level of power that they hold? I wonder. But it is a question, isn't it? Nobody's talking about Donald Trump's hair in Bill O'Reilly's chair.

KE: As an on-air black woman, have you ever felt like you had to choose...and you said you don't relax your hair. I remember when you…

MM: Yeah, I relaxed early. I told you the story of when I was 12 years old how I had it relaxed, and it was like such a fleeting moment because I thought I was, "Oh, now I can just wash my hair and go, and it'll be straight." The realization was oh no, no, no, it just makes it a slight bit easier to maintain but no you still have an hour and a half worth of blowing your hair out or setting it and drying it and...Yeah, it's not wash and go straight hair. And once...pretty much once...and it also was a costly process.

Once I got to understand I don't really have to go through that...I mean, we put ourselves through processing our hair and in some cases at a time when we don't need to because of the texture of our hair. We could have different hairstyles without all that processing. I

kind of said no, I'll have a little peach fuzz here and a little peach fuzz there and do a little something funny here and here. I'll handle it. But, no.

KE: Do you think like, either from your perspective or what you've seen from bosses in newsrooms, that Afrocentric hair comes off as more dominant or less professional? In their eyes.

MM: I don't know. I'm not in their eyes. I've seen women with braids all my life. I've seen women with Afros all my life. I don't...especially in my adult professional life, I have been either conditioned through my experience and my exposure not to place that kind of value on a hairstyle.

Now, say for example, if they have an Afro and one piece of hair is hanging up on their hair like that and it's longer than everything else, then oh yeah, that doesn't look right. But my hair has...my boss told me when I had my nice, straight hair and doing a live shot and my hair was sticking up like that because of the wind, she said something about it. But that has nothing to do with the style. That's like the style's out of place...or braids or twists.

Now, if a woman...if a white woman came to work wearing braids, I think I would look twice. Now that's interesting, isn't it? Because only white women wear braids on the beach to me, but that's my preconceived notion, right? Because I think they associate braids with play, recreation, with a fad. Whereas we, most black women, it's not a fad. It's a way of dressing their hair for a period of time for a reason, traditionally. Right? Traditionally. So, no, I don't have those negative connotations associated...or positive...one way or another associated with braids or twists or Afros.

But I went to Howard University. I went to a school where I saw all kinds of hairstyles, with all kinds of textures. We had white women and we had dark, dark, dark women. We had dark, dark, dark women with Afros. Dark, dark, dark women with straight...bone straight hair. We had light, light, light blue-eyed women with very, very African hair. I mean, you know what I'm saying? I have seen everything- every texture, in every style, in every situation, in every connotation.

I can professionally, whether...I can see the style in a professional way, in a non-professional way; in a fun way, in a fly way; in a cooling out...I mean, it's just like there's no...that style, the style doesn't tell me. It's the dress that tells me. See, I look at the way someone dresses as a connotation professional versus non-professional or not even that. They can be in a professional manner, yet they're dressing, especially in my environment and in my profession, it's like what the story is determines the level of professional dress- given the point in time and point of story.

So, I'm just in a situation where it's hard for me to make those kinds of leaps.

Nia Stevens
Assistant to Tim Gaughan, CBS News
New York City

KE: So tell me about you- your name, what you do here.

NS: Sure. My name is Nia Stevens. I am the administrative assistant to Tim Gaughan, who's the VP of news gathering, so he's in charge of like the national desks, the foreign desks, the DJs here, and just like how we gather material and he works kind of for all the shows in general, not just for one specific show.

KE: So tell me how you kind of got into broadcast news.

NS: I kind of got into broadcast news just happenstance. I did study broadcast communication in school, but I wanted to do more production and film work and then, you know, graduation comes and you're just like, "Oh my God, I need a job. I need to get somewhere, like, I need money," and I had a friend who worked here and she was like, "I'll recommend you for the page program; I think it would be a really great fit for you." So a couple months later I got a call, and I came in to interview and I got the job. That same friend was working for Evening News and was leaving her post and needed a fill in. So the pages usually fill in those positions, usually like an internal temp agency, and she recommended me for that as well. Then I was in news, and I kind of have been there for two and a half years now so…

KE: Very cool. So do you think...and we're going to go from more general to more specific...Do you think women in general face adversities in the newsroom? What do you think some of those adversities may be?

NS: Oh, I definitely think women face adversity in the newsroom. I think I work in a very inclusive place, but there are times where I feel like I'm not being heard, and I can't help but think, is it because I'm a woman? You know? Like, I'll be talking to a friend or a colleague of mine, and I'll say, "Hey, why don't we do it like this?" and "It's actually...this is what you meant to...you know...this is what it actually was." And he's like, "No, no, no, no, no, that's not right." I'm like, "Yes. Yes, it is. It's right. I know what I'm talking about. This is right." (him) "No, no, no, can't be." And then a guy comes over and says the same thing as me, and he's like, "Oh, all right. I guess you're right." And I was like, "I said the same thing. I just said the same thing." Like, why didn't you listen to me the first time and then it took a guy to come over and say the same thing that I was saying and then you got across.

But I think that's one of the things that I see more often than anything, and it's not that...it's not like overt, intentional sexism or trying to treat me different. It's just like that innate feeling I like some dudes, some men might feel where they just are...because I'm a woman don't see me as credible as a man.

KE: So, we're going to delve a little deeper into that. That's actually what I've been building my research on- the spiral of silence for black women because they feel as though, you know...we have that triple...well, especially for us, we're young, we're black, and we're a woman. So kind of that…

So, kind of going off that, how do you feel women of color have adversities in the newsroom?

NS: I definitely think there are adversities for women of color in the newsroom. I think it's more about the microaggressions that we face on a day-to-day basis more than it is anything else that like impacts the way you feel at work, more than anything.

There are times when people might say something very off, and I just sit there and I'm like, "You...did you just say that or that's a little problematic, that's inappropriate and…" Like what...I don't know what else to do about things like that, things that are just said kind of like off the cusp.

When people say things about black people or black women, my hair, whatever it is- it makes me feel uncomfortable to a certain degree. Like, I've had people make jokes at black people's expense...and not, again, not maliciously but make jokes at black people's expense, and then it's like, I don't know what to do because they're higher ups, and I'm the only like black person. So I've had to like...I don't know what to do in those situations, you know? And it eats me alive all day, you know? I'll talk about it or I'll tell my friend, "This person just said that right in front of me, and I didn't even know what to do." I think that's a big problem because especially as a young, black woman, you're just trying to get by and you know, climb the ladder. And it's really difficult when people who are higher up than you say those things because then you're kind of like at a weird impasse, and you don't know what to do or what to say or how to combat that issue.

KE: So how do you feel about cultural norms? When I say cultural norms, I mean our cultural norms- our Ethnocentric/Afrocentric cultural norms of braids and Afros. How do you feel about our cultural norms when compared with the industry norm of wearing hair straight?

NS: I mean, I pretty much wore my hair straight most of my life. Like...hot comb, straightener, you know, a blow dryer. My mom instilled in me that that was professional. Like, in order to be taken seriously and look professional, you needed to wear your hair straight.

And I remember it was my senior year in high school...anytime I did anything important, my mom wanted to make sure I had my hair straight because I was such a lazy kid, and I was like, "I don't want to straighten it." I did sports, so you sweat a lot, and it's really hard to maintain.

So, my senior year I was doing an interview with MSG Varsity. It was like the first on-camera thing I had done, and it was supposed to be a big deal. And I was like, "I want to

wear my hair curly," and my mom was like, "You can't do that. This is really important. You need to straighten your hair." And I was just so mad, and I totally rebelled and wore my hair curly, but pulled it back and straightened by bangs.

So it was like my little way of trying to but still stuck in my mom's way of I won't be seen as appropriate or pretty or, you know, professional, if I don't try to conform a little bit. So my, you know, response was, again, pulling it back and at least straightening the front of it.

And then moving into college, I just still wore it straight. I went to a majority white college. So I didn't feel comfortable experimenting with my hair. I didn't see many other girls experimenting with their hair, who were black. It was just like a really awkward time. So, again, I straightened by hair all the time. And then, at one point I just tried to wear it curly and you try and you try to get comfortable with it; I still didn't like it that much.

And then there came work. So when I started working, again, my mom- "important opportunity. You need to have your hair straight for your interview. I was like, "I don't want to get my hair...I want to wear braids. I don't want to think about my hair for the summer, mom, like I just want to wear braids." She was like, "No, you can get braids after you get the job. Once you get it, then you can do that. But you can't...you want to be taken seriously and have your hair straight."

And again, I listened to her, and I straightened my hair for my interview. And then, yeah, once I did get the job, a few months in, I decided to get braids, but it's still kind of deep-seeded in me that like it's inappropriate at some degree, and I still am scared to wear my hair like in any different way now because I don't want people to like see me differently or say, "Well, I like your hair straight. You should straighten it more." Like, I'm just too scared to have that happen, so now I'm just...I've just kind of given up on that.

KE: And what do you want to do eventually? Do you want to be a producer? Do you want to be on air?

NS: I actually...when I first started, I had aspired to be on air. Since then, I really would like to do more behind-the-scenes production work, so whether that be a cameraperson or a cameraperson and producer. I'm just very set on being a creative behind the camera, and I think that's what I'm good at- shooting, you know, photography, videography, you know, those are the things I'm really interested in and would like to pursue some more.

KE: Okay. Just a few more questions for you, I don't want to hold you up all day. So, in your experience in newsrooms, has the issue of natural versus, you know, relaxed or straightened hair ever come up?

NS: I don't think the conversation of like natural versus relaxed has come up so much. I do talk to my friends a lot about hair and my curly-haired friends, whether black or Latina, I talk a lot about embracing the curls and embracing like what's natural to you.

I have no problem with straight hair and straightening hair. I would like to, as I mentioned, like straighten my hair once and awhile, just to switch it up. But I do have a friend who like hates her curly hair, and is like, "No, I just straighten it all the time." I'm like, "Well, you won't know what it looks like curly if you don't wear it curly." And she's like, "No, I hate it." And I'm like, "Well, maybe because it has a little bit of heat damage, you know. If you cut it, you'll get rid of that, and you'll see your real, natural curl pattern." And so, if anything, what I talk about and discuss a lot with my friends and my peers is embracing your natural hair and being comfortable with your natural hair. You don't have to...you can wear...do whatever you want- wear weaves, do whatever- but I just...I would love for more women to feel comfortable in their natural hair and that's it. Like...that's the...I think that's the...what I'm struggling with more with my friends and even with myself. Like, "Oh my gosh, should I wear my hair out today?" I'm like, "Ugh! It's too curly or it's shrunk too much. There's too much shrinkage, and I feel uncomfortable with that."

Like, there are times, you know, some days are better than others. If I wear my hair out curly sometimes I feel like I need to wear makeup because I feel like, you know, oh this is a lot for people to handle; let me put makeup and stuff like that.

I feel people don't realize all the time that goes into curly hair and having my hair out like this. They just think I wake up and I just walk outside. And it's really not that simple. Like I spend way more time on my hair when it's curly than when it's straight, just because there's more product, there's more...it's just so much more involved. And so I don't think people realize that or they do and they always comment, like, "How long did that take?" or "Oh, what…" And I just can't.

Like we don't ask, you know, white women all those questions about their hair. If they come in with curls in their hair, you're like, "Oh, you curled your hair, looks great," or whatever. You just keep it moving. But with me, except I have...I did a braided style or a braided bun, it's like, "Oh my God! You did that?!" I'm like, " Yeah, I just did my hair, like I don't know." I just did it. It's not like I had classes or I'm a hairdresser. I'm by no means a professional, can't do someone else's hair. But I'm like, I can put a braid in my hair, like it's not that crazy.

And so like there's still that conversation that happens because I'm natural in the newsroom I feel like a lot of the time because people are so curious.

KE: So people here in the newsroom?

NS: Oh my God, yeah. All the time I am approached on my hair, like every day I can't go...like two days ago, I wore my hair in like a high bun, just like tied up all my curls and did a big bun. The next day, today, I'm wearing it out and people are like, "Oh, man that's so...you change your hair up all the time." I'm like, "I just did a different hairstyle. It's nothing new." I had, you know, a crochet braid style a few weeks ago, like a few weeks ago at this point that I had for maybe months, and people were like, "Oh, you

always have something different. You always have a different hairstyle. You're always changing it up." I had this one hairstyle though for like two months, so it's not really like, you know...I do things in like chunks. So two months here, two months there. When my hair is natural, yeah I have more flexibility, but yeah, people come up to me all the time, my boss included, asking me how long my hair took, how much...and some people how much did it cost for you to get your hair done. And again, those are not things that we ask white women when they get their hair done or they get a haircut.

You know, it's so invasive at times. You know, like, "How much did you pay for that?" I'm like, "I paid money, and I got my hair done. Like, "Is that your hair?" Like, legitimate questions that are asked in the newsroom. And I just like...I cringe because I'm just...we can do research at this point. We all work in news. We all know how to, you know, Google something and find research, find an article and find a video of someone talking about black hair. It doesn't take, I think, you know, coming to your co-workers, when I'm like at work, asking me personal questions about my hygiene, you know? It's just...I think it's inappropriate.

KE: So do you ever feel like...this is kind of tying in what I was asking earlier...do you ever feel like, say if you come in with your hair in a different style that like...you just don't want to deal with it? You just don't even want to contribute to the discussions, the conversations period because you know people are going to be talking about your hair. So do you feel as though that you're contributing equally to the newsroom when people might be thinking about your hair the whole time?

NS: Yeah...I mean...like one of the things...and I love experimenting. I love trying new things with my hair. I think it's fun, and I think that's part of what's amazing about being a black woman...is that versatility.

I have been wanting to try like a weave or straighten my hair, like again I said. I'm too scared to hear what people are going to say. Like I don't...I genuinely have talked to friends and have said that I'm scared to try a new hairstyle or whatever it is because I know I'm going to be like asked a thousand and one questions in a day, from like everybody- from like, you know, people downstairs, people in the edit rooms, people up here. It's just going to be a whole whirlwind. So, yeah, it does impede at times, you know. Like, especially, like I said, when someone makes a really weird comment, like, oh...Like, I wore my hair...I wore a head wrap one day, and someone was like, "Oh, like next time we'll wear matching durags." And I was like, "It's not a durag. It's a scarf...okay." Like, I don't know what to do in those situations.

Like, again, you wouldn't have gone to a Muslim employee wearing a hijab or, you know, a head scarf and said, "Oh, I'm going to wear a durag." And it's just like that cultural ignorance is just like...it's really...it really bothers me. And again, that was one of the things that I thought about all day, and it just like totally bummed me out. And yeah, that can definitely affect your work. I mean, I haven't done any like assessment or tests on it to see like how this is really affecting me. I'm pretty sure it does, and I'm not even, you know, privied to it, you know. It's just one of those things where it's something that

sits in the back of my head all the time.

When I got the crochet braids, I wanted to like...I did like a style where I cut it, you know. Because you can do that because it's not my hair, so I just chopped it off, and I was like, "Oh, I'm going...I'm about to take it out, let me see what it looks like really short." And I took a picture, and my friend's like, "Oh my God! You should come in like that!" I was, "Ahhh, no, because then people are going to be like, 'Oh my God, you cut your hair!' and or 'How could you cut your own hair? That's crazy!'" And I'm like, "Ehh, and then I have to explain it."

And so it does...there are times where I have to stop what I'm doing to explain to someone how I did my hair, how long it took, how much it cost. And this is like happening maybe like three to four times a day, depending on when I've gotten a new style, and it just takes up time. It takes the time out of my day, and again, are you rude to someone and you just tell them to Google it? You know, you're dealing with higher ups-what do you do? With my peers, I kind of have it under control. A lot of my peers know. I post a lot about black female issues and a lot of it is about hair. And I'm like, "Don't touch my hair and that makes me uncomfortable. I'm not a touchy person to begin with. So don't touch like my hair." So a lot of my friends are already very aware of that, but there are times when people think it's funny to like...pick at it, you know? Like, "Oh don't..., can't touch your hair!" And I'm like, "Ugh! It's not even about that! Like, stop making it about that." And so it can get very frustrating, you know, when people think that like oh, I'm just some..like, "Oh, don't touch me! Don't touch my hair!

...racist or have that, you know, that preconceived notion about black hair, black women. And so I have a friend who will like, you know…"Oh, you have some like lint in your hair. Can I get it?" I'm like, "Yeah, just get it, man!" I don't have a problem with that. Yeah, it's about how you approach me. So when you approach me, and you're like, "Oh, like...can...I...you got...your hair is so." And I'm like, that's freaky. That's uncomfortable. But if you come to me like a normal person, and you're just like, "Oh, you have something in your hair," and get it. Or "Oh, your hair looks really great today. I really like this." Like, that doesn't bother me. It's not invasive. It doesn't seem like you're trying to be like...you're inquisitive and all that stuff, you know?

I've had people check themselves, which I really like, because I try to emote through my body language a lot, since I don't feel comfortable saying like, "Don't touch my hair. Excuse me, this is inappropriate." You know, I've had a woman come up to me, when I had twists and she grabbed my hair, and she was like, "Oh my God, your hair looks great." And she just grabbed one of my twists, and I was like (reclusive motion). And she was like, "Oh my God, I'm so sorry! Why would I touch you hair? You don't like that. Why would anyone like that? I'm so sorry." And I was like, "It's alright. Thank you. I appreciate it." Because she checked herself real quick when she realized that was so inappropriate, and I gave her the look of like, "Uhh, I'm uncomfortable." And she picked up on it. But other people just don't pick up on it, and it's uncomfortable.

Some of my friends get at me because they're like, "Nia, you can't expect everybody to

know this, like to not touch your hair. You can't expect people to know…" I'm like, "Yeah, well you do. Yeah, you don't touch anyone else's." And my hairdresser, when I always tell her about this stuff, she's like, "You should start grabbing their hair. When they ask, 'oh, is that your hair?', tell them, yes, you're a unicorn and this and that." So, my hairdresser is just like always trying like to tell me to like go back at them. She's like, "When someone grabs your hair, you grab their hair back."

Like I was on the train and (laughs), when I had my…this gray, you know, ombre hair. People, in the streets, strangers, were grabbing my hair, asking me where I got my hair done, like white strangers in the street. I remember I went to go vote on Long Island with mom, and my brother and I were back...going back into the city together. And we sat down and this white woman looks over at me, she says, "Cool hair!" And she picked up one of my twists and put it down. And I was like…my brother just saw me like infuriated. And I was just like, "Why?" And I'm not going to be loud. I was just like, "Uhh, thank you." But then it sucks because of the stereotypes. You do feel like you get...you like you're silenced. And I'm this is my own body. This is my own being, and I still feel uncomfortable telling someone not to touch me, you know? And it sucks. But it was like this older white woman, and I just felt like I just had to smile and nod and then write an angry, angry rant on Facebook about it. And that's what I did. And, you know, to some degree, I do wish I could educate more people and say, "This is inappropriate. Your shouldn't touch people's hair or you shouldn't touch people without their consent." But it's just...it's mind blowing how people don't realize that just...don't touch people without asking. Things like that are...it's beyond me, especially when you're not close with them. My friends- I don't care. I'm like, do whatever, man. Yeah, I mean, like, if it's my friend, I don't care. And that's why sometimes my friends who don't get it, I'm like, "You should get it by now. It's not ever been about, 'I hate when people interact with me or touch me.'" But and again, in a work setting, it's very different, like we're at work. You shouldn't...I don't...even if I have friends at work...you know what I mean? Like, there's a different dynamic. You just shouldn't touch your co-workers and mess with their hair, especially if you don't know them that well. Like, it's uncomfortable for them, and I don't know how people don't realize that.

KE: Is there anything you would like to add?

NS: I can't think of anything else I would like to add. I think I told all my little anecdotes that I've had thus far in my like work life. Other than...you know and everybody's been nice. That's what I can say. Nobody's ever told me like that my air was unprofessional or that my hair was not appropriate for the workplace or anything like that. I'm glad that I've never heard that.

And I think seeing more black women, especially black women who have the status, in terms of like rank, you know, at work, is really important because when I first started there was a black woman, a senior producer, with a 'fro. Straight up 'fro. And I was like, "Wow!"

KE: Do you think it's different for on-air talent versus producers?

NS: Yeah, I do. I wish I saw more black correspondents and anchors who wore their hair naturally. I think it'd just be fun to see, again, like, it'd be nice. Again, wear your hair straight. Do what you want, wear your weaves. But I feel we're stuck either hiring or stuck with that like look of what it is to be a black anchor, especially as a woman. It's like, even the greats, you still always see straight hair- local news, wherever- it's straight. And I would love, love, love to see someone rock a twist out or you know, just like a fro, a wash and go, like, you know, even braids. Like, I've never seen that, and I mean, I don't when the day will come where that's just regular, you know?

I mean, the lack of diversity when it comes to on-air talent is not only with black women. I mean, when was the last time we saw a woman, you know,...a Muslim woman wearing her hijab on camera? It's not really a thing you see often. Yeah, sure we have producers and, you know camera people, but, you know, I think it would be really, really great and really eye-opening for a lot of black women to get more comfortable with their own hair, doing that and seeing those women on camera and on the TV, you know, with their natural hair and then the next day they straighten it, you know? Because again, that's the power of our hair. It can transform. And I wish more people could embrace that, just embrace it, you know? On occasion, you wear your hair curly. On occasion, you straighten it, and you're cool with that. You're not a different person because you changed your hair. And most people feel like...I think that's how they see it. They don't see my face. I'm like, "Why don't you see me? You're always so concerned with what my hair looks like." And they'll be like, "Oh, I didn't even recognize you!" And I'm like, "Why not? Because my face didn't change. My hair's up to day, like, I'm not different, like." I'm like, other women can change their hair and you're not in like total shock. I'm not doing dramatic, dramatic changes. Like, I've kind of stuck with a lot of the same stuff, you know? Like, I don't know. That's all I've got to add, I think.

Nicole Young
Producer, "60 Minutes"
New York City

KE: So would you tell me a little bit about your journey to becoming a producer?

NY: Absolutely. My journey to becoming a producer has been a very long one but a very short one, depending on how you look at it. I never knew when I was younger that I wanted to be a producer, but I did know I wanted to be a humanitarian, and that started when I was about 12 or 13. I had seen pictures of extreme famine coming out of Africa on TV- Sally Strutthers, commercials with just poverty on a scale that I had never seen.

My family's Jamaican, so I traveled back and forth and spent a lot of my childhood there. So I knew what poverty was. I knew what it looked like on a third-world level...on an island third world level. But poverty on that scale was just uncomf...was just not something I had ever seen. So I knew I wanted to be a humanitarian. I just didn't know how. I knew I wanted to help.

Fast forward, oh gosh, you know, 25 years, I'd become a producer because I'd realized that as a humanitarian for you to really make a huge impact in particular area, sometimes you have to base yourself in one position. You have to work in a certain country or work on a certain topic for a long extended amount of time or period of time for you to really see the benefits of your work.

And I realized that as a journalist I could highlight the work that people are doing who are dedicated to staying in one place for the most amount of time or for a long period of time. And try and shine lights and give voices to the people who don't have one in different areas over, over and over again so it was my way of trying to appeal to my appetite for wanting to do something about the world by also, you know, by also catering to my own appetite of wanting to travel the world and see it. So it was kind of the balance of both worlds.

KE: Can you describe what the newsroom was like when you started compared to like how the newsroom- well, I guess since we're at "60 Minutes," so we don't really have a newsroom, but- you know, the climate of the newsroom compared to what it is now.

NY: You know, as you mentioned before, I never really worked in a proper newsroom until Scott Pelley, who is the anchor and managing editor of the Evening News now and a correspondent for "60 Minutes," went over to become anchor of the CBS Evening News. My official newsroom experience was really something that I had experienced through internships and through different periods of my career through CBS.

I worked in the newsroom in London when I was an intern at 20 and then worked the overnight desk when I was in my early 20s. And I'd have to say that the culture of a newsroom for me has changed mostly based on how people receive their news. You know, I started off...my journalism career in college, studying communications, and I was

the only person in my dorm room who had an actual PC my senior year. You know, I graduated right before the dawn of cell phones and text messaging, and so I started off where it was still pen and paper, phone calls and face-to-face. And, you know, a year after I graduated, cell phones started to boom. Six years after I graduated, you were looking at phones that were now becoming...evolving into more than just communication; they were now becoming sources of information. They were becoming ways people changed how they were receiving information and giving information- through texting, through emails, through everything. So I'd say the biggest difference is...has been the evolution of the Internet, has been the evolution of cell phones, and how people actually give and receive their news, which has changed dynamics completely. We have entire divisions in a newsroom now that didn't exist when I started- CBSN- that's an entire industry. The dot com, all of that, when I was studying in college, didn't exist. And so it's amazing to kind of be something that I... now today don't know how I could do my job. I don't know how I could function in my job without those resources. You know, when I was younger, they weren't even part of the conversation. They weren't even classes that existed on it. So, it's a huge change, and that's one of the most major ones.

KE: And kind of shifting the conversation a little bit...just...do you think black women, in particular, face adversity in the newsroom? And especially with beauty expectations and hair?

NY: Absolutely! I think in any profession, black women or any person of color- black, Asian, Hispanic, Indian- any non-white person, I think, has a different path than their white counterparts in any profession.

Particularly in the newsroom, yes, I think there are that things black women in particular have to deal with, depending on where you sit in a newsroom- whether you're an on-air talent, whether you're a producer, assistant, secretary, anywhere. I do think that there are different things that black women have to deal with or that have to adjust to that, you know, other women just don't. Some of it is negative. Some of it is positive. It all depends. It all depends on how you wear the...it all depends on how you just kind of take on the organization that you're working with and who you're working with.

So, yeah, I think it's a huge factor in how women of color progress in this business, how far they go, where they will go, and, you know, and how they...how far they can go in any newsroom or network, for that matter.

KE: How do you feel about cultural norms, like braids and Afros, in the broadcast newsroom?

NY: Well, you know, I personally wear my hair natural as a personal statement that you can be a successful black female or woman of color at a place like "60 Minutes," which is, essentially, a very white place. I am the only female producer...black female producer. I'm the only female producer of color, actually, on the floor.

And I understand that the position...I understand where I'm positioned and where I sit

and as a result I know that people see me. So I like people to see me, especially younger women of color, to see that a woman can wear their hair natural and still get promoted and still be taken seriously and go to war zones and still, you know, sit in the screening room and still be considered a professional woman while still holding onto her identity and things that, you know…Ten years ago, I don't think a lot of people had to the courage to...not even myself...thought I could do. I thought it was going to hinder my promotions or my growth in a company, based on how I looked- if I didn't conform.

KE: And that's part of my research, too, is looking at conforming and resisting Eurocentric hair standards. Do you think that...you're talking about how over time things have changed. Do you think that natural hair is viewed like as less professional and dominant? Say if you had dreadlocks or Afros or something like that.

NY: I do. My family is Jamaican. We are a family of women with locs, since the 60s. To me, it's always been stunning. It's something I've always wanted to do, but I've never done it because I don't feel like professionally I don't think it would...or at the time, I shouldn't say now- now is a very different position.

But when I was first starting out, I don't think having dreadlocks would have helped me in anyway, get promoted or to move forward or to move faster. Now, did anyone ever say anything to me? No. Was that how I felt? Yes. Was how I felt the truth? I don't know. I never tried it. I wouldn't have tried it. Have I spoken to different women? Have I mentored other people who have told me or who have asked questions like, "do you think the way I wear my hair will hinder my trajectory?" And I have to assess that answer based on where I see that they're positioned to, I see they're positioned under and etc. So it's a case-by-case basis. It's an unfortunate conversation and question I'm asked all too often by young women of color, about whether or not the way they wear their hair will be a factor in whether or not they'll be able to grow. And it's sad that that's the sort of thing that not only newsrooms or CBS, but just in corporations in general are thinking about, rather than, "Am I good at this job? Am I smart enough to do this work? And will my work stand for itself?"

So, it's...we've come a long way, in regard to acceptance in all industries, but it's a shame that that is a conversation and those are questions I'm still asked, you know, on a regular basis today.

KE: So, I'm looking at the spiral of silence theory, and do you think that when women of color feel as though they can't be themselves in the newsroom that that kind of hinders their voice and they can't speak out as much? They don't feel like they can be themselves in the newsroom.

NY: You know, I feel like that is a...I feel like that runs across so many platforms. I feel like, you know, women in general cannot...a lot of the time have to conform. I feel like then you add in the factor of a different race, perhaps a religion, perhaps having to wear a headscarf or certain restriction because of certain cultural demands, and some of them are not restrictions- they're only restrictions because you're in a workplace, and you're

surrounded by a lot of people who don't look like you or understand why you have to make the decisions you have to make or why you have to wear the sorts of clothes that you do or why you have the certain cultural...you know...customs that you have.

You know, I do. I think that it's...it's hard when you want to be yourself but still get the job done. And sometimes you do have to sacrifice one for the other, depending on where you want to be and where you want to go and what you want to do. So it's a fine line...it's...in trying to make sure that your identity is not lost while still progressing and still growing and still getting those opportunities that you want to get and that you need to move to the next level and then to move to the next level after that.

So sometimes, for me... at one point I felt like, you know, I wasn't going to wear my hair natural and cut it short and do a big chop. I felt like I would do better in my career if I wore my hair straight, for some time, until I got to a place in my career where I thought, "You know what? No more. I'm going to cut it off and see where it goes." Again, maybe that was something I created in my head. I have a feeling it's more common...if it was a conversation in my head and other young women were asking me the same question, clearly...even if it's not blatant conversation that's not spoken out loud. It's clearly something that people, particularly, women of color feel.

And so, if you feel it, and it happens, you know, I think more conversations need to be had to either get the conversation out of our heads- it is okay to wear your hair the way it should be worn or how you'd like it to be worn, without having any kind of consequence. Or...and...you know...there should be more people, I think, in positions of...I think there also should be more people in positions of power who are seen by those young ladies. So...and/or black men and other women, so it's not an abnormal thing. You're not some sort of anomaly, you know. You know, it's not a big deal because, "Look at this person or look at that person."

You know, the more people who are promoted in positions that can be seen by a younger generation, these sorts of questions start to diminish, start to go away because there's no need for them.

KE: It's like creating the conversation and then it just becomes like an open discussion. You don't have to shy away…

NY: Yeah, open discussion to...if you see a...you know...Kim Godwin's a great example. You're going to be speaking with her. She's a great example of a person where the more young, black women, in any industry, who can see a woman like her won't ask me that type of question because she wears her hair in braids right now and underneath her braids her hair is natural, and she is a woman who has taken charge and taken names and owns what she does, and if I had had a woman like that I...was in my direct periphery that I could see her in the corners of my eyes when I was working- maybe I wouldn't have felt as insecure about how I could wear my hair when I was younger.

I wasn't introduced to Kim formally until I was well into my career. I think it's important

for young women to see women like, you know, Kim and other women you'll speak with, to know that, "Okay, well she's there and she's sitting in that seat, and she's making it. So, you know what? Maybe that conversation that conversation doesn't need to be had. And if I do have that conversation, there's somebody I can have it with."

KE: Is there anything you would like to add?

NY: Yeah, you know, I think that, you know...I've been very blessed in working here at "60 Minutes" and working with Scott Pelley and having the opportunity to do the stories I've been able to do. And, you know, I think one of the things I wish I had had a lot more help with when I was younger was building...was confidence. It's hard to be confident when no one looks like you.

So, I guess my only message, my closing message would be that...to anyone who watches it that...everything that scares you now, if you have the talent, if you have the will, if you have the self-awareness and if you the fight, the passion and the desire, you'll make it. Even when you don't think you will. Once you give up on yourself, you give up on your dream. If you don't give up on yourself, your dreams will come true.

Susan Zirinsky
Senior Executive Producer, 48 Hours
New York City

KE: So tell me how you got started in broadcast journalism. Of course, that's the number one general question.

SZ: Well, I was going to school in Washington, D.C. I was at American University, and I thought I really wanted to be a film director, direct Hollywood movies. But Washington was the center of the universe in terms of politics and it was, at a time when CBS and NBC all had major bureaus in the nation's capital. So, I'm at American University, and I'm kind of a government major, kind of multidisciplinary. I was doing government, history and psychology- that was a combo.

And a friend of mine, who was also a teacher at AU, had a part-time job at CBS. She was leaving suddenly because she got some job in New York, and she said, "Do you want a part-time job at CBS?" And I said, "That would be awesome." She said, "Well, you have to interview for it, but here's the info, and I'm leaving, so you have to go down today because they need somebody right away."

So, I went down. I interviewed. There were no internships at CBS at that point. Other places had them, but not CBS, and I got the job. And it was literally a weekend news desk assistant job. It was answering the phones. It was taking notes. It was nothing compared to the real world. I mean, it was Saturday's only and sometimes Sunday's.

And the advantage was that it was at a moment...an amazing. The advantage was it was an amazing moment in history because I literally got hired two weeks after the Watergate break in. So, for the next year, I was kind of working part time. I was literally going to garages all over the Washington, D.C., area looking for what was *The Washington Post's* big, big source- Deepthroat. Because the assignment editor had this idea that *The Washington Post* was getting its dump of information...Saturday night for the Sunday paper- not true because they were getting it earlier and just writing it up. But I went to every garage in a 50-mile radius of Washington, Maryland and Virginia, looking for either Woodward and Bernstein, the famous *Washington Post* reporters who broke a lot of Watergate stories or Deepthroat. I found nothing. But as I like to say when I talk to people- I...truth be told, truth be told, I wasn't dating a lot, so it gave me a place to go on Saturday nights. Then I'd come back to the dorm with really exciting stories of nothing, and my roommates would be like, "Uhhh...disgusting."

(answers phone)

...So we left off with like...I got this part-time job, and it was two weeks after the Watergate break in, so everything I got to do was pretty spectacular, in that, even like run and gun, like pick up stuff as an assistant. It was very exciting!

You know, I was asked to stake out the attorney general of the United States, outside this

like seedy hotel because it was known that he was meeting with some Cubans for some...you know, spying on the Democratic Committee. So it's like...I'm a senior in college! It's like how does that happen?!

So...I kind of like, in this part time job it was...first of all, we were shooting film. It was just going into video. So, every piece was like a mini movie, and I thought, "What's more important than this right now?" So it was like the greatest seduction of all time. And I always say, I like to... I found my lover, you know, and it was better than Christian Mingle. You know, it was something that felt so deeply important to the greater good because as journalist during the Watergate era, you felt that you were unraveling a destructive presidency, and you were saving the planet. That's what it felt like! Even in the lowly position of desk assistant.

So that's how I started and then I moved up through the ranks, even though they were smaller jobs. It was...you know...I was the production assistant, production secretary really for the Evening News. I was typing scripts. I was getting slides. I was helping the researcher.

And then I moved to the researcher for the bureau, and you're the researcher for the whole bureau. There was only one- and you're doing the Evening News, you're doing morning...CBS This Morning, you're doing Face the Nation. You were providing research. Plus, you were answering fast questions, which was really exciting like moments before broadcast. Like a correspondent would go screaming through the newsroom and say, "How many no votes did Jerry Ford get on the judiciary committ…" you know, and this was before computers. So how would you get that information? So there was an...there's still is an operation called Congressional Quarterly, and they published a weekly congressional guide, but they also had this kind of like almost with the game show Millionaire. It was like your lifeline. And they were on duty through eight o'clock, through the evening newses, and most of the networks and bigger organizations would...were paying for that client service.

So I would call them with the question. But I'd be calling Capitol Hill and the House Judiciary Committee, and I'd try to call a third source so that I would have three levels of checking every fact that I needed to do on deadline. So that's how I started. And I must tell you it was great training for the world, life and everything else.

KE: So how do you think the newsroom compares to when you started and now?

SZ: Oh, we're on different planets. I mean, we're on different planets.

The information age. The facts all nature of people and ability to look and research and come up with information...databases, fact checking. The interesting thing, though, is the credibility of everything, you know. You can fact check something, but is the document you're pulling up to fact check correct? You know, Wikipedia is pretty screwed up.

You know, I once thought I invented a word and within an hour somebody on Wikipedia

said, “No, that word exists.” A webamentary- I did a web for the...I did a doc for the web. So I called it a webamentary, and I thought, “Wow! I hadn’t heard that before.” And I thought, “Oh! I’ve invented a word.” I had it by myself for an hour (laughs). I was the inventor of the word.

The newsroom of today is a much more technologically advanced newsroom. A much more facile newsroom in the speed of which material is published- whether it’s online, whether it’s video chat, whether it’s posting Facebook live material. So, truth is that the newsroom of today is a far more resourceful place than when I was in the newsroom as a young woman because you didn’t have the tech outreach. You didn’t have a computer at your fingertips, so it was like having Congressional Quarterly, you know, on speed. So the ability today to fact check, to really ascertain if someone is truthful or not, exaggerating or not, influential or not, is something that really, really changed the dynamic of newsgathering.

KE: And kind of like moving forward from that and going into the people in the newsroom- what adversities do you think women in the newsroom face?

SZ: Well, you know, I like to say every era has its issues. Like when I joined CBS, I like never thought twice about being a woman, and then I always tell the story about how I was asked to give an envelope to Lesley Stahl, who was a reporter breaking stories on Watergate. But she wasn’t allowed to report a lot of them. She had to give a lot of her stuff away, and she had this like baby, tiny desk in the back room- you know, she was a girl. She was a woman. And that was the first time I kind of thought, “Woah.”

But you know, I always found that there was a major effort to put women into places of import within CBS News. CBS was conscious of it. They were conscious when I was made an associate producer. They were conscious when I went out on the road. You know, often times, I would be the only girl in a war zone, and that happened a lot.

I’m kind of an obsessive compulsive. So, I would do these extensive notes on a White House trip, you know. Every stop- what camera went where, what was the sticks, what were the cutaway cameras. If something happened, how would we get our signal to New York? If somebody shot at the president, what’s our emergency plan? At every stop, how would we get on television if something dramatic happened? I did this note that they used to call a bible, which was ridiculous because it like spelled out every detail and what everyone did- contact numbers. I made...for every major trip, like an overseas trip, I would make a...like almost like a credential, with CBS on it, and I would list everybody’s phone numbers, the bureau, any contact, but I was really obsessive. So, when you looked down and you pulled it up, it was kind of right side. And then, if you flipped it over, it was right side. So it was...it had to be reversed, so that you could have the double pop. It was nuts. But...still am.

But, you know, I think that women sometimes choose positions that don’t necessarily elevate them in the hierarchy of management. I made that call. I was offered top management jobs, and I turned them down because I’m a producer. That’s what I’m good

at. That's what I like. I don't want to assign someone else- "Hey, I have this idea. Can you develop this show and execute it?" I want to have a piece of work that I look at and that I feel is my contribution.

I think management's critically important. I don't want to be in a budget meeting three times a day. I don't want to know. I mean, I have to execute those things because I am a manager; I'm an executive producer, a senior executive producer. I want to produce. I want to be a content person until I die.

So do women still have issues? Yeah. Do minorities still have issues? Yeah. And I think those in the management have to work hard at creating a balance of power, and I think they better. I think they're better. But I don't think it's solved, and I don't think it's solved for a while.

KE: So kind of going off of speaking about women and also minorities, how do you feel about natural versus like more straightened hair in the newsroom? Do you think natural hair is kind of like wild and going against like industry standards or do you think maybe like straightened hair is going against like Afrocentric norms?

SZ: I think that there's been kind of like almost this rollercoaster approach to let's call it something organic versus something that's like manufactured. And I think that in the late 70s and early 80s, it was absolutely acceptable for a black woman...CBS had several black women. And Michele Clark was her name-she was one of the first black women on television for CBS. Actually, I'm going to look that up for a second while you look at yout battery.

She was unbelievable. She was just magnificent. She was a gorgeous girl. She was out of Chicago. She died in a plane crash...she died in a plane crash that one of the Watergate bad boys' wife...his wife was on the place. So it was like she was...and she was unknown. It was Washington to Chicago. Here's a big Watergate guy, a bad boy out of Nixon's White House and his wife was killed. Okay, Michele…

So, I think that...but in '72, maybe people felt like they had to conform. That they were looking at, "Well, if I'm too Afrocentric or I'm too ethnic, I can't make it." And so, Michele Clark was kind of a very stylized but not very Afrocentric look. But then, in the late 70s and the 80s, I think there was an evolution to a more natural look, and it was both ways because there was a woman named Lee Thornton who was kind of prissy in a proper way and she had very kind of stylized hair, yet there were women with Afros.

So I think that the pressure on the air was probably more rather than less to make yourself look in a way- less ethnic and more "Yes, you may be black, but I'm going to look like her, her, and her in total."

I do think though that there has been a dramatic evolution. I do not think now it impacts someone's perception or performance at all. I think a woman can have straight hair...just like any woman, especially women, and even some men, you know, they hate their curly

hair. They hate...I would give anything to have curly hair.

But the reality is you always want what you don't have. No matter whatever race or your culture, you know. It's like women say they would give up five years of life if they could be five pounds thinner. You know, that's just the world that we live in and that messed up brain wave that we have.

But I think that today, it is absolutely...the evolution has been of acceptance, and that you may personally, you know, want a style that is a straight hair look, a smooth look, a glossy look or you may feel that you love to look as...as, you know culturally or iconically conceived of what your hair does naturally. So, I think that there's no wrong answer now. Just like, you know, there used to be a time when people with an accent wouldn't be hired. You know, you're not going to have a heavily Spanish accented person. My husband worked for Telemundo for a long time, and their anchor was an amazing guy named Pedro Sevcec, Uriguen, but obviously Spanish speaking. On Telemundo, you know, he was Uriguen, but he just played as a Spanish speaking person. He did not get on MSNBC a lot, Telemundo was part of NBC, and suddenly it changed. He was on, and he had a heavy accent, but he was so smart and so good. We have women from South Africa now, who are on television. We have, you know, Canadian women (Canadian accent). So, it's accepted now. I don't think you have to fit into a mold anymore to succeed.

KE: So as a producer, have you ever had viewers mention like Afrocentric hairstyles...or anyone on set?

SZ: Never. But Michelle Miller did her first "48 Hours" and overwhelmingly live on Twitter, the question was, "Who's that gorgeous black chick on television?!" It's like, they were bowled over by her.

So, they did ask a question of a new correspondent and they did say, "Who is that gorgeous black woman?" They did.

Well, but I mean now, I'm shocked when you see somebody that you know on television, and they're obviously bleaching their skin. They're obviously bleaching their skin.

KE: They're bleaching their lips now...I'm just going to take a little bit more of your time. So, would you feel as though a black woman...my theory is the spiral of silence.

SZ: There's an African-American girl that works on our staff name Charlotte ____, and she has the most gorgeous, soft hair. It's a lot of it. But she definitely straightens it. She definitely straightens it. But it's like this little blanket of soft. Like I was standing behind her in the control room the other day, and I said...I've known her for years, and years, and years...and I said, "Is it okay...can I pet you? Because you...you look so...I just want to play with your hair." You know. We were in an interview, and I'm like twirling the back of her hair. She goes, "You're crazy." I said, "I know, but it feels so good."

Well, why shouldn't you have the choice of how you want to look? Do you think you'd get criticized...I'm turning the tables here...Do you think you'd get criticized for not embracing the organic culture and you like to have straight hair?

KE: Yes

SZ: Wow

KE: It's a catch 22 because you feel as though...because you know it's a natural hair movement now.

SZ: As a kid did you have an Afro?

KE: I kept my hair in braids up until I was about 10. I had long braids halfway down my back. My mom just couldn't deal with like how hard it was to comb my hair all the time.

But, yeah, I do feel now that it's a natural movement. I...which is why I started this research on the spiral of silence...because

SZ: What's the spiral of silence?

KE: The spiral of silence basically says whenever people feel marginalized, they feel as though they can't speak up. I felt as though in news that's crucial because if someone who is a minority in any sort of way- whether it's racially, sexual orientation, in any way- if they feel like they're marginalized and that they can't contribute to the newsroom conversation, then they're missing a part of that community to reach out to in their coverage.

SZ: Got it

KE: So...and I'm looking at if not having natural hair in the newsroom leads to a spiral of silence, kind of like in the black community.

SZ: A domino effect

Kim Godwin
Senior Executive Producer, CBS Evening News
New York City

KE: How did you get started in reporting and now producing?

KG: How did it get started? College. I had a professor who said to me one day, "You'd make a great producer," watching me in class as we were organizing things and whatever. At the time, I didn't even know what a producer was. So he sort of planted a seed, and I said, "Well, okay, what is that?" And he said, "Oh, you know, they organize things and, you know, edit stories and sort of look at the day's news and sort of put it in order and all that." And I said, "Oh, that's sort of what I'm doing, yeah."

And, anyway, I pursued it. It's been great ever since. But when I was in school, I also interned at a local television station and there it was a small market, so you did everything- reporting, producing, you know, whatever, and it sort of lead to the anchor desk and reporting.

KE: This is in Florida?

KG: This is in Florida. All in West Palm, Tallahassee and then West Palm Beach, and I was a morning anchor and then...you sort of come to a point where you have to make a choice. You come to that fork in the road, like, "What do you really want to do?" And it took me a couple of years to get there and for me to realize I really don't want to be on camera. I don't have that chip. What I want to be is in charge. I want to be in the room where decisions are being made, where editorial discussions are being made about why we should cover things, how we should cover things, who should cover them- that's where I want to be. And I had to make a course correction and went into producing and it's been great ever since.

KE: And so, can you compare what the newsroom was like when you started compared to now?
Just your personal experience.

KG: In what way?

KE: Just as a black woman in broadcast news.

KG: I think, back then there were fewer of us for sure, for sure. In most of my work places, if I was not the only one, I was one of two and maybe there was a black cameraperson on staff, maybe. So there were very, very few of us and, you know, when you're talking about black women and hair, I think I can think of my career in terms of hair, you know?

When I was in college, I had a traditional jeri curl. It was very short; it wasn't drippy and

all that. But it was very short and sort of, you know, cute, kind of jeri curl kind of thing. But then I grew that out, and when I got on television, thought I needed to have straight hair. So I got a perm and had the traditional, you know, straight hair kind of look with the curl in it when I was anchoring. It was sort of anchor kind of hair.

And then when I became a producer, I started letting it grow and sort of experimenting with different things. I...you know, I got the short Halle Berry cut and then I got a weave and had it long and, you know, flowy. Then, became the natural hair phase, and it was sort of like, you know, let your hair be natural. So I got rid of the weave, actually went to the two-strand twist thing and my hair was kind of wild and experimented with color.

As a producer, I could do that. And by then, I was confident enough in my career that I didn't feel like I needed to conform. And as long as I kept it neat and it looked businesslike, I was totally comfortable with it and, you know, it became sort of a personality statement for me. And I did that for a long time, until I was bored with it and wanted something different. And now I've had the braids for a couple of years, and I sort of like that- the ease of it, the look of that, too. Now that has become sort of a personality statement as an executive with braids.

KE: I was going to ask you specifically- Do you think coming from Florida...do you see any regional differences between like the South and the Northeast? How they might perceive like black hair in the newsroom?

KG: I would think so...mainly because in the South there are smaller markets, and I think people think differently, you know. They're not used to the personality-driven or personality statement type of look. Whereas in the Northeast, you see people with all kinds of hair, and you know, different jewelry and tattoos and all kinds of things that are traditionally or have traditionally not been acceptable. But now people sort of look at it as a personality statement, and as long as the rest of you conforms. In other words, if you come into a conservative company and you have dreads and they're pulled back neatly and you have on nice make up and still have on the uniform- you know, the suit or the business dress- it's acceptable.

I think in the South, people are still not quite used to that. And so, you think more traditionally- "I need to have, you know, the traditional straight hair and look more like the majority," I think.

KE: And do you think, from your perspective that, Afrocentric hair comes off as less professional or more dominant?

KG: I don't think that. I don't. I think it comes off as more confident in you who are. That's what I think. I'm not sure that the perception is always that on the other end, though, you know?

And I used to be more traditional, too. Like, I remember, early in my career, let's say 20 years ago, I would advise young people, "Oh, you've got to conform. You can't have hair

all over your head, you know, or a wild Afro or things that look too...you know...unusual," I guess is the way to say it. I would advise young people, "You know, you gotta straighten that out. You know, you gotta get your hair straight and neat" you know and blah, blah, blah.

I don't do that anymore. It's more about, you know, you do have to understand the culture of the company or broadcast that you are going to get a job. But you can have some personality, you know, it's just, you gotta...like I said, you can have the braids or the natural hair or the big hair or whatever as long as also wear the professional dress and have your makeup looking nice and all that, you know. Those things still apply. You can't just do crazy...but I do think there's room now for personality.

KE: It's really interesting. I interviewed Nia too. Michelle called Nia up and just hearing the different perspectives....

KG:...Well, the whole thing...that's interesting. And that to me is a cultural issue, and it's a workplace cultural issue because...just because I have a unique "look"...hair, braids, or natural hair, that does not give you permission to touch it. So that in itself is something else that's interesting.

I remember once I went to a social event with a coworker, and it was a social event with a room full of Caucasian people. I was very comfortable in the room, very comfortable with this person. But there were older people and they came up and at one point three ladies had different strands of my hair, like pulled out in different directions. They were all like, "Oh, this is so unique," and "Wow! Look at that!" And I remember my coworker looked across the room, and she was just horrified. Like, the look on her face was funny to me because she was just like, "Oh my gosh!" I looked at her like, "It's okay," because it really was natural curiosity and it was okay, you know. It was like I was enjoying the conversation, and I found it kind of amusing that these older women were just so like, you know, intrigued by my hair.

However, I could, you know, think that in some situations I might not like that, you know. In that situation, it just so happened to be fine- Sunday, in a garden, you know, with older women who were really intrigued. I might not like that if they were coworkers, and we were in the middle of the newsroom or something like that. So I do think it is situational, and I do think that we have a right to say "Hey, you know, look, you know, but I'm not an animal. Like, don't pet." You know, that kind of thing.

KE: I just have a few more questions for you. Has natural versus relaxed hair ever come up for you like in the newsroom? Have you ever had discussions offhand about black hair?

KG: Early in my career, all the time, you know. I really do think there was a time when we talked about it all the time, and I think black women were especially, you know, we were...there was anxiety about our hair, you know, because keeping it straight, relaxed and all of that takes time and effort and it damages your hair, frankly. You know, those

chemicals or having to flat iron or straighten it every day or, you know, and wrap it at night. All of that drama for what?

We talked about it all the time, you know, 10, 15 years ago. I really think now it's relaxed a lot more because people realize they can express themselves in that way. Now if you are on air, you still have to be aware of your look, and, you know, you can't just change every day or whatever, you know. You sort of come in and look a certain way. And on-air people I think there is still a lot more pressure about that, you know. Do you keep your hair straight? Do you wear a weave? Do you wear a wig? Do you...you know...all of those things. But I think now people feel like they have the ability to sort of explore it and talk about it openly and not be so, you know, scared of that issue, to just say, "Look, you know, I need something that works for me so that I'm not bald-headed, you know, in 20 years."

So sometimes it is a relaxed look that you can wrap at night, or that you know, you train. You know, now we know how to train our hair, too, so that it sort of falls a certain way all the time and all that. But it's been a process. It came up all the time. Now, it's more, you know, in a more natural way, you know, just discussion like any other discussion about how you look. Back then, there was a lot of angst about it, a lot of angst about it.

KE: Do you feel as though someone young like me is still wondering and questioning and a little more uncomfortable wanting to be themselves? You know, have more of an Afrocentric look.

KG: I do think that it is more of a challenge for younger people because...you know, it's funny that you said that...because I have evolved, you know, and I said that I sort of got into television, I conformed. You know, I went through the straight look and then Halle Berry and weave and all of that, that was all like conforming. And it took awhile for me to have enough confidence. Like I've been in this business a long time and people know me and they know my work and all of that, and I'm not going to go completely, you know, 360. But I can be natural, you know.

And I remember...it's funny that you say Nicole Young because we connected immediately on our hair when we first got here. She...her office was right across the hall, and I didn't really know Nicole, and we sort of looked and we were like, "Natural sisters!" You know, we both had curls out and sort of wild hair but, you know, we loved it and you know, we just connected on that...and started comparing hair products- what do you use and how do you..you know. Now it's a great conversation to have. But I can see...and then you said Nia. Now she's young, and I do think, you know, she has to be a little more careful about it, BUT because Nicole and I are here, you know what I mean? I think there is something to be said about people who sort of pave the way for you. Because Nicole and I are here, and we're more established, Nia has a little more freedom, you know what I mean? And can say, "Look, we have two executives who are doing well who already have their hair like that. I don't have to be...I don't have to conform as much."

You just have to stay, you know, within the professional lines, but I can be myself too. So it's freeing for her, I think, I'm glad that we could be examples in that way.

…

KE: Do you think black women may feel marginalized for their hair choices, if they wear more Afrocentric style? Like, they might not be...their voices, especially, might not be as welcome in the newsroom?

KG: You know, for black women behind the scenes, I don't think so. You know, I really don't. I think let the work you do speak for you. I don't think so as much. I think on air it's a different situation. And I think, you know, you have to think more about how you are perceived.

But I really think America is growing in that way. We're so used to seeing people who look different now that it's not like it used to be. I just remember, like I said, way back in the day- 15 years ago, 20 years ago- when that was a top conversation, you know, how you wore your hair on air as black women talked about all the time, and the advice usually was straighten it, you know, make it look...all that stuff. And now, it's sort of like it's got to be neat and if you're going to wear it natural, it's gotta to, you know...Obviously, you can't just switch up your hair all the time when you're on the air. People need to have a look for you, you know. You have to, you know..you can't just do that, no one can that, you know, of any race, gender, you know. They want the person that they hired, and if you change, it's going to be, you know, once every couple of years or something and let the audience get used to it, that kind of thing.

So you can't just kind of go, you know, like how we see a lot of our friends do- you know, switch up every couple of weeks or switch up once a month. You can't do that in television just because you have an image. People have to get used to seeing you a certain way.

But I think that it's loosened up a lot. It really has. It's loosened up a lot.

KE: And last question before I just open it up to you- Do you think we should have open discussions about hair? Like, for...in Nia's instance, you know, she switches her hair often as someone kind of behind the scenes, and...you know, people may or may not comment about her hair. And, of course, it's CBS New York, so they're going to be more positive about their comments because New Yorkers kind of just go with the flow. But do you think like producers and station managers and HR people should be like, "Hey, we have culture differences. We wear hijabs. We wear yamakas." Like, should we talk about things like that, like cultural norms?

KG: I think we should. It's funny because we were just talking. We have an employee council here, and we were just talking about this yesterday because Nia, frankly, came up to me and said, "You know, this touching of my hair thing...how do I handle that? It happens occasionally. I really don't like it, you know. I think maybe we should have

more discussions about cultural differences in the newsroom."

And I thought it was an excellent idea to get to the employee council to say, "How do we have this discussion? Who should lead these discussions?" And it's not just African-Americans, but culturally across the board, you know. I always feel like I need to know more about Islam, especially now that it's in the news so much, you know. Am I...I don't want to be offensive. I need to be educated about it. I read more, as much as I can about it. I ask my friends, you know, who are Muslim.

I think those kinds of discussions we should be open about because we want to be intelligent. We don't want to be ignorant. So I think we should have those discussions as warranted, you know. People should have those sensitivities because my experience has been many of the things that happen that are insensitive or just wrong or not the right thing to do in a newsroom...they don't come from a place or evil or because people are trying to be prejudiced or racist, I believe most of the time. I haven't had that experience. Most of the time, it's because people are just ignorant, right? They're insensitive. They just don't know any better. And usually when you point it out to them, they go, "Oh my gosh, you know. Sorry, I didn't realize that. Thank you for telling me," and that kind of thing.

So I think we should have those discussions, and the company should lead them when warranted.

KE: Is there anything you would like to add?

KG: No. Is there anything else? I don't think so. I mean, we've talked about...I just think as time has gone on, it's become more of an accepted discussion. I think people are more empowered to be themselves, and you just have to remember the culture that you're in. You can't have, you know...you can't be too outside the lines no matter who you are, you know. No matter what your ethnicity. You can't, you know...so you have to play within the lines and, you know, express yourself where you can.

Raven Brown
Reporter, KTVO-TV
Kirksville, Missouri

KE: Tell me about your journey to becoming a reporter.

RB: So I went to Mizzou, and I wanted to go to the journalism school. I'm actually originally from Georgia.

KE: Oh, what part? Sorry.

RB: Gwinnett County area. I don't know if you've heard of that. There's like Suwanee, Lawrenceville. It's a suburb about 30 minutes from Atlanta.

So, yeah, I was born in Georgia. I had never been to Missouri in my life, and then I Googled…because I knew I always wanted to journalism, at first I wanted to get into entertainment news. But then I realized, like I still…you can still do regular news, but still have entertainment. So I wanted to get into that. So I Googled top five journalism schools in the country and then Mizzou ended up popping up.

Then I applied there, and it was weird because I didn't think I'd ever go to Missouri. Like, I've never been to Missouri in my life. But that actually accepted…like, offered me to come with the like diversity scholarship they have. So I was like, "I guess I'll go."

So I went to Mizzou. Then I did KOMU, did all the journalism programs, went through the whole journalism school, did KOMU for a little bit- that kind of taught me, obviously, the basics of on-air and reporting and what I need to know.

Then, when I graduated, I wasn't…after doing KOMU, I wasn't completely sold on wanting to be a reporter. Just, I don't know, maybe it was just because of everything going on and all the different people; I wasn't really feeling it. So, but I still liked news. So, I was like, "Okay, I need to do something."

And I ended up applying for a behind-the-scenes social media position for WTNH news in Connecticut. So that's New Haven, Connecticut. So I did social media for them, and my dad actually lived in Connecticut at the time, so it worked out. I did social media for them for the past year and after watching the anchors and reporters in a bigger market and seeing how it is in a bigger market, it made me realize I did want to actually end up back on air and do all of that.

So all of them were so helpful. They helped me put together a little reel and everything. So then I applied for every little company that was just…hiring for reporters and anchors, and I applied here to Kirksville, Missouri. They flew me out. When I originally applied, they had a social media reporter position. And they flew me out and everything went

well. I did a screen test and you just do your little basics, and they watch your reel.

They tell you, "oh…" They fly you out to see if you like the atmosphere because coming from Atlanta, Georgia, coming from Columbia, Missouri, to Kirksville, Missouri is a very big like wake up call. It's an adjustment. There's not…there's not many black people here. It's just very different. So you want to be comfortable in the place that you come to. So they flew me out here, and then the social media position…I guess corporate just decided to take it away. They didn't want to have that anymore because no one...like they had that position open for a couple of years now, and it just wasn't working.

So I went back to Connecticut, and I was still working my social media job there and then I get a call from the news director here, and she's like, "Hey, Raven, they have a news reporter position open. Would you like to…are you still interested?" And I was just like, "Yeah, I mean, I guess I am. It's a reporting job. It's on air, so I'm interested."

So I packed up all my stuff, moved here in October. So I moved here in the beginning of October. I started at the end of October. I started reporting…I was morning live reporter here and then in January they promoted me up to co-anchor for the morning show, so I co-anchor the morning show right now and then I'll sometimes like report…I only report if there's breaking news but other than that I am now the co-anchor of Good Morning Heartland…so that's how I got here, which is kind of a crazy story because like my mom's still in Georgia, my dad just moved to D.C., so my family's all over the place but…And I think it's important to follow like your career path and your dreams. So yeah.

KE: So can you describe what the newsroom was like when you started compared to now? Like, so I guess for you, KOMU to going to Connecticut to now. What's it like for you now as far as the environment, the work environment?

RB: So KOMU, I felt like it was very hectic, and I don't know if that was just because…I feel like it is because I was in school and also had a job. I was a server as well, and it's hard to work, have your schoolwork done, and also wake up and like do stories for KOMU on the side.
So that was probably why it was just so hectic, and I feel like there were a lot of students who were in the same position as me, where they have to work. And at the time, like, I was struggling because I didn't have a car either, like, I told my dad, "You have to get me a car. Like, I can't come in at the station at 4 a.m. and then go to work right after and then come back. Like, there's just no"…like, especially the station is off the highway. I'm like, "How am I going to get there all the time?"

So, yeah, I would describe KOMU as very hectic. It made me…honestly, KOMU made me not want to go into reporting/anchoring, not because of like the hard work. I just feel like just too much was going on. I felt like I wasn't …I feel like I learned a lot there, and I'm thankful I learned a lot. Like, I learned the basics. But I feel like it wasn't something that made me want to continue doing it. Like, I feel like you have to enjoy doing something and I…it was just too much.

And I don't know…there's definitely some people who didn't have jobs, who their parents supported them throughout school. So, they of course…it made it seem so much easier for them. But like when you're in a position where you have to like pay your car loan every month, and you still have to pay your stuff, and you're doing all that. It's hard. So, I think that was the hardest part of it.

And then I knew I always wanted to get into entertainment and KOMU…I don't know…I think it was just the atmosphere of KOMU. That's why I was like, "I'm not applying for reporting/anchoring jobs." So after school, I applied for maybe like a couple, just to apply to, but I wasn't really trying to get an on-air position. But I still wanted to stay in news because I still liked it. So when I went to Connecticut, it was a big wake up call. Like that whole newsroom atmosphere, and they're market 34, so…actually market 30, excuse me.

And so going there from KOMU, it was a huge just like wake up call because you see…people aren't willing to help other people there. It was insane. Like you have…I think there's just more, like everyone knows their specific role. So you have like your assignment desk and then you have your anchors and your reporters, but everyone works together, and it was just like so refreshing for me to see that and like the seeing anchors and reporters. So WTNH, which is in Connecticut, they…I was like watching when I first started, and I was like…the anchors and reporters would come in in the morning, and the assignment desk would be like, "You're going to go do this, " and they'd be like, "Okay." And I thought it was so weird because at KOMU you always came in, you had your story ideas, you had to have a story. But they never…I was asking the reporters, and I was like, "So, do you ever come in with your own story ideas? Like is that how it works here?" And they're like, "No, barely. If I have a good story idea I'll pitch it, but usually it's all set up beforehand and I go out and do it." And I think that kind of helps because obviously finding your own story ideas is great, but when you're living in Columbia, Missouri with thousands of other journalism students in a very small town, it's like you end up pitching the same stories five other people have pitched the same day. So it's very hard.

I think going to a bigger city makes you realize that, "Oh, there's more to this." Like there's more help. Like, I guess when you work your way up you realize there's camera guys, there's assignment desks, there's the anchors who only anchor, you have your reporters. Like everyone has their specific role. And that kind of made me realize like, "Oh, I kind of do want to do this." And I think it's just a stepping stone. I think it's learning in different newsrooms, like that's just how it is. Like some newsrooms are great and other newsrooms are just not great.

So after Connecticut…I didn't want to leave just because I loved the whole atmosphere. But I also didn't want to be sitting behind a computer, feeling like I was watching the anchors and reporters and like, "Uh, I could be doing that if I tried." So then I was talking to all of them and they were like, "Just do it." They're like, "We all started in a small market. The main anchor now, she started in like market 197 and then she moved to like 111 and now she's in 30. She's like, "We all started…that's just how you have to do it." It's like paying your dues, which is true. And I was like, "Okay, I'll do it." And I was

scared for a little bit, like, I was hesitant to take the Kirksville position, but I decided just to do it.

So I came here. It's very small. Everyone's super nice. I was nervous just because they haven't had…they've had obviously black people here, but it's been like one every couple years. It's a very small, white town here, and so I was nervous to come in and meet the reporters and anchors, but everyone's so welcoming and so nice. So I think atmosphere's a really big thing when it comes to working in news because you don't want to be…so I think that's why flying out somewhere is a great thing because you don't want to accept a job and get there and be like…

But yeah, I think it all depends… like in my personal opinion, I feel like it's the staff and like your bosses who make kind of how your work experience is going to go. So KOMU I feel like it's just like you're just trying to get your work done for your class, you know, instead of actually like…like you're learning and stuff, but it was just like, "Alright, gotta get this done because I have deadline, and I'll get a zero and I need to pass and I need to get this credit, and I don't get this credit, then I'm not graduating." It's just like too much going on, where here you're just focused on your work, you're focusing on getting better as a reporter and anchor.

KE: And what kind of adversities…kind of shifting the conversation a little bit- what adversities do you think women in journalism face? Women in the newsroom face.

RB: I would say like a lot. I get random messages from men all the time, like complimenting me on my looks, which is like a nice thing, but at the same time, I feel like, especially women in the newsroom…and this morning it's funny because this guy like Snapchatted me because he was watching the news and he Snapchatted me and he saw me and he was like, "Yep, you're good to be on the news because you're so pretty." And I just feel like that's how men and women look at news anchors and reporters, like you have to be pretty to be on TV or you have to be skinny or you have to have your hair a certain way, you have to look a certain way. And I feel I've gotten that a lot, and I've never gotten a negative response from it, but like in my head I think about that and I'm like, "Why are you really watching?" We're here to present the news and tell you what's going on. We're not here to look good for you. Of course I'm not going to like come to work raggedy, like I'm going to come to work professional. I'm going to come ready to go. But at the same time, I feel like that's a big thing.

I also feel like even sometimes your bosses don't think you are up for something because we're women. Like, for example, there was like a tornado or something that happened here a couple of weeks ago and like my boss was like, "Oh, are you sure you want to go? You don't want to mess up your hair or something." And I just was like, "I mean, I can go." Because he was like, "Oh, I can just send Louis"-which is like one of the guy reporters- "and he can go out there and get down and dirty." And I was like, "Well, I can go. Like, it's not that big of a deal."

But it's just like little things like that, and I feel like people don't even realize they're doing it when they do it. But also, when it comes to…because we're one-man-band reporters, so I'll go out, and I'll carry out all my stuff and like every single time a guy, "Oh, you don't need to be carrying all that stuff. I'll carry it for you. I'll grab it," and like literally take the bag off my shoulder and grab it. And I'm like, "No, I can do it. Like I'm strong enough to carry it and stuff."

So I think there's mostly been I would say sexist stuff, which it's sad because I feel like guys don't really get that response from women. I'm sure there are girls who message like hot news anchors and are like, "Oh, you look good," but not as much as we do. I get it a lot, and it's like, "Thank you," and I move on. I feel like that's the biggest thing.

I haven't really had anything racially happen to me yet. So I guess I haven't really experienced anything racial here, but this is my first job. So I'm sure it will happen probably in the future. I'm not going to be surprised. A couple of the black reporters here, they've experienced some in Ottumwa (Iowa), which is about an hour away from us- we still report there. But I haven't yet, so I'm waiting for that because I don't know how I'm going to respond yet. We'll see.

KE: So do you think women of color in the newsroom face additional barriers and adversities?

RB: Yeah, for sure, especially when it comes to getting the job, I think, in my personal opinion, because I go on YouTube almost every other day because I like to do my research. I'm always thinking of like my next step like, where the next place I want to go to?

And I'll do research, and I'll be looking online and at like the news teams and looking at the photos and it's like an all-white team, or like a couple of Hispanic people. But I feel like rarely, rarely…and I was talking to my mom about this- you rarely see black women on TV, and it's hard because you have to get that big break. Like I said, you have to have to get whatever takes you first, and people will not even call you just because of your name on your application. So I feel like it's very…that was one of the hardest things because when I started applying, I knew that…I'm not saying that I'm great, but I'm saying that I know that I was decent enough to get a couple more like responses than I did. And I kind of feel like that might have been a big issue. Then people like hear you on the phone and then they're like, "Oh…" and then they actually like realize who you are. I feel like that is a big thing and especially you know, you look there's not that many women TV of color, and if they are, it's not really in a high position.

So I feel like that's probably the biggest thing that I have noticed and realized that I have been trying to break. I feel like I kind of have been. Like, I got promoted within a couple months, and I just feel like you have to work extra hard to prove yourself when you're a woman of color because I can do the same thing that my friend does, but then if she does it, she might not get judged. But if I do it, I would. So it just depends. I feel like you just

have to prove yourself that you are worth it. Even though it's sad that you have to do that, but sometimes that's just how it goes.

KE: Kind of moving more into hair, how do you feel about Afrocentric norms like Afros or braids being worn in the newsroom when compared to industry norms of wearing hair like straight hair?

RB: So when it comes to hair in the newsroom, in my personal opinion, whether your black, whether your white, Hispanic, Asian, whatever, I feel like as long as you look professional, then it should be fine.

If you have braids, and it looks professional, it's fine. When you're reporting or you're anchoring the news, that's what you're doing. You're reporting or anchoring the news. You don't want to draw attention to yourself because that's not what people are tuning in for. They're tuning in to hear you talk about what's happening in the world. So I feel like that's kind of why I understand why news directors tell people to cut their hair, do stuff.

But I also feel like you should be able to wear your hair however you feel comfortable. So if you feel comfortable wearing an Afro, wear an Afro but as long as it's professional. If you feel comfortable wearing braids, like I used to wear braids, as long as it looks professional, I don't see an issue with that. And I feel like that is the line I think that people kind of stray away from because I know there's lots of hairstyles where it's…what's the word…it's different and it looks unique and it looks good on the person, but that doesn't mean it's professional to wear on-air and that's the biggest thing. Like for me, I wear weave only because I wake up at like 2 a.m. in the morning and I have to get up and I just don't have time to actually do my natural hair.

But I have lots of friends who wear their natural hair. I've seen women wear like Afros as long as it's like cleaned up looking. So I feel like as long as it's…my whole personal thing is if it's professional it's fine. So no matter…you can't have crazy colors going on because that's going to distract the viewer from what you're trying to talk about. As long as you're being professional, then I don't see an issue with however you wear your hair.

KE: So what if a news director or an HR manager wanted a black woman to change her hair from a natural style, but she's worn her hair in the natural style because that's how she feels comfortable. That's how…she feels more comfortable being Afrocentric rather than Eurocentric. How do you feel about that line of kind of going against cultural norms in order to please an industry standard?

RB: I feel like when you get into this industry you kind of know what you're signing up for. Regardless, like you know, especially if you're wearing natural hair and if you're going to go with an Afro, more power to you. But you also should know that someone might say something to you, like that's just…2017 that's our world. Someone's going to say something to you.

When it comes to news directors, it's a fine line because they're your boss and it depends on your contract also. In my contract, it literally says bosses can tell you how to change your look, basically, like, they can change your hair, whatever, and like you sign that, so like that's why you'll see a lot of news directors they'll tell even white women and people, "Alright, you have to cut your hair. You have to have it shorter or something."

But when it comes to changing that style, if you're not comfortable doing it, I mean I feel like you should…the reporter/anchor needs to explain that to their news director first, and like in a calm way say, "This is my culture. This is how I've always worn my hair. I don't feel comfortable changing it for news because that's just not me," and then make a decision on how they react, based off of that.

But I always feel like, especially in this industry, you know like…like you're going to get that if you wear your hair any type of way other than just kind of like straight. Like people are going to say something to you regardless, even if your hair…like if I'm wearing weave and my hair was super long, I'll get something said to me. Like, regardless of how you come in, you're going to know, and that's the one thing I feel like some women they go in and they act surprised when a news director or anyone says anything to them about their hair. Especially in the journalism business, I feel like it shouldn't be a surprise. I feel like you know you're doing it, and if I did it, more power to me. I'm going in knowing I'm doing this for sure. But I feel like it's not a surprise because this has been going on ever since we've been on air.

So I think if a news director said something to me and I had a natural hairstyle, I would…my personally, I would go about it by telling them, "This is my culture. This is how I like to wear my hair. This is how I've always worn it." See how they respond from there and make a decision on if I want to work for them or not.

KE: How do you feel about natural hair, black styling techniques, and chemical processing?

RB: My hair is natural, underneath my weave. I had a perm when I was younger, and I really loved it. Like, I have no problem against perm. But one day, I jumped into a pool with all this chorine and it broke out all of my hair, and it was like when I was like middle-schoolish, and my mom was like, "Nope."

So I started getting braids. I told you I wore braids. I wore braids for a long time, and it kind of grew my hair back out. Then when I went to school, I got weave, started growing my hair back out. So now my hair is all completely natural and it's pretty…it may be a little longer than shoulder-length right now natural.

But my opinion on hair is, like I said, whatever you feel comfortable with. Like, I love twists. I love braids. I love short styles. I love all different styles, but at the end of the day, you need to wear what you feel the most comfortable with.

I feel like some women knock other women for wearing weave or they knock other women for having their hair natural, and I feel like that's not their business. I feel like if you feel comfortable with wearing weave, wear your weave. If you feel comfortable with wearing your hair out, wear your hair out.

Regardless, I think when it comes (inaudible)…people look beautiful with weave. People look beautiful with their hair out naturally, so it depends…with relaxers.

I know a lot of people they get relaxers because they want their hair straight, and they want to go out. They don't want their hair to curl up when it starts raining because that's what happens to me, which is a struggle every single day. But, I mean, it just depends on what you feel most comfortable with.

And for me right now, in this position, I feel more comfortable with weave only because I wake up at 2 a.m., and I can't style…I can't put heat on my hair every single day and style my hair every single day because it'll break out, so that's why I have my weave.

But I don't know. It just depends. I know people, like one of my good friends I don't know if you've interviewed her yet. Have you interviewed Arianna Poindexter?

KE: No

RB: You should look her up. She graduated with me, and she wears her hair natural. It's beautiful. I love her hair, but like, I could never wear my hair…because she knows how to do her hair well. But I could like never because it would just be different. And I feel like it depends on like…everyone has different textures of hair too. Like, my hair is very fine and like curls up really quick. Hers is thick and like luscious but still black. So it just depends, you know.

So yeah, whatever you feel comfortable with.

KE: Has the discussion of natural hair versus relaxed hair ever come up in your newsroom or at your station?

RB: Actually, no. I haven't had the discussion of natural hair versus relaxed hair, but I have had to explain…because when I worked at WTNH, I'd take my hair out and like, some days I'd have to go into work with my natural hair because my appointment's like the next day and like no one has every said anything to me or about it.

Here, one day, when I got my hair done…like, I feel like most people are just curious. So they're like, "Oh, so is this your hair or is this like not your hair?" And I'm just like, I try to explain, "So this is actually my hair. My hair is left out right here, but this is like weave. And like, this is the process." And like, I had to explain that to some people here and they were just like, "Oh, that's cool," because they had never I guess gotten that. In Kirksville, Missouri, they don't know.

I haven't had the natural versus relaxed conversation. I think if I get to a bigger place, where there's kind of more diversity, I probably will. But here, people just don't really know.

In Connecticut, I didn't have that conversation either, which was pretty interesting because I did wear my 'fro one day, but there's also black women who work there, who had natural hairstyles. No one…I think it was more diverse there, so it's just not a big deal. So you would think you would get it in smaller places, like here, which I've gotten questions, but nothing like ever too bad.

The one thing that kind of does bug me, and my co-anchor was talking about it to me too…so, when you're anchor, you usually get like a make up and hair allowance. So for me, in which I have to bring this up to my news director again because I brought it up to her before.

So for me, so it's like you get a couple hundred dollars or like a thousand dollars for clothing or a thousand dollars for hair, whatever. And there's this one place that sponsors us, so that's where people go and get their hair done here, and it'll be hair done by Paragon. I know for a fact Paragon doesn't do weave. Paragon doesn't do black hair at all. There's not like a black stylist there, so what am I supposed to do?

And it's just like, that's the part that's kind of been just like…needs to be clarified when it comes to being in the news business, especially in contracts. I feel like if you're going to be…have a hair policy, then everyone should be equal because right now I can't use the hair policy. I pay out of pocket, my own money, to get my hair done, and I have to go to Columbia because that's the closest person who can do black hair, is in Columbia. No one can do black hair here.

So, that's the biggest issue that I've come across and because I can't imagine going to Paragon and they do my hair and then I come back to the station and my news director is like, "What happened?" Then it's like, "Well, I went to the place where you guys go." Like, no. So that's the thing…and I feel like if anything, whatever I pay, it should be refunded, like a receipt, just like how the other anchors are paid because they just go and get their hair done and they get it refunded because they go to the Paragon place. It's like, what am I supposed to do? I'm paying out of pocket. I'm paying extra money to do this. So, that's the biggest thing.

KE: Do you feel as though black women may feel marginalized for, you know, wanting to go natural? Would they feel like they have less of a voice in their newsroom? You know, just talking, not even going natural, like how people ask about your hair. Do you feel more marginalized or different for that?

RB: Of course! How can you not feel marginalized? Especially when you're the one black female in a room full of white males and females. People don't understand black culture and black hair and you can't blame them for that. They've never grown up with that, so it's not like something you can be mad about, but of course you feel

marginalized. You feel like…like some days I'll go out and I'll be like, "Wait, are they staring at me?" You always think that way because that's just the town I'm in and the place I'm in, the newsroom I'm in. No one understands. So when people ask me that question, I try not to take it offensively because if anything I'm taking it as they want to learn more about it because why else would you ask me that. No one's asked me that and made jokes about it or anything. I feel like they truly just want to learn, at least the people I've encountered; They want to learn more about it.

If I were to go natural, I feel like someone in the newsroom would probably, definitely say something. They'd be like, "Oh, what are you doing with your hair?" Something like that. That would definitely make me feel marginalized. But I, once again, have to kind of explain this is natural hair. This is natural black hair. This is what it looks like.

But yeah, I definitely would agree that I would feel marginalized, and I know who wouldn't, especially being a black female in news regardless. Even like with what I wear. One day I wore this…like my body's very hourglass type figure. So one day I wore like this skirt and a loose blouse and like…it looks fine on me, but it'll look fine on a white woman who's more kind of straight up and down. But on me, it's like, "Woah! Look at your ass," you know what I mean? And it's like such a big difference and it's like, "I'm literally wearing the same outfit that you wore yesterday, and it wasn't even a big deal."

But I think, yeah, when it comes to being black women in the news industry, you feel marginalized regardless. Like you feel like you're going to be judged, even if you're not. You feel like…I mean, you probably are, honestly. Like you are judged a little bit more than your white friend or your white co-anchor, just because they want like, I don't want to say they want to see you fail, but they also have judgments from other people they've seen. So they're automatically going to assume or think that you could be that way. So if you act a certain way, then they're going to think, "Oh, she's this type of black woman or she's da, da, da, da." And I think that is the biggest thing that I've kind of felt, and it's not even here. I've felt it in Columbia. You feel it wherever you go, especially if you're…not in Missouri, not in like a diverse place. I feel like if you're in a diverser town, in a place like D.C. and stuff or Atlanta, it's different. But still, you still get that. Like people will always get that, no matter where you go. You're going to get those looks. You're going to get those comments from people, and people are going to ask you about your hair. People going to ask you like, "Is this okay?" Like some people will even say, "Oh, I didn't want to say this because I didn't know if it would offend you or not." And just like certain things. I feel that is probably the biggest thing.

So, yeah, I would say I feel marginalized in the newsroom, but at the same time, other people are probably marginalized, like I may judge…and like subconsciously judge a white woman for what she did and be like, "Ugh, she's so…" but I feel like it happens regardless.

KE: As a black, female on-air talent, do you feel as though you contribute as equally as your peers in newsroom discussions?

RB: Yes, in newsroom discussions, yes. On air, definitely yes. Like sometimes I also think…like sometimes I feel like, am I only here because I'm black? Because you know there's some places you have to have that diversity. You need the diverse viewers to tune in; they're not going to tune into an all white team, like you know what I mean?

So sometimes I'm like, "Am I only here just because I'm black?" But then I realize my talent, and I'm like, "no." But it's interesting because with newsrooms there's discussions; we're always talking about certain things. Some things we disagree on, some things we agree on, but in our newsroom here, it's a lot more tame. Everyone's off doing their own work, and it's very small; it's not that many people. In Connecticut, it was a big difference, but also Connecticut's very different from Missouri, so like my views with the Connecticut people were kind of mostly similar. Like, people had kind of the same views. Like you grow up…I would say Connecticut's a democratic state, so people kind of have the same ideas as you. But here, it's very Republican, so with our newsroom discussions, especially with the election, it was a struggle because you don't want to…like you want to say your opinion, but you want to have the right facts and you want to know what you're talking about. You don't want to be saying something just to say something because it just makes someone mad. But then it's like at the same time, like you have people here that are making fun of Hillary Clinton, they're like blah, blah, blah, and it's just like we get comments on our page and stuff and like…not my personal page but like the KTVO page, and it's just like so interesting to see.

And I feel like the people here they kind of have this perspective of you before they meet you. And then they meet you and they're like, "Oh!" Like, everyone here who's met me…I feel like, some of the people, they've kind of had like a perspective on me, like "Oh, this is how she's going to be," and then they've met me and they're like, "Oh! Hey!" And then they realize like "Oh, you're actually like a normal person. You just have your own opinions just like how anyone else does."

But I feel like the biggest newsroom discussion would have to be so far the election. And like I've gotten into some disagreements. Me and my co-anchor- she's a Polish white woman- and she was like, "No, I don't agree with Trump," and blah, blah, blah, and she's arguing with the white guy across from us; and it's just like, I just feel like that's probably the biggest thing. But I always felt like I had my own voice when it comes to newsroom discussions. I feel like if I have an opinion, I'm going to say it and I usually do, which a lot of people don't.

The other day…this is my personality, like if I feel some type of way or if something's bothering me, like I'll just say it. I just say it because at the end of the day, if you're not going to say anything, how are people going to know you're feeling this way?

Like a couple weeks ago…what happened was my news anchor, my co-anchor, she went on maternity leave, and I'm like new, still pretty new to the station. And they're like, "So you're going to fill in and anchor and produce the show," which is her job; she produces and anchors, and I just co-anchor. I'm like, "Okay, I've never produced a show before." So, I'm doing all this stuff, and she's gone like a whole two months or whatever. And I'm

like putting all the shows together these past two months, doing everything. Not once did my news director say I was doing like a bad job or saying I should fix certain things or whatever. The general manager came in, "Oh, Raven, you're doing a great job," blah, blah, blah.

And then she gets back from her maternity leave, so now I don't have to produce, and I don't have to do the extra stuff anymore. All I have to do is anchor, report, do the job I was hired to actually do. Then I get…my news director, "Hey, Raven, I just want to talk to you. I feel like you're going backward and not moving forward in you're like anchoring." And I was like, "What?" And she's like, "Yeah, I've been seeing this." And I'm like, "Since when?" You don't tell me this three months after I've been producing and anchoring a show. You see me every single day. Like, how am I supposed to know? I don't know any better than you do. And…so that kind of…and she brought me into her office, and she was like, "Oh, it's probably just you producing. We threw everything on you at one time, and you were new and everything." And I was like, "Yeah, it was probably that."

And I went home, and I thought about it for a second, and I was like, "No, I'm going to talk to them when I get back." The next day, I'm like sitting there, and it was so obvious- Ela is my co-anchor, so our assistant news director pulls Ella aside in like the office, and I can see them; I can't hear them, but he was like, "Come with me." Obviously, I know you're about to be talking about me because I'm the only other person in the newsroom, so if you're going to go talk in the conference room, without me hearing, I know you're going to talk about me, and me and Ela are good friends. He was like, "Oh, how's Raven doing?" Like talking, asking about me. And like, at that point, I didn't go into the meeting with them. I knew they were talking about me, so when Ela came back out, I was like, "What was that about?" And she was like, "____ asked me about you, like how your progress was going, and I told him you were fine. You're getting better every single day."

At that point, I just kind of…because I felt like I needed to be a part of that discussion. Like, you're talking about me, but then again, how am I not part of the discussion? How am I supposed to know what's going on? So I pulled my news director and my assistant news director aside and I said, "I didn't appreciate this. I feel like, if anything, I need to be a part of this discussion. If anything, I want to get better. I need positive critiques. Like, I need to know what to do to get better." You can't just say, "Oh, you're sliding back." How does that help me? And it turned into like this big…it wasn't an argument, but I felt like they were taken aback that I went to them, and I told them and I stood up for myself. Like, how am I supposed to know any of this when you're not telling me any of this? It was kind of they were like, "Oh, yeah, I guess you're right," kind of moment.

And I think a lot of people are scared to talk to their bosses about certain issues or bring up things that kind of worry them. But for me, that's always how I've been. If I know something's an issue, I bring it up because I don't want it to continue to be an issue. I don't want a year to pass by, and they're still like, "Oh, you need to fix this," or calling Ela into the conference room because how does that help me, it doesn't help them, it doesn't help anyone succeed.

But yeah, I think standing up for yourself and going and saying your opinion on this is very, very important, which I think a lot of people are scared to do.

KE: In what ways can there be more open discussion about race and culture in broadcast newsrooms?

RB: I think it depends on like how it's brought up. Like, where here I'm not just going to randomly brings up to Ela "Oh, so what do you think about me having natural hair versus…" because like I don't even think about that when I'm at work, you know? But I feel like if there happens to be a story that breaks and it's like…like we talk about…like we've had the discussion about Black Lives Matter and how sometimes, "Oh, well this guy just got killed by a black person…we don't want to say Black Lives Matter, but right when a white guy kills a black person it's a big deal." I've had discussions about that.

I think when it comes to stories, especially national stories and if the story happened in Kirksville that's kind of race related, then the discussion arises. But other than that, no one has just like randomly come up to me or said anything to me about race discussions. I haven't had that in any newsroom so far, which is interesting. Then again, I haven't experienced it.

My whole thing with race in the newsroom is you're going to get something from someone eventually. If you're not going to get it now, you're going to get it in the future. And I feel like if you're a young journalist…black, female getting into this field you have to be prepared to do that. And I also feel like another reason we don't see a lot of black females in the news industry is they're not willing to kind of take that step because it's hard; it's very hard. It's hard to leave your family. It's hard to…especially any race, it's hard to…especially being a black female, it's extra hard; you have to do extra to be in a position. I feel like there's a lot of people who don't want to do that extra work.

But when it comes down to it, you want to look back on yourself and look back on where you're at now every couple of years and look back and be like, "Okay, I was here two years ago." I didn't think I'd be here when I was there two years ago, like you never know.

So it's like, I'm going to look back at where I am here, two years later and see where I am. I'm probably in a bigger market, in a bigger city. But I feel like as long as you keep pushing forward, and you know your values and you know…nothing can stop you. If you keep pushing, and you keep proving yourself, then you're good to go regardless, whatever people have to say about you.

Ashley Holt
Reporter, KJRH-TV
Tulsa, Oklahoma

KE: Tell me a little bit about your journey to becoming a reporter

AH: Oh, man. I guess I'll try to make it as short as possible. I did newspaper in high school like as a blow off class. My friend was editor-in-chief, so I thought like, "Why wouldn't I get an A if she's grading it?" I started writing, like doing opinion pieces and really liking that people would get upset and talk about the things that I was writing about. And so I liked Mizzou and their journalism program was really good. It was just kind of a happy accident. I just fell upon broadcast and really liked it and went with it and somehow I ended up working in Tulsa, Oklahoma years later.

KE: Can you describe what the newsroom is like for you now?

AH: Like, specifically where I'm at?

KE: Yes

AH: The good thing about my newsroom is that it's a fairly young newsroom. So a lot of us are either in or first or second job, kind of figuring it out. But because we are young, there's space to make mistakes and try new things. So I think that's kind of cool. That's how I learn, at least, is trying and then failing and then trying and then succeeding. So there's a really nice camaraderie in our newsroom that I think has helped a lot of us succeed and kind of take leadership positions that we probably wouldn't have the hutzpah to take in any other newsroom, if everybody was older and had been there 30, 40 years. So I really…that's probably the favorite part of my job is the environment in our newsroom.

KE: Okay. Kind of shifting the conversation a little bit, what adversities do you think women in the newsroom face?

AH: Oh my goodness. So I was just actually having this conversation with a photographer yesterday. In our positions as journalists, it's really difficult to remain unbiased when we're covering stories, but we obviously have to do it.

But I have found myself that…you know, we have to work with photographers every day or producers every day. When they say things that are kind of off, especially about women or if there's an underlying racial something in there, I'll tend to call them on it, in a respectful way, of course. And so, yesterday my photographer was making a comment about the Bill O'Reilly thing and he was like, you know…what he got from it was how are men supposed to ever hit on women in the workplace without being called out for sexual harassment. And I said, "I'm going to have to call you on that really fast because

out of that whole situation, your male privilege just showed me that you're worried about men in this situation, like they're the victim, and that's just not going to work." And he just kind of sat there and looked at me like, "Oh, I did not even know I was saying that." So it's, you know, it's all in good fun, but there are definitely times where you have to call people on what they say and kind of make them realize what they're saying. But I think in our business because we're learning all the time, it's probably easier to do than it would be in any other workplace, most of the time.

KE: And do you think women of color in newsrooms face additional barriers, when you know, you just compare them to white women?

AH: Absolutely. I feel like all of the time I have to…I've been told to soften my demeanor, you know, as to not intimidate people in the newsroom when I'm just kind of …I feel like I'm not doing anything, you know, I'm just being myself. So I feel like, you know, there's an added pressure to make sure people around you feel comfortable, when we probably shouldn't be worried about that. We should be worried about doing our jobs, and I feel like, you know, women that are not black don't always have to carry that burden as well.

KE: Okay. And kind of switching on over to hair now- How do you feel about, you know, Afrocentric styles, like Afros or braids, compared to industry norms of wearing hair straight?

AH: I have always said that I…if I did not work the job that I did, I would braids in my hair right now or faux locs or something; I love them. I think that it's one of those things where representation matters, like little girls would probably feel more comfortable wearing those types of styles if they saw other people wearing them on TV.

I understand the industry standards, you know, they're just not catered to black women. They make all women cut their hair and all women do this and that with their hair. And I think most of us conform toward the beginning, but I'm starting to see that women that are more established in their careers, black women, they're kind of doing whatever they want. Like the woman who's on The Six on ESPN…I don't know why here name's escaping me…Jamele! She has micros in her hair. That's life changing to me, you know! Melissa Harris Perry had micros in her hair on her show, like those are the things that we notice because it's a huge deal, and I love that it's becoming more normalized. But, you know, I think in every industry you have to follow the rules at first before you can get to something like that. So please understand, if I'm still on air like 10 years from now, I will have braids in my hair and I will be so happy about it.

KE: This is kind of like off to the side, but do you think that, you know, how you want to wear…if you could wear your hair naturally, that that kind of goes against your cultural norms? We talk about industry norms, but I think for black women, it's a bigger deal to straighten our hair because number one it costs so much money and it's damaging and it goes against like our culture. Like hair represents so much when it's natural. So, how do you feel about that?

AH: I mean, the problem is that these standards were set by people who obviously knew nothing about us and about our culture. Even if they did know, they probably didn't care. And I think it is going to take people like the women at "60 Minutes" wearing their hair like that more often to make it more normal. There's a…one of my friends in this market works for a competitor, and she wears her hair natural on air. And I remember that was one of the first things, when I met her, that I asked her about- how did you swing that? And she was like, "Honestly, my boss told me that as long as I'm good at my job and I keep my hair consistent that he doesn't care."

And so, it's things like that that give me hope. And it's funny because I remember talking to my executive producer that hired me and she was asking me about…there was another girl in the newsroom, a producer, who had braids…and I made the same comment that if I wasn't on air I'd be wearing braids. She was like, "Well, why don't you?" I kind of looked at her, and I was like, "Well, can I?" And she was like, "Well, I don't know." It's not something they ever think about, you know. It's not a part of their world. They don't understand that.

And so I think it's something that more so just makes them uncomfortable, so they would just rather make everyone look the same. But I'm going through that now, trying to figure out how to wear my hair straight every day, but not damage it because I still want to have my natural curls. And it's just, it's a really difficult, expensive battle against something that should be so natural and something people shouldn't care about.

But I think what's hopeful for me is that we are on the right track and going in the right direction. I hope.

KE: Do you think that not having these conversations and kind of like not discussing hair between like hiring managers, on-air talent, producers- do you think that that may make black women feel marginalized in the newsroom? And that they, you know, don't feel connected as much to their peers? You know…

AH: I think it's less about the peers because we wear our hair the way that we want for us, and so I think it's more of an internal battle. And I think when it comes to our hair, it's a unique part of us that no other culture really has that experience because there's history in the way that we wear our hair.

But I think even in the example that I just gave about my friend, I think a lot of the time we just assume people or hiring managers don't want us to wear our hair a certain way, so we don't even ask. And I'm starting to see it more and more that women, black women can wear their hair natural on air. Every time I see an anchor with natural hair in a clip on Facebook I look up the station, you know?

So I'm…I think we have to speak up for ourselves more and ask the question and not be afraid, not assume it's a stupid question. Because there are hiring managers- white, black and everything else that are starting to accept it more. Because if we're going to be

successful in this field and do it forever, I think…and we want to become our truer selves in our storytelling and everything else, it should also work back to our hair.

KE: As a black female on-air talent, do you feel as though you contribute as equally as your peers in the newsroom and the other reporters?

AH: Wait, say that one more time.

KE: Sorry, research loaded question. As a black female on-air talent, do you feel as though you contribute as equally as other reporters of other races in your newsroom? And that could be to the general conversation in the newsroom. Do you feel like you belong in your newsroom? That you can connect with people?

AH: Yeah. That's a very funny question because I feel like I do. I'm the kind of person, where especially in our industry…is part of the battle is you do have to get along with people and be easy to work with because you have to work in really stressful situations. So I try to pride myself on being able to get along with everyone.

And kind of bringing the color thing back into it, I…I'm told a lot by management, recent management- we have new managers, that I don't connect enough on camera because I don't smile. Sorry, let me know if I'm getting off track.

But so, in talking to my aunt and parents about it that is definitely a racial thing that they, you know…my bosses say you don't connect on camera and all these other things because I don't smile. And so, when I watch other talent, white talent, on our station, others. They don't smile, you know. But I think that because this is a market with less black people in it, you know, there's that concern that the black people won't connect. And so that's kind of where my insecurity will play in, at times- are people not connecting with me because I'm doing serious content? Do I need to do fun content? Do I need to be, you know, overly polite when I go to this place or that place where I meet people because they've never met a black person before?

So it plays more into when I'm out on stories and trying to get my job done. And so I feel…you've heard the twice as good thing…I feel like I have to be twice as approachable, twice as polite just to connect with people the same amount as a white woman doing the same job.

Does that answer your question?

KE: Yes. It definitely does. Last question for you- in what ways can there be more open discussion regarding race and culture in newsrooms?

AH: Oh, man. I actually had to have conversations about this because when I got here I was basically told outright that I kind of needed to be their gateway to the black community. And even that had to be a teachable moment where I had to explain, "Listen, my upbringing was probably closer to yours than it was the people you want me to reach

out to."

Now, I'm going to do it, and I'm going to do a good job at it, but just understand that just because I'm black doesn't mean I understand everything that they're going through. And it may have been uncomfortable for me to say my what- third month here. But it's comments like that and little teachable moments like that that I think can help people understand what we're going through just a little bit more. They're never going to completely understand it. And unfortunately, that is our job. I've always fought that.

I don't want to do the black stories just because I'm the black reporter. And one of my mentors said to me, "Well, if you don't do it, who's going to do it?" And I just kind of sat there like, "Well, I don't know," you know.

And you do have to balance it because of the person that you are as a journalist. Like for me, I always felt icky only going to certain neighborhoods when somebody was killed, you know, or there was a shooting or something. I didn't like…that didn't sit well with me as a person and as a journalist. So then it became my job to try and go into that community for positive things too, so that they know I'm not just here to prey on the negative things that happen, you know.

But I have been trying to find ways to, yes, help the station branch out into that community, but also make sure that I'm doing it in a way that I can sleep at night and that I can tell those stories. You know, the first day of Black History Month, I did pitch a Black History story. Did I do one every day that month? No. That's not my job to do that, you know. But when there are things, anniversaries that happen in the black community, I will be the one to throw my hand up and go cover it because I want to make sure it's told properly. But then I come back and have the conversation with the manager or whoever about why I told it that way, you know?

And there are some times where there are things that happen in that community, and I already have a story set up or I like the story I'm doing today. So yeah, you are going to have to send your white reporter to that as uncomfortable as they may be, you know what I mean? Like, it can't be me every time because I still want to be a well-rounded reporter too. So, it's a balance for me, but I also feel I'm responsible for the balance in the newsroom and maybe it shouldn't be that way but it's that question of, "If not you, then who?" You know.

KE: Okay. Is there anything you would like to add?

AH: I think I'm good. It's very weird being interviewed, which is really funny.

Michael Karzis
Producer, "60 Minutes"
New York City

KE: So, tell me a little bit about your journey to becoming a producer.

MK: Well, it's a long journey, but in three sentences or less, like I say, I've been at CBS News a long, long time, since the late '90s. And I came over here when Ed Bradley had started a unit that produced hour documentaries. And I came over from a brief stint at ABC, but before that I was at McGill University. I was an English major. And I had just started working in the business. Even before I graduated, I started writing these rather stayed half hour news programs for PBS and CBC, then moved to New York…and started working here in New York and like I said, after a brief stint at ABC, I came to CBS with Ed and kind of the rest is history.

I mean I've been at CBS and "60 Minutes" for, you know, the majority of my career, since the late 90s. So…and at "60 Minutes," 90 percent of that time.

KE: That's amazing. That's like goals right there.

MK: Great place. It's a great place to be, you know? I mean, when you recognize that, you've got good leadership, you've got great correspondents, you've got a great, extraordinary seat at the table for television journalism, you know. Why would you go anywhere else?

KE: Okay. I'll skip the next one because it was just about like newsroom experience, but you said you've been here 90 percent of the time and you love it.

What adversities do you think women in broadcast news have faced?

MK: What advers…I think they faced the same adversities that they faced in other, you know, professional work places. I mean, I think that they've…I think that they've…they've run into issues of salary. You know, equal pay for equal work issues. I think that there's been, I mean look at what's happened at Fox News recently. I'm not going to say the same thing here, but…about this place, but because I've been here and I've witnessed the people that I've worked with have been…you know…for, you know…it's not the same thing.

I think that there is…there is certainly a salary issue. There's certainly a…it's been for a long time a male-dominated industry, whether it be on air or whether it be editorially. That's changing. But I mean, Lind…I'll give you an example. I mean, Linda Mason was the person who hired me here at "60 Minutes." I don't think you know who she is, maybe you do. But Linda Mason was one of the first producers at the Evening News ever, as a woman, and that was like…that's a marker, you know what I mean? It was like Linda was a trailblazer. And Linda, we don't have to go back that far to recognize what Linda's

contribution was here at CBS News. In other words, this is all living memory. This is all recent. It's not like, you know there's, "Oh, there's"…if you go back 60 years, that's when it broke through and that's when, you know, women started getting paid equally for the same work or that women were on air as much as men, covering the same sorts of, you know, issues and topics and breaking news.

This is like…it's pretty much a recent thing.

KE: Lesley Stahl

MK: I mean, listen, Lesley, yeah, but Lesley, okay so let's count on both fingers, you know, on both hands, how many journalists- American women journalists have there been since the '60s that have like maintained their, you know…I mean, you know, on a national level. I mean, you know, in the last 40…I mean Lesley started at the White House, the Nixon administration. I mean, look, Barbara Walters, obviously. You have…you have Diane Sawyer, who was at "60 Minutes" for, you know, a stint here. You know, there's a group, but it's not…it's not…they're, you know…they've been climbing up, you know, that ladder and it's been a harder ladder, I think it's been a harder ladder and a longer one to get and maintain their place, I mean, if that answers your question.

I mean, it's hard…it's hard for me to answer because when all of those barriers were being knocked over, you know, really being knocked over, in basically like the '80s and the '90s, it seems like. I was like, I was still in high school. I wasn't experiencing it, you know. I saw it, but these are the same people that were kind to me and hired me and said, "Yeah, we just care about the work." You know, which is like really interesting, you know. It's like hold no grudges, you know. It's like keep good people. Hire good people and keep them.

But I think that generally speaking, it's the same, you know, it's the same struggles that…that professional women have had to deal with in banking and finance and you name it.

KE: Pretty much everywhere. Do you think women of color face additional adversities in broadcast news? And what might those adversities be?

MK: You know, I think that there…I think that there may be…there probably is a subset to women in broadcast television, broadcast news and then African-American women in broadcast news. You know, in that their challenges might be racial. They may be the fact that they're women on top of the fact that they're African-American.

I don't, honestly, know. The African-American women that I work with here at CBS News, are top-notch professionals. I don't look at anybody as, you know, male, female, black, white, you know, Caucasian, Asian. I mean, I just look at their work. I think that's the virtue of this place is that, you know, it's an adult shop. And at the end of the day, it doesn't matter who you are or who you love, you know, or who you, you know, worship.

It's about…it's about the product.

So, I think that what I've seen, my experience has been to say that the women here, the African-American women here and at CBS News, generally speaking….I think I see them as equals and they see me as an equal. So I don't know.

But generally speaking, I would think that, yeah.

KE: So, kind of shifting more into cultural norms, how do you feel about Afrocentric norms, like braids and Afros and stuff when compared to industry norms maybe of wearing hair straight?

MK: To be honest with you, it's never…it's never crossed my mind. I mean, honestly.

KE: Negative or positive?

MK: I think it all…I mean…I don't walk down the street and say, "Oh, that person hasn't straightened their hair or that person straightened their hair or why has that person done that and that person not done that."

I mean, I just, you know, I think, again, it's New York City, you know?

KE: Right

MK: Honestly, there are so many other things to think about, in that sense. I think about the person's…is the person a good person? Is the person a good reporter? Is the person, you know, I'm trying to interview being honest with me? I mean that's what I'm thinking about. I'm not thinking about…I mean I'm really not.

And I don't think, frankly, if I were in a hiring position or if I was in any kind of, you know…if I were staffing, you know, a floor of reporters or a newsroom, I wouldn't think twice about it, one way or the other. I mean, the criteria would be, are you a good reporter? Are you conscientious? Can you read a room? Are you a good writer? Are you empathetic? Are you…I mean all of the things you need to be in order to absorb a story and distill it and disseminate it.

KE: Okay. Then I'll skip the next question because it's about…

MK: Tell me what it is anyway. I just want to know.

KE: Do you think natural hair, like Afros or braids, Afrocentric hair, comes off as less dominant…I mean less professional or more dominant?

MK: No, I don't think…

KE: See!

MK: People can wear their hair anyway they want. Again, I just think- are they good people?

KE: Just get the job done.

MK: Yeah

KE: What do you know about natural hair versus, you know, like, chemical processing or black styling techniques?

MK: Not much.

KE: Not much?

MK: Not much. Sorry to say.

KE: No, don't.

MK: Except that, you know, I mean, I assume there is a process involved. But I don't, I don't…I can't answer. I don't know. I've never had to intersect with that, personally or professional. So, yeah, maybe I should know.

KE: I'm guessing no on this next one, but has the issue of natural versus relaxed/processed hair ever come up as a discussion point for you? And how did you respond?

MK: No, it's never come up as a discussion point. Meaning, have I ever had a conversation about it with somebody? No, again, it's a different environment here workwise. It's not a newsroom. And, again, it's like, sort of like everyone's just busy getting it done, you know. In that way it is, again, we're just…I think that you…this place is a unique and a very special place because it really…I've never, ever encountered anything like any, any racial…any kind of, you know, anything like that here. I mean, we're all just kind of…we respect each other based on our work, and I think everybody's boat rises on the same tide.

In other words, if I do good work, it means, you know, that, you know, viewership stays up. I expect everybody, you know, I…will do my absolute best to make sure the piece that I put on the air is accurate and entertaining and smart and all of the things that it needs to be, and I think…everybody…I expect that from everybody else, all of my peers here, and they expect that of me. So it's like this very interesting sort of symbiotic thing where we're all in it together. We all need to do good work, and I think that's what everybody's interested in here.

KE: And just kind of thinking about it. Do you think black women may feel marginalized for their choices to conform to or reject Eurocentric hair norms?

MK: That's a very difficult question for me to answer. I mean, I don't…I can't. Unfortunately, I can't give you…I don't know. I just don't know.

I'm not, again…I'm not…I mean, I just don't…I can't…I have no perspective on that, unfortunately. I'm sorry.

KE: No, no. And that's why I'm looking at like nationally, locally.

MK: I mean, I hope not, you know. I hope not. And I hope that, again, people are making decisions based on, you know, the individual's work and not the way somebody thinks or looks or dresses. I think that, you know, generally speaking, there's a you know, there's a code. I mean, look, you go on. And I think this is breaking down, but you know, a television anchor or a correspondent certainly will, you know…there's a tie and a jacket and all…

KE: There's a certain look, professional look no matter what.

MK: That's been the way it's been for years. I mean, but as far as hair goes and as far as African-American women and whether they think they get…I mean, there's an influence one way or the other. I don't know. I just don't. And, you know, if that's influenced from the top down or from the individual out. You know, if they're making their decisions based…I just have no...no entrée into that.

KE: And do you think there should be open discussions about like cultural norms and everything in newsrooms? I guess, even here?

MK: I think that's happening. You know, I think that's just organically happening now. I mean, there's…I mean, I think that people are becoming more sensitive to, you know, all sorts of different aspects of people's, you know, personal tastes and personal likes and dislikes. And I think there's…it's just generally becoming a more sensitive work environment across the board. I mean, I think it has to, you know.

KE: In order for, you know, coverage and to understand your communities and the country and the world even.

MK: Yeah, I mean, even, you know…I think that…big corporations and even smaller companies are becoming more sensitive to where their employees come from, again, who their partner is, you know, where they choose to worship. I mean, all of these things are important, you know. And I think that…again, you know, I mean, there's a…tolerance is going up and the oversight of behavior that is sideways or racist or harassing…the oversight of that has gone up as well. In other words, it's like, "Hey, we need…there's no place for these kinds of insensitivities anymore."

You know, however they used to manifest themselves or however they manifest themselves now…I mean, I think there is a growing sensitivity to that, and I think that

important. And I think that crosses and touches on all sorts of things- I mean, appearance, race, religion, sexuality, you know, sexual orientation. All of it, you know.

So, it's a good thing, and I think that, you know, again, you know…I mean, I think that it's across the board. It's not just in broadcast journalism. I mean, it's everywhere. It has to be.

KE: Is there anything you would like to add?

MK: I just hope your project's a smash hit, that's all.

KE: Thank you

MK: I wish I could be more help on this specific, specific issue, but, you know, however it may add to your data. I hope it's good.

Morgan Young
Reporter, WFSA-TV
Montgomery, Alabama

KE: So, yeah, if you would like to tell me a little bit about your journey to becoming a reporter.

MY: Okay. So, you know, I took yearbook in high school, and I hated it because yearbook is not…I don't know; I didn't like it. But I started realizing that I needed the credit, so I started doing newspaper things, found a camera, did broadcasting.

I was later told that the University of Missouri had a good program, so I went there. I wasn't sure if I wanted to do magazine or broadcast, took some classes, figured our broadcast was my thing.

I like to talk on camera, and I like people. I always said I wanted to do entertainment and then I started watching, you know, entertainment news, and I said, "No, I can't talk about the Kardashians all the time. I have to talk about real things." Not to say that they're not real; I love them, but no. And I thought, "Okay, well, I'm not serious enough for hard news," but then I thought, "Okay, why do you think that? Because people told you that, that's not true."

So it's kind of been a lot of like second guessing myself and getting things wrong, then getting it right, then doing them at KOMU and realizing I wasn't so shi…sorry, can I say shitty? I'm sorry.

KE: No, you're fine.

MY: Realizing I wasn't as bad at it as I thought I was and just really falling in love with

it. I thought I didn't like hard news, then I started doing it, and I liked it. I went into my job, my first job, I went through the recruiting process at Mizzou, was very successful in that, had a lot of…I got a lot of good traction from that and landed, at what I thought, would still believe is the best fit for me for my first job.

I'm at the NBC affiliate in Montgomery, Alabama, and I am a swing shift going into, starting next week, will be a nightside reporter here during the week, and on Sunday mornings I produce and anchor our morning show. And it's just a time and journey of falling in love with this business and understanding what it means to tell a story and then actually getting to do it every single day for a community that watches you every single day.

And it's been…it's been kind of like a little love story, you know. It didn't start all that cute, but I got there and I love it. And I can honestly say that on the hardest days, the shittiest days, the longest days, the trifling days, life is life, I really do love my job.

KE: What adversities do you think women in general may face in the broadcast newsroom?

MY: Oh! There are a number of them, and I don't mean to be whiny because, like I said, I love it. But, you know, there are just facts.

We had a consultant come in last week. This really cool guy comes in and gives his opinions, but afterward we got a PowerPoint that was all the on-air talent talking about dressing for success. And the thing about being a woman…and this was what…I mean, this came from the consultant's mouth, okay, for how much money he tells us what to do. When people watch women on TV and when they watch men on TV, he says they want different things.

Like, men are allowed to be authoritative and, you know, they don't have to wear as much make up and they don't have to be pretty, like, people just watch guys TV and like them, even if they're joking, even if they're assholes, even if they get it wrong. But he was saying women are expected to be up there and you have to be…they want you to give the hard news. They want you to have a deep enough voice to be taken seriously, but then they also want you to be soft, you know. Because if you're not soft enough, then they think you're a bitch and you're too hard. They said that the number one thing that they want from women is to speak empathy and compassion, but they also say keep your voice down so you don't sound annoying and too feminine. But also, at the same time, you need to look really attractive, but not too attractive to the point that it's distracting.

I know in Alabama, you know, it's a million degrees outside, but at my station we're not allowed to show our shoulders because that "unprofessional." But, you know, we also have to have a face full of make up. They asked us to start contouring. But they don't want us to look like we have too much make up on, but if we start sweating, we need to find a way to manage that without looking grainy. It's a lot.

I think that women are expected to have…to be the full package, without presenting themselves like they're the full package. We're supposed to be humble and sweet, but beautiful but not too beautiful, but put together but real. Like, I think that the pressures are harder. I think as an MMJ…the reality of the situation is, you know, we get sent out to some really dangerous situations, and just physicality speaking, I think it's more generally that a man will be better able to defend himself than a woman will be able to. We get put in situations all the time like that. When you work in a small town, if you're a dude, the sheriff isn't going to hit on you and say inappropriate things about your legs and your heels. And that happens, you know. So, it's like going out there in heels, you're get sexually harassed by officials you also have to get interviews from and look good and sweat and know that if someone attacks you, you can't really do shit about it, you know.

There are a number of things.

KE: Do you think women of color face additional adversities or barriers in broadcast news? What are those barriers? And what about beauty expectations?

MY: Okay. So, do I think that we have barriers? I'm going to say yes, but I also believe that just…and this is just specific for right now, I legitimately believe that there is no better time to be a black woman in television news. I think that this is our time, and I think that simply because so many stations have hired a certain type of person, that they're starting to realize that diversity is becoming more important, you know.

People want to see…black communities are pushing to see people who look like them. You know what I mean? And I think this is the time that people are like, "Oh shit! It's not cool that we have a completely Aryan race news team. That doesn't work. We need something that works."

And I can tell you in my market, in Montgomery, people love me for the mere fact that I'm 22 and black. Because Montgomery, Alabama is the birthplace of the Civil Rights Movement, and it's 78 percent black. And I am the only reporter in Montgomery who is black, which is…

KE: Are you really?!

MY: Oh, yeah! We have…our station we have two bureau reporters who are black, one in Auburn and one in Dozier, and two of our anchors are black, but our reporters are all blonde, white women. So when I got there, I just stood out, you know.

And people…little black girls, when I do school visits, come up to me and they say, "I always thought I was too dark, or too this, or too this, I want to be like you." You know what I mean? Like that…it's the time. This is what's happening.

Adversities, of course, I think that, you know, whether people want to acknowledge it or not…I've interviewed plenty of older, white men who are not rude to me, but they…I can tell. I'm not supposed to be asking you tough questions. I…you know…it's not supposed

to be that way. I think sometimes they're more sexual than they usually would be because they think they can. And it's an uncomfortable think to talk about, but it is what it is. And it's something that I think that there are a lot of things that…there are a lot of like micro aggressions that we just have to accept are happening and just deal with it. And I think that the mere fact that there are things that we just have to accept that this is going to happen in and we're just going to have to be fine with it…we have to accept that and then keep moving and act like it's fine. Those are things that I think Caucasian people don't have to do. You know?

In regards to hair, absolutely! You know, there are still so many beauty expectations. If I'm sitting outside in the sun and I'm sweating, they don't understand the concept of I'm sweating my edges out and this is what's happening. They think, "Oh, I'm sweating and I'm going to put my hair in a bun and I'll wash it every night, and tease it up and make it big." The news director says, "I want volume. I don't want fly aways. I don't want this. I don't want that. I need it to look neat. I need it to look professional."

But also the fact that we don't have a hair and make up budget. They have no idea how much it costs to get the look that they want. We can't take a shower every day with Tresemme and blow dry it and flip it and switch it and…it doesn't work that way. They're not willing to pay for it. They want a product they're not willing to pay for.

And they're wanting a product that could be very damaging but they don't know that because they're also not asking, you know.

KE: Do you think that natural hair like I said like Afros braids comes off as less professional or dominant in news?

MY: Do I think it comes off as less professional or dominant?

KE: And you can answer that in two ways: from your perspective, how you feel and then also from the eyes of, you know, news manager or an HR person or producer.

MY: Do I think that braids... I think that like with anything it can and then there are ways that it won't, you know. I will say that I think a lot of white women who have naturally curly hair, I have not seen a lot of white women with naturally curly hair wear their curls on air either. I know a lot of them have to blow dry their hair out, so it's just not as damaging for their texture but I don't....I think that well kept braids that are styled well would not look unprofessional or would not look distracting or too dominant. I think, you know, our anchor, Tonya, she got her haircut. She did the big chop and her hair was neat; she looks awesome.

I think, you know, it just needs to look kept and professional. And I think that anyone who says that there's no way for that to be done they just don't know how it works, you know. I think that people are afraid of change; it's something different. For the first time, you know...the reason I think this is such a big deal is because I think there's a concept of there's a certain group of black people who are acceptable, and they're just white enough

so that they're accepted because she's got straight hair and her name is Taylor or Morgan or Ashley or whatever and she talks white, we can accept her. We can accept the news from her. But I think that if we go a little too far, if she's got an Afro, if she's got braids- now we have to actually accept that she's a black person, and we are taking what she says seriously. To be honest, I think that's the problem

KE: So has there ever been a discussion about natural versus chemically processed hair in your newsroom or as far as on-air talent goes?

MY: I mean, there has but that's just because one of our morning anchors at the big chop. I don't think that's a normal conversation that people have. To be honest, I think that's because there are so many news managers who are white and don't know anything about it. I don't know anything about people getting highlights and low lights and bleaching, and they don't know anything about relaxers. And I don't think there's anything wrong with that but I do think that if you're going to manage people's appearance, you should know.

But no, the conversation from the people who make decisions at my station…I have never…nothing to me has ever been said about it. Let's see, I'm trying to think…the recruiter, this consultant who came in last week told me he thought my hair was messy, but I was angry because I had a lot of curls. And he wanted it to be smoothed out he wanted me to comb through them. I can tell they don't know how to talk to me about it. I've had a coworker say I think they're going to be less likely to say anything to you about your appearance because you're black and they don't know how to say it. And I don't think that they meant anything by that but it's true, you know what I mean?

That's what I'm saying with those micro aggressions. You have to accept comments that are going to come to you that are not mean-spirited but they're racist and they're rude. They're just not intentional. Just because something's not intentional doesn't mean it's not racist.

I'm trying to think. Nobody says anything about what they don't like but you can tell because if it's something different then they love it. Like, when I got my sew-in and they were like, "It's so good. It's so cute," blah blah .It looked just like my hair but they didn't really notice anything happened. But then I got my sew-in taken out and cut and they like that too. So I think the long answer is no... The short answer is no but the long answer is kinda. It's just not blatant.

KE: Okay. This one's kind of long-winded, so let me see if I can rephrase this. Do you think that black women may feel marginalized for their choices to either confirm to or reject industry hair styling norms? So like how you were saying they were commenting on your hair. Did that make you feel like weird or make you feel like, "No, I don't want to deal today. I don't want to talk to them." How does that make you feel?

MY: How did that make me feel? It made me feel different. And you know everyone's going to have a different answer this. I am from a predominately white community. I'm

used to things like that. I went to Mizzou for God's sake. It doesn't bother me. I can tell you, like, you've got to understand, obviously, everyone's stories are going to be different. From my point of view, I walked into a really old legacy news station where everyone was at least 30 years older. I was 21 and black and fresh out of college and doing my job that they were doing even though they had more experience. Like, that's just how the situation works. So when they threw comments at me, it was kind of shady and it was kind of rude in and it would sit with me for a minute, and I would just be like, "Oh, okay," and it made me feel like something was wrong with me. So I had to seek out my own information, and I had to go the black anchors and ask them, and I had to watch my own pace- "Well, do you think you look professional? Your boss hasn't said anything." And I had to go to my boss and ask him. So yeah it did hurt. It did make me feel different at first because I was brand-new, but now I've been here for a while, and it doesn't faze me.

KE: So do you think that…not just kind of going off of style or being or being younger…do you think that you were treated differently for your hair styling?

MY: No

KE: As a black female on-air talent, do you feel you contribute as equally as your peers in newsroom discussions and why or why not?

MY: Yeah, I do. I think geography has a lot to do with that. I think that my newsroom is very, very sensitive about how they talk about race, especially just because of where we are. Like, literally the Rosa Parks, "I'm not getting off the bus site," is literally 10 minutes away from our station. Like, they don't play that. Like no, not here. And if they think you are going to be awkward about it, they try not to. I don't know. I think in the newsroom like, I think that they try to appreciate what comes before how old you are what comes before what race you are. I think that they appreciate good work, and I think that I came in and I did my thing and I think that they saw that and they appreciated that. If anything, I never thought that me being black hurts the most. I think it was more my age that bothered them. So, no, I don't think that. I think that I do contribute to the newsroom just as much as anyone else. And I think that's because the answers why and that's because I want to.

KE: Is there anything you want to add?

MY: For me, I like wearing my hair straight because that's just my aesthetic. I have a big head. I think…I'm just like, I can't have an Afro or else I'll look like a bowling ball. I think that I have always felt as if I wear what I want to wear and I feel confident and I feel beautiful. You're going to have to accept it because that's what I'm doing. And I think that there's going to be a day when people won't look twice at that. It's going to move slow. I think that it will come slower here because I think even the black women in the South, you know, are very conservative, and they have a way of doing things and their mom has pressed their hair with a hot comb since 1922. And I think, you know,

that's just the way that it is. But I think that people are attracted to confidence and people are attracted to people being at home in in their own skin.

I think that television news is the same way, and I think that if you feel professional and you feel beautiful and you I feel like what you're doing is bomb, there's going to be a ton of people too who are like, “Wow. She's killing it.”

I think the fact that you even have to do this paper is an indication of the struggle of being a woman in this business because we have to talk about our hair because no matter what you're doing, if someone doesn't like your hair, that'll trump whatever you're talking about and that's true. That's valid.

Jack Weingart
Associate Producer, “60 Minutes”
New York City

KE: So just tell me in general your journey to becoming a producer. Actually, I really, really want to know this. I'm curious.

JW: Yeah, my journey…so I started off at I was an intern in Washington D.C., in the CBS bureau with the investigative unit and I got the bug and I learned a lot from the producer that I worked with. She took me under her wing and basically treated me as a broadcast associate or also even as an AP as I advanced because she was a producer, had no support. Her entire team was based in New York and she was based in D.C. And so we really became a team and she…I stayed with her for eight months and she trained me. She taught me more…I learned more working for her for eight months than I did throughout my entire college experience, in my opinion, because journalism isn't…you can study it but it doesn't necessarily mean you're going to be a good journalist. It really is a trade you have to practice it and working with her…we were grinding stuff out on the regular. It was right when…first we were looking at insider trading and congressional stock movement and also working on the BP oil spill that happened that spring. So looking for investigative angles for those stories and it was more of a long form approach because she was with the investigative unit. They gave them more time for stories and so that's when I realized that I really did like having more time on a story.

So, to cut to the chase, I graduated and she kept me in the loop with jobs at CBS News, and the first job that became available was a desk assistant job at CBS Radio. So I packed my bags, moved up to New York on the mega bus and went to work at CBS Radio. I got the job on a Wednesday. I was working on a Monday. And my first day was the Fukushima nuclear disaster in Japan. That was a nuthouse house, as you can imagine, in a 24-hour newsroom.

And then, you know, I was at radio for four or five months. One of the highlights of my career so far is still working at radio on the night that Osama bin Laden was killed. I was due to come in at 11 for the 11…or due to come in at midnight for the 12 to 8 shift. And got a phone call at 9:30. I was in my pajamas eating breakfast because I was on the night shift. “You need to come in right now, and we don't know when you're going to go home,” and I said, “Is everything okay?” And they said, “We can't tell you.” And I was like, “Well, I need to be able to tell my family where I’m going to be. Is everything okay?” And they said, “Yes. You can't tell anyone but we…Obama has killed Osama bin Laden…well the troops have killed Osama bin Laden and we're going to be crashing the story for the next day.” So, I like, you know, throw on jeans and a T-shirt and a sweatshirt and like hop in the cab and come up to CBS, and it was like the most thrilling news experience because it was breaking. It was emotional for people because it was…because of 9/11 in New York. So many of these people had covered that story. And for me it's just the coolest thing I had ever done. I just felt a part of something, a part of history, so I was at radio for four or five months and a position opened up at “60 Minutes,” and I applied for it, got it thanks to some good mentors who threw in a good

word. And then, “60 Minutes,” I just worked harder than everybody else, to be honest.

There were a lot of young people at the time who were…we were all kind in the same position, you know, broadcast associates, news associates, assistants. And I just put in a lot of hours and worked on as many stories as I could- forfeited weekends, forfeited nights. I mean, I was here…most days I’d get here by nine, at the latest, which is early for “60 Minutes.” We're like at 10:30 shop, 10 o'clock, and I would work until 10 o'clock at night because that allowed me to do my job, which was to assist everyone on the floor, whether it was paper in the printers or supplies or research. But it also allowed me to work on a variety of stories and be included and to learn very quickly. And then I partnered with a couple of associate producers that were in need of like a direct one-on-one helper, assistant, editorial assistant. And I just latched onto those projects and inserted myself and before I knew it I was a news associate, then I was a broadcast associate, and then I was an associate producer. I would say that…I can't definitively say this but I probably am one of the youngest associate producers. Definitely one of the youngest associate producers and everyone says, “Oh, you rose so quickly, you rose so quickly,” and I did rise quickly but it didn't…the amount of time I put in, I think matches most of the people coming to the job.

So that's kind of my journey. I'm happy to be an associate producer. I know what I need to learn. I know what I know, but I know what I need to learn. So I'm very comfortable in this position because I think it matches my skill set, and I think I see a roadmap to the future and I'm not rushing to it. I'm glad to have a position that I can master because I think that's important too. Everyone's like, “Oh, slow down, pump the brakes,” and I finally feel like I can do that.
You can approach stuff with level of experience, but at the same time, you don't have to be or have to have the stress of a producer, you know? I can go to someone with more experience and say, “This is what I want to do. These are my ideas. What do you think?” And when those ideas and when the story matches what a producer thinks. It's a good feeling. It's like, “All right, I'm on the right path. I've got this.” So that's my story in a nutshell.

KE: Just in general, have you noticed a change in the newsroom at all from where you began and to where you are now as an associate producer?

JW: A change the scope of the newsroom? In like the people of the newsroom? Is that kind of what you mean?

KE: Yeah

JW: Yes. For me, I started off working with mostly younger people, younger in age meaning like early 40s, a lot of people in their 30s and a fair number of people in their 20s, a diverse group of people- age, socioeconomic, gender, race. At “60 Minutes,” and I've been here for six years, so this is like…this is the newsroom that I've been in the longest. I was at Evening News and I was in radio for a while. This is a very old

staff…old both in age and in…yeah, mostly age. Most of my colleagues, I think, if you get a median age here at "60 Minutes," I wouldn't be surprised if it was probably 40s, early 50s. We've lost a couple of people in the past couple of years that would've stretched that number higher. I mean, I've worked with Morley Safer, who was in his 80s. Lesley and Steve are in their 70s. Charlie's in his 70s. There have been editors in their 80s and 70s. So the age thing for me at "60 Minutes" is a huge thing because you're working with people that could be your grandparents or your parents and you're having to treat…obviously treat them with respect but also be able to treat them as a colleague and they have to treat you with respect.

You know, a lot of people here probably see me as the kid, and I think that that's understandable to some extent because I'm old enough…young enough, rather, to be their child or their grandchild. But I think there's a level of professionalism here that if you do your job well and if you present yourself well, both in your delivery of the facts and your relationships with your colleagues, it doesn't become an issue. I do think that there are some people here that have acted quite young and they are seen to be young and childish and dubbed a millennial. But I don't think people dub me as a millennial. And I don't take offense to the millennial…you know, the millennial token or the millennial…but I do think there's a negative connotation, especially in the media, of millennials. And I've seen some friends who have acted either out or been a little lazy when it comes to…or just inexperienced in dealing with a professional situation and how they talk to somebody or how they handle something. And then they're dubbed, "Oh, they're just young just really immature." And that's a really hard thing to break at "60 Minutes" because it's an old shop. It's a mostly...I don't know...I mean the gender of the shop is pretty 50/50. The race of the shop is pretty white, so I think that stands out to anyone who comes up here, who's at least paying attention. The shop is incredibly, I think, aware of the outside world, but I don't know how many people here are immersed in it. I don't know how immersed they are in it because New York's a bubble too, and I grew up outside of New York City, like four hours north, and in a different kind of community. I grew up differently than I think…at least most of the people on the floor are either from New York or just outside New York. And I think it's very easy to work here and think that what New York thinks is what mirrors the rest of the country.

New York's a bubble. Everyplace has a bubble. The Midwest is a bubble. You know, the South is a bubble. And I think it's our jobs as journalists to pop those bubbles and to not only pop them but to immerse ourselves in those bubbles, so that you have a better understanding, and I don't know how many people have the time or the money to do that. I don't think journalism is like that anymore. I don't think you can go on a weeklong trip without, you know, the stresses of the financing the story. I mean it's just more expensive to operate these days. The demands are greater, you know. I also think back…TV's never been that way. I mean...TV used to have a little bit more leeway in terms of travel and budgets, but if you think back to some of the old magazines, like LIFE Magazine is one of my favorite magazines. And I am only reading old issues. I'm not reading like, you know, LIFE today because it's not around, but I think that those journalists really immersed themselves in communities, with people, with organizations and some of the reporting out of that was tremendous because they had the time, they spent the time. And

I think “60 Minutes,” in that vein, spends the time with stories, with subjects, with people, with issues, which is why these stories are so good because they're not rushed.

KE: What adversities do you think women in general face in broadcast news?

JW: I think there's a couple. One of them is appearance. I feel like women are held to a higher standard in how they look on air. I think it's hard for women who…at everything. I mean, I can wake up, roll out of bed and my hair is typically okay. I may need to throw some water on it. I think women...so hair...let's start with hair. You have to have a good head of hair. You have to spend the time and the money to make it look good, whether it's a cut, a brush, whatever women have to do in the morning to make themselves not look like they just rolled out of bed.
And then the clothes, I think women have to consistently dress both appropriately for television but also differently in the sense that like a guy can own four suits, throw on…and like 10 shirts... you don't even need 10 shirts…throw on a different tie or the same tie and you’re good. You don't have to change your suit that often. No one's going to know if one black suit over the next black suit is the same or different. Women have to wear different dresses, different blouses. You can't show up on air two days in a row wearing the same dress. I think women, in terms of aging, on television also face a double standard. I think if a man is wrinkled or a little disheveled, “Oh, they're just old or they’re more experienced.” But if a woman is wrinkled she's old, and no one wants to look at her.

KE: I never thought about that.

JW: Aging in television for men is so much easier. You typically get more money because you look wiser and you look more journalistic and you fit the role of a stodgy, old journalist. Aging for women in television is not…I do not envy any of the women who have to pay the money to alter their faces to stay in television and I don’t think… I think you'd be hard-pressed to find a woman on television and a man but women…the expectation is that women have to do it, men don't.

I imagine everyone woman on television has paid for some cosmetic surgery on her face as they age.

KE: I never thought about that aspect of it.

JW: And I think another adversity, so taking out of the whole appearance aspect of female journalists. I think their demeanor is far more scrutinized. If a man asks a tough question, he is seen as a hard-hitting journalist. If a woman asked a question, I think she can often times be dubbed a bitch.

So I think women have a harder time walking that fine line of challenging someone but at the same time, remaining objective because of a man does it, no one, typically, people don't criticize the man for being...for having an opinion. Whereas, if a woman does, it it's like, “Oh, she's a bitch, she's a conservative or she's a liberal.” and I don't think that's

fair.

KE: So do you think women of color face additional barriers?

JW: Yeah, I do. And I don't know many women of color on television, so I just want to be fair about that. I think that they face additional barriers because if you look at the landscape of television, it's mostly…especially television news it's mostly white men and white women. There are a few examples of black women on television. I mean Oprah is the best example of someone who is not the norm. You've got Robin Roberts. You have evening news correspondence for all the networks but in terms of large-scale, success…successful women of color on television, I don't think there's many. So I think...I mean...Gayle King's one. I mean I could go on with a list but it's pointless.

I think that they face a level of... people just aren't familiar with them or with what kind of personal life experiences they bring to the table. So, in an anchor setting, I don't think…I think sometimes people are shocked by what Gayle says. And I think that's stupid, you know. I've read multiple things where it's like, "Oh, you never know what Gayle's going say." And it's like well she's...what is that supposed to mean? We don't know what Nora or Charlie are going to say. But why does Gayle have to be the fun, quirky one or the curveball?

So, I just think women of color, in addition to just being...I do think that there's racism in the industry and racism in viewers. I think that women of color face both the issue of being a woman on television, which is hard, harder than a man, and the issue of being a minority on television, which I think they're dealing with traditionally white bosses, white men. And they're dealing with a group of people and an audience that may not be as comfortable or familiar with them, so I think they have to try little bit harder to be more…probably more careful of what they say and how they say it.

KE: How do you feel about cultural norms like Afros or braids when compared with like broadcast industry norms of straight hair?

JW: That's a good question. I'm probably not the best person to ask simply because I'm...as long as someone's appearance doesn't distract me, it doesn't bother me. So if, you know, I just think it's the role of the TV... of TV correspondents to have an appropriate attire and to be put together. So if do you have a braid, if you have...a braid like literally, not like...

KE: Like Kim Godwin braids.

JW: Oh, doesn't bother me at all. I mean, there's a reporter on the local Fox station who has braids, doesn't bother me. I think it's a generational thing though. To me, my thing with appearance on television is the minute you become a distraction, whether it's your hair or your wardrobe or, you know, I think showing too much skin is inappropriate. I think bright colors, you know, that are distracting. I just think it's the role...make up. I think the person should be as normal in the sense of how they want to present themselves.

So everyone has their personal style. It's not my job to protect someone style. But I think the second your wardrobe becomes a distraction from the story, that's when I get annoyed.

But I'm very...I'm not a big fashion person. So, I kind of just go with don't distract me and you're golden. I'm sure that's a very unsatisfying answer.

KE: No, you're fine.

JW: I'm fine with an Afro or braids. Granted, I think if it's like a massive Afro, which is probably like...it's a distraction. And I think that that to me takes away from...you're going to distract people and instead of them listening to your words, they're going to be looking at your hair. So, I think it's the goal of on-air personalities to neutralize and minimize any distractions.

KE: Okay. Do you think natural hair comes off as less professional or more dominant? Thinking back to the days of like when Afros meant Black Power and there was this whole like back to Black Consciousness Movement- all of that.

JW: Can you re-ask the question?

KE: Yes

JW: Thank you

KE: Do you think natural hair like Afros and braids comes off as less professional or more dominant? And it's not an either or question.

JW: Okay. Good. Yeah, because I was going to say I don't think that if... to me, they come off natural. If they are...if it's someone who is consistently wearing that hairstyle. You know, I don't think they come across dominant. I don't...I'm not... I don't see them and think that, "Oh, they're making a statement. They're trying to make a statement with their hair." And I don't think they come across unprofessional or more unprofessional.

As someone who is consistently... you know it depends. It's funny. Do they come across as unprofessional? No. But if you come into work or you show up on television and your hair is out of whack and it's too big- male, female, black, white- that is unprofessional.

I've seen women on air whose hair...it's too big for their head, too big for TV. It's in their face. It's constantly blowing- to me that's a distraction. So I think... to me...I'm not...again, it goes back to the distraction. The minute someone's hair becomes the focal point is when I'm distracted. But an Afro or braids doesn't bother me. I mean Whoopi Goldberg has braids, right? Doesn't bother me. I don't find it to be a distraction. I don't see it as unprofessional because that's Whoopi Goldberg, and I've always seen her, mostly seen her with braids. It's consistent.
So, maybe it's a consistency thing for me. As long as it's consistent, I'm okay with it.

KE: Okay. And maybe just like four more questions.

JW: Yeah, yeah, take your time.

KE: What are you know about natural hair and chemical processing and all that?

JW: I don't know anything to be honest. Do you want to educate me?

KE: Yeah, I can.

JW: Feel free to. I really don't know anything.

KE: Okay, so actually Tuesday I got my hair done. I have a relaxer on my hair, which it's kind of a mess now. But I choose to chemically straighten my hair and that's kind of why I'm doing this research is because usually in this profession, which we're kind of breaking away from it, broadcast news hiring managers and producers like to see straighter hair, usually. But at the same time, that's kind of like trading culture and hair norms for black people. I'm one the few exceptions who likes to have my hair straighter just because the fro is too much for me. Naturally, my hair is like a fro and wavy. I'm Creole, so my hair is just like a mess. So, but at the same time, natural hair takes a lot of time and a lot of money and a lot of care. So, there's dreadlocks, there's braids, there's Afros- all of that is the natural look. I spend about $100 every two months to put chemicals on my hair that at the same time like kind of damage it and it's not as healthy as natural hair. But I kind of don't have the time-

JW: Or the money

KE: Right- To keep going natural. But for some women, they kind of compromise by wearing a weave.

JW: It's an area that I don't know anything about, which sucks. I feel like if there's… it sucks that women have to…and men, I imagine men, male reporters.

KE: Well, I'm actually starting to see some... I was going through head shots and there are some men that have like pulled back dreadlocks. But I feel like for a woman, she couldn't do that.

JW: I know. It would be very hard to do that. Yeah, it's an area that I don't... it's funny because I've never thought about it. I never thought...I never knew a price...I didn't know how expensive it was.

I just don't think about hair. I don't know if it's a guy/girl thing. In the sense of the responsibilities that women feel and that society places on them to have good hair, whatever good is deemed.

Whereas, I literally pay a friend $10 give me a buzz cut every two weeks. I don't think about hair. I hate my hair. I hate dealing with hair. I don't hate it in the sense of "Ehhh, hair." I just don't ever think about it. I don't want to deal with it. That's why women…I feel bad for in a sense of like when my hair gets too long, I get it cut because it dries me insane that I have to put stuff in it and whatever. Whereas, women wake up every day having to deal with it and then being a woman who feels like they need alter their hair to fit in would drive me insane. I can totally see the conflict there because I can't do with my hair being like an inch long.

KE: Kind of going off of natural versus processed. We call it relaxed hair. Has the issue of natural versus relaxed hair ever come up as a discussion point for you? Like in the newsroom or just talking in general.

JW: It never has.

KE: Interesting.

We just kind of talked about this a little bit, but do you think black women may feel marginalized for their choices to conform or reject industry hairstyling norms?

JW: Yeah, I definitely think they do. I think no matter what you end up choosing, it's a choice that carries with it some societal pressures and then also perceptions that you that are beyond a person's control. It's an awareness that I never thought about that the…women of color have to deal with in terms of physical appearance beyond…it's like hair is such a vain thing, too, but it's also such a personal part of somebody. And like you said, there is a form of expression with hairstyle, haircut.

So, I do think that they must feel marginalized. I mean, you said that you like the more natural look right or natural hair just out of like pure…

KE: Oh, yeah. I think it's more beautiful.

JW: Of course, objective standards…and I imagine you may feel sometimes a little flak from your friends who choose not to go that way and choose to have what's the word-relaxed. So, I imagine it's one of those situations where you're damned if you do, damned if you don't. You pick a personal stance on it, and you do your hair however you want. But a) there's a level of awareness there. You know how you look, how you may or may not be pleasing certain people, and how it's a statement that you're making that carries with it some weight. I guess for both sides because you're making a personal, subjective decision and you may be not offending other people, you're ticking a box for some people and not ticking a box for others. And so that makes you feel marginalized because it's your choice but you may be offending people.

KE: What do you think just in broadcast news where you may like have only have one black woman or maybe two…three is sometimes a stretch, you know. If they felt like, "Oh, I want to wear my hair natural in this mostly, you know, Eurocentric environment.

How will people judge me if I have like even just little curls and you know a little bit natural not even over the top?"

JW: Yeah, I think they must feel I…I can't speak on their behalf but I imagine they sell marginalized because, again, I think most of those women are dealing with make managers who A) Men don't typically know anything about hair but a long women of color and hair. And I imagine between the one or two or three at the station, there is probably pressure to all look the same in let's say two have relaxed and one wants natural. Let's say there's a station with three reporters. Does the one with natural hair…is there…does that then create some kind of friction with reporters who are just trying to do their job? It probably does create some friction. I'm sure there have been instances where friction has come from those scenarios. I don't know for sure but I'm sure…I'm sure it's raised some people's eyebrows and kind of wondered someone's motives based on their appearance- "Oh, she's conforming, oh, she's informing. Oh, she's resisting." Just give it up. Who cares? I just want…you know? I'm sure there's that kind of friction.

KE: In what ways do you think there can be more open discussion regarding race and culture and broadcast newsrooms?

JW: I think it's about immersion. I think…I'm so frustrated by the New York approach to media because I feel like everything's been centralized into New York. And because…as a result there's a greater misunderstanding of the communities at whole- communities in every region of America. So, I think you know, yes, there needs to be stronger hiring practices that, in my opinion, that go beyond your…go beyond Columbia and NYU and go outreach and look for people at stations all across this country that would make our network coverage better and brighter and more insightful. But I also think there needs to be a greater awareness of who is on television, both in a reporter role and also on a character role. Did you watch "60 Minutes" last night?

KE: I did not. I was typing my butt away.

JW: It's fine. I rarely watch live because it's stresses me out. There was only one person of color on our broadcast. We had 60 minutes of television or 45 because of commercials. Guess who and how long that person was on "60 Minutes"?

KE: Maybe 30, 45 seconds or something. Wait, was it a sitdown interview or…

JW: I just want a guess. I want you to…I just want to see what your guess would be. In an hour of television- primetime television, network news magazine, 2017.

KE: I'm guessing max like five

JW: Five seconds

KE: Five seconds?

JW: No, I'm asking is that what you're answering

KE: Five minutes

JW: Oh, no. It was probably two seconds, maybe even one when Bill Whitaker said I'm Bill Whitaker for the intro to the show. I'm Steve Kroft, I'm Leslie Stahl, I'm Bill Whitaker, I'm Anderson Cooper, I'm Charlie Rose, I'm Scott Pelley. Those stories tonight on "60 Minutes."

Jeimmie Nevalga
Professor, University of Missouri School of Journalism
Producer, KOMU-TV
Columbia, Missouri

KE: So tell me a little bit about your journey to becoming a producer.

JN: Okay, so basically when I was in school, I decided that I really didn't like the reporting process, and we had the option to become a producer. I knew nothing about it until someone brought it up, so I decided I don't want to go into more advanced reporting so I took the producing class and then afterword I was still on the fence even as I was graduating.

But I got the job in Milwaukee, and I decided to give it, you know, a try and I said if I don't like it after two years I'll breach my contract and then leave the business. And I ended up loving it. So I stayed and I'm now teaching it. Our producing program back then was not as strong. We didn't have as many shows to work on. So I learned most of my producing skills when I got to my first job.

KE: Okay. And if you could tell me what the newsroom was like when you started compared to now as far as like diversity and treatment of women and inclusion.

JN: So when I started in Milwaukee, so that was 2000, diversity was okay. Because I worked for a big media parent company... Hearst cares about diversity. They didn't have a ton but they had way more than I had expected. So we definitely had women and men of color on air and also behind the scenes. So I did not run into a problem in the newsroom where I would be the only one. My biggest issue was I was the youngest one. But I always had people there who I would say looked like me, even though they're not Asian, that looked like me and in that they were people of color.

KE: And what adversities do you think women in the broadcast newsroom have faced?

JN: So in my newsroom, my first newsroom, the main adversity I think was... I had a pretty productive newsroom. I also had a female news director, so I have to qualify it that way.
But it really was their look. Unfortunately, I worked specifically with an anchor... so the anchor I worked with is currently the lieutenant governor of Wisconsin- Rebecca Kleefisch. She's the Lieutenant Governor, Scott Walker is very controversial, right. She was my anchor when I was in Milwaukee, and they made her cut her hair and she was miserable.

So because I worked in a very progressive newsroom, I don't think that our female reporters, anchors felt like they were given certain stories because they were female. I don't think that was the case. I will say that they definitely felt like the way they looked was scrutinized more heavily. We always had a consultant come in and talk about their

clothing, talk about their hair, make suggestions, and I remember being a young producer jokingly wanting to have a session with the consultant because I'm like, “Oh, you guys he gets to get it advice on your looks and stuff.”

But it was constant. It was almost every May book we had someone coming in and looking at how everyone looked but I'll tell you that really the ones were given the most “advice” were our female talent.

But I will say, again, very progressive newsroom. Our news director was female, our assistant news director was female, our executive producer…senior executive producer was female. Most of the producers…Maybe there was only one guy, one male producer when I was in Milwaukee. So that as my first station, there were not a ton of like issues where we were having issues, you know, with not enough females in the newsroom, not enough female voice. It was not an issue.

In Chicago it also wasn't the case, so I worked in two fairly progressive newsrooms where we had a lot of everyone.

KE: Do you think women of color face additional adversities and barriers in broadcast news?

JN: Absolutely. I feel like in a lot of these newsrooms, they're never the majority, so if you have a staff of 12 you will have one or two let's just say women of color and if they leave that station their spots get filled by another round of people of color. So I think…I feel like it's in certain markets, the majority of markets, you will never have a majority staff that is people of color. I just don't know, and I don't know if that's that has to do with the fact that there aren't as many or if the managers are making a conscious decision that there's only a few, you know what I mean?

You'll never have a majority…let's not make it…I do think there’s more black talent out there in this industry but you'll never have a newsroom with two Filipinas because I feel like they’d be like, “Oh, we’ve got one. We’ve checked the box. We’ve got one,” you know.

So it's an interesting dynamic. I feel, in my experience, positions filled by people of color, especially on air talent, will likely get filled when they leave by another person of color. And then a person who is white, if they leave, I think it's probably likely that they will also get filled by a person who is also white. Whether that’s male or female, that's different but I've always noticed that, for like for example: in Chicago, if Nancy Lee leaves WGN, her position will be filled by another minority because you're missing a whole minority from your staff.

And you have to look at, I also tell the students to look at that…look at where you're applying. Like, if where you're applying to you has five blondes and you're a blonde, the likelihood of you getting a job as the other, the sixth MMJ, probably is pretty low because they are looking to diversify their newsroom.

That has been my experience. And that's not like things are changing…but I don't remember who Nancy Lee replaced, but I was there…but I feel like if it's a minority, you're going to replace them with a minority because you want to keep your numbers. I think it's up in the air whether if you lose a white reporter, whether you replace them with another white reporter or a person of color. I don't know. I don't know the answer to that.

KE: And kind of shifting the conversation a little bit to black hair, which is what my project focuses on, do you feel…how do you feel about cultural norms like Afros or braids when compared with industry norms of wearing hair straight?

JN: Personally, I wish that we could wear our hair the way that makes us comfortable. I will say that it has to be non-distracting but I will say I'm a little bit more liberal when it comes to that. Like as long as the Afros not distracting, by any means. But I'm not your average audience member and so…and I think I've said this before, I will not ever tell the students to change their hair. I will tell them to keep it consistent and professional but even the term professional for me makes me cringe because I'm like, "What's professional?"

And this society, in our society right now, professional is the way Brittany wears it, you know? So to me, I don't even really like the term. I prefer to stay consistent. But I would be doing a disservice to students when I say…if I say, "Oh yeah, you can wear your hair however you like."

So if you do that and decide, "I want to wear cornrows on TV." I can tell you will not get a job, even if that's the way that makes you comfortable, even if you're like, "This is what it means to me." As a professor, I'm not doing you any justice telling you, "Yes, fight for what you believe in and wear the way you want and let your writing speak for itself." I wish it was that way, but I will tell you it's probably not.

So consistent/"professional" is my expectation…but, again, professional, I have issues with that because I think you can have non-traditional TV hair and still be considered professional, but I probably am not…there's a reason I'm not a news director. You know?

KE: This next question asks if natural hair, like braids and Afros, comes off as less professional or more dominant, but I feel like you just kind of answered that.

JN: I think workplaces are changing. I think the millennial generation in general is making things looser, whereas women used to have to wear suits to work. More and more places are allowing business casual. And I really do think that counts with hair. I mean, let's take black hair out of it. We can now wear long on air, whereas back in the day, they used to make us cut our hair to a bob and we all had the same hair. And it used to be you can't have long hair; They would call MTV hair, which is funny because MTV was so prevalent back then.
They said, "No MTV hair if you're going to be on TV."

KE: I'm sure it was like that Rachel from Friends cut that everyone had.

JN: Yes, everyone had that.

But it's changing, so I think with that understanding that the way that some black women wear their hair doesn't mean that it's, you know, what are the terms that were used back then unruly, unkempt, you know what I mean? That's not quite the case. And that it's fine the way it is, you know.

There's always a different dynamic when you have to add television. When you have to do something in from the camera, there's always a different dynamic because it has to be non- distracting to the audience and depending on the audience you're serving unfortunately, it can be construed one way or the other.

KE: And what do you know about natural hair and black styles and techniques and chemical processing? Just black hair in general and styling?

JN: I would say I'm fairly knowledgeable. I know what the kitchen is. I know what it takes to get it straight. I do know it's not a cheap process. I know that is not a permanent process. You have to keep doing it to maintain it.

I do know there's a movement to keep your hair natural, not lose the natural curl, to not use the process. And I do know that it's now becoming more of a personal preference. I think back then, when I was in school, that everyone straightened their hair. Everyone. Everybody, you know. And now, more and more people are like, "I'm going more natural. I'm doing more natural."

So I think times are changing, but I do understand the process as well. I'm familiar. I have a number of close friends who are black and I understand what it's like.

It's wash day. I'm like, "Aww, I'm not going to see you for like 10 hours."

A lot of my sorority sisters are black and one of my best friends is black, and I'll tell you I did not know until I got to college. My girlfriend said, "I need to perm my hair." And I'm like, "Oh, I like it straight. Why do you need to perm it?" Because for people with hair like mine, perming means curling it and that like ugly 80s, kinky curl.

KE: Yeah, like the Jeri curl.

JN: That. That's what it used to mean, but I didn't know that until I got to college.

And my friends used to call me out for complaining about the cost of how much it was to cut my hair. And they were like, "Are you serious? Do you know how much money and time it takes to do our…" especially when we were in broadcast classes. Like, the upkeep of their hair was so expensive and even if they weren't getting it straightened, they were putting in sew-ins, weaves and whatever it was just so that it was they could keep it

consistent. That's not cheap. It never has been cheap. Back then it was…the price doesn't change much. If you can imagine like 20 years ago when I was a freshman…the cost of doing that, it hasn't changed. It's still expensive.

And that whole Indian hair thing, I'm always like grrrr because you know that's a whole nother story. I have some opinions on that because like, it really shouldn't be that expensive. Plus, one grade of hair is no different then another grade of hair.

It's a lot of money, which is why I think…I mean, I think y'all need to get paid (inaudible) because your upkeep alone is too much. Behind the scenes, it doesn't matter. Not like we don't want to keep her hair well. But it's your...part of your job is your appearance.

KE: Has the issue or any discussion come up about natural or I mean just black here come up as a discussion point for you in the newsroom? Have you had talk to students about it?

JN: Yes, I definitely have had to tell them what works for air and what doesn't. I've told people with just dark colored hair in general that when you put it up in a bun or slick it back it doesn't fare well on television. It looks like a helmet. And that's just because if there's not a ton of lights back to the camera, like, if it's flat on you, then your hair slicked back just looks like you're wearing a black hat. So I've had something as simple as that and also we've had a discussion of,
"Well, you haven't picked a…you haven't settled on a style. So your reel is going to look like you have five different hairstyles."

And we've also talked about what works for your hair when you're live, in inclement weather. So, unfortunately, it really does matter on top of everything else you guys have to do, but your look matters, and that's not a secret when it comes to our industry.

I have had to talk to some students of color to talk about their hair, say, "What do you want to do?" I've had one student, in particular, who I'm still in contact with, she asked us in B2 or in B3, "Should I straighten my hair?" And she got a no from all of us professors. And we said, "But it's got to be consistent." And then she came back…she had a hard time finding a job. She came back maybe after six months to update her resume, and she actually pulled me aside and said, "You should have told me to straighten my hair." And I told her, "I don't think it's your hair. I think it's your job. I think if you're a good writer. If you're a good photographer, you probably could have gotten a job. I think you need to work on your writing."

But that's definitely a part of it and that was definitely a part of her reality. And she was like, "Nope, you should have told me."

I felt bad, but I honestly don't think it had anything to do with her hair. But I could be wrong. I'm not the one hiring.

KE: Do you think black women may feel marginalized for their choices to conform or reject industry hairstyling norms? We just kind of actually talked about that.

JN: No. Part of me thinks that they understand what they're getting into when they're getting into this business. And I think people in this business will not shun you for conforming so that you can get ahead.

Now there are people outside of this industry who will have an opinion and they'll have an opinion on social media. They'll talk about you, and you just have to be like, "Well, I can't make changes if I can't get in the game. So I do what I have to do."

So I don't…I would say most people are not concerned about that. If you are conforming, you're not really doing anything different than people have not been doing forever, you know. Part of a black woman's prerogative is to choose- " I can wear my hair the way other people wear it or I can wear it the way my hair naturally…whatever way I want to."

And a lot of them would rather not deal with the bs that comes with having natural hair on TV. And there's nothing wrong with that. There's nothing wrong with that.

So you might have the choice few who are very fists in the air saying, "I'm not changing for anybody." And I'm with them, but that don't have to deal with our industry. And they don't have to make a living doing what we do.

And if you go to the conferences, like NABJ…if I go this year, I will probably do a count of how many people are actually wearing their hair natural. I would say it's very few. Most of them either have something on it or they're straightening it.

And that's because stations own your look. They will tell you what they want, and if you're not…like if it doesn't make them happy…and that just doesn't go for women of color.

KE: In what ways do you think there can be more open discussions regarding race and culture in broadcast newsrooms?

JN: You know, the daily grind makes it very hard to do it in a newsroom setting. I think it's on individuals to take it to their management to talk about some of the trends, what are you guys thinking, what do you like, what do you dislike. And I think the discussion needs to be (inaudible), where we're all together, and we can talk openly and move the discussion forward.

I also think articles need to be written encouraging one way or another because, you know, one of the best ways to have a discussion is through social media (inaudible) and we don't all have to be in the same room.

But I think it's on individuals to go out there and say, "I want to make a change," especially the veterans. The veterans who have been in the business, they could say, "I'm

not doing this. I have a six-figure salary, and I'm not changing my hair. And I'm the face of the station." They're the ones to make the change because the ones who just leave college and say, "I'm going to wear my hair curly," they have no say because the news director could be like, "I'm going to go find someone else that fits our mold."

But it's really on the veterans to try and make a change and at those conferences, I think. I looked through the program of NABJ last year and I'm like, oh, there's two things that I'm missing: there's no discussion about producing, which I found interesting, which is a problem because producing is the gateway to management and there aren't a lot of black managers out there, so you're not encouraging…you're encouraging everyone to get in front of the camera, which is a competition that's already full. So you don't have a gateway for producers to get into…you're not encouraging it at NABJ. And there was no discussion of like, hair. I'm like, "That's a talker every year." What can you do?

Like, we have Crystal ___ in town, the hair stylist. And she said she has offered to our broadcast students don't permanently…"don't straighten your hair. Come get your hair washed by me once a week. I'll give you a discount, and I'll show you how to straighten it without chemicals." You know, getting it blown out or whatever, and it'll last you a week. That way you're not damaging your hair.

KE: Is there anything you would like to add? Anything I missed?

JN: No, I think you got most of it. I think, really, again, the change will come with the bettering of the business and also hiring managers. If we had more managers who are understanding and know what it means to get hair to look "professional"…black hair to look professional on air. I think they'd be more empathetic, but most of them don't understand. They just say, "Get it done." And because the industry's so cutthroat, people will do what they have to do to make look whatever way they're supposed to look.

Alicia Pattillo
Reporter, KERO-TV
Bakersfield, California

KE: So tell me a little bit about your journey to becoming a reporter.

AP: So, it wasn't a straight line. It was very tough. I went to undergrad in Youngstown, Ohio, and I…I'm going to give you a Cliff Notes version…and I decided…I was studying research communication at Youngstown, Ohio. So I wanted to…when I left, well, when I was a Youngstown, I was like interning for the TV station, the radio station, but I really wanted to get that hands-on experience. So, I decided I wanted to pursue my graduate degree, so I could learn a little bit more. So, I went to DePaul in Chicago, and that's when I was like, "Okay, I want to be a reporter." Well, I knew from a young, young age that I wanted to story tell, like, tell real stories.

So I went the reporter route. It took me…I didn't want to leave Chicago, after I got my master's. It took two years because I just love Chicago and I was like, "I'm not ready to leave and go to a smaller market." So I decided to hang around Chicago and try to work behind the scenes and then eventually go.

So, my first job was a production assistant at Fox Chicago, and I became very close with a lady there that became one of my mentors. And she taught me the assignment desk and so how to be an assignment editor.

And I was getting ready to move back home because I couldn't afford it, you know, working at Fox, I was working two jobs. Yeah, it was bad. And literally the week that I was getting ready to move home, that my dad was going to come pick me up, WGN called, which is, you know, Chicago. Everybody knows WGN in Chicago. And so they hired me as an assistant assignment editor, but literally within a couple months, I was like running the desk on the weekends. And so I became a full assignment editor. I free-lanced.

Within six months, I just knew that I didn't want to live my life like…like I was miserable on the desk because I wanted to be out in the field. I wanted to like, tell stories. And another lady took me under her wings and she, you know, helped me…really…you know, practice, get my reel together and then we went to NABJ and there, you know, I met this lady from Indianapolis and she liked…she said I had potential. But she was like, "it's not, you know, Indianapolis is too big of a market for you right now. Will you ever consider moving to the West coast?" And I'm like, "Yeah." And I got the job. This is…I'm literally telling you the Cliff Note because it did not happen like a straight line like this.

And I got the job. I moved out here, which was difficult, you know. My family is all back in Cleveland, and it was very expensive to move across the country. And coming here- it was a culture shock because I lived in Chicago for four years. And once you leave LA, this is like a little small town, so I felt like I was back in Youngstown, Ohio. I still feel

like I'm back in Youngstown, Ohio, because Youngstown was literally just like how LA to Bakersfield is. It was like Cleveland to Youngstown.

And so this is a small town, and it took me…I'm not making anything like, I wasn't making anything here. It was very, very difficult for me because I had been out of grad school for two years, and so I…coming in…I was like writing, packaging, like…it was really new to me. But where these kids that just got out are just fresh out of college, so everything's new to me. I mean they know how to do everything. So, I felt behind, and which I really wasn't, I just needed to, you know, freshen up on some things.

It was very, very difficult for me in the beginning. However, I kept working with it and within a couple months, I really started…I won't even say a couple of months. I honestly feel like it took me a year to be like, "Okay, Alicia, you good?" But still, sometimes…I've only been here for a year and a half. And sometimes I'm still like, "Okay, no," like you're still, you know, it's a learning process, like, you continuously learn. I'm better than I was when I first started, but I still can work on some things.

KE: Can you describe what the newsroom was like when you started compared to now? Is there a huge difference for you as far as like diversity…well, you said Chicago versus Bakersfield.

AP: Not really. I don't think there's been a change. I mean, there's been a couple…it's three black reporters…but, including me, so three total.

I don't think…I don't know.

KE: What adversities do you think women in general in the newsroom face?

AP: I think that…as if…I mean, it's the same rules. First of all, you have men that are hitting on you and flirting with you. And, you know, the culture of the newsroom is very…it's nothing like that like anywhere else. Like, we can cuss in the newsroom, we can yell in the newsroom, like, you can call somebody an a-hole and whatever, and like, nothing happens.

It's like the culture of the newsroom is freaking unconstitutional. Like, yeah, and so that's where, you know, people get a little too comfortable and think that they can talk to you any type of way. And you're like, "Wait a minute. Okay, that's not appropriate," and I see it happening a little bit more with guys, you know, to girls. So, that's an issue.

And then women in general, like…they may give a guy the harder story because, you know, they feel like women can't do it. I haven't necessarily experienced that. The only thing I can say that I experienced and not specifically at my station, but some other people that I've been working with…

I would say that I've been dealing with situations from other stations that I may reach out to get some work and they're flirting, you know. So I just feel like it's that draw the line, like know when to say something. That's what I've personally been doing.

KE: And we're moving the conversation a little bit. Do you think women of color face additional adversities or barriers in broadcast news?

AP: Yes, for sure. They…specifically for me, I think people are scared of black women, especially educated black women that have an opinion.

I think that they are…I think they're scared because they're trying to go…so many emails have come in saying that, "Alicia's trying to push her own agenda, and she doesn't like the cops…"

And it's like, I'm stating facts, I'm telling a story you're interpreting the way you want to interpret it. And I don't know, I feel like…if somebody…if a white person were to get, you know, say something smart, then it would be okay, a white girl. But if a black girl says something, she's got an attitude. You know what I mean?

I don't know, I've been at editorial meetings where I'm sitting there, and it's like, "do you have an attitude?" No, like, why did you just ask me that?

So, I definitely think that there's still a race barrier. On our website, you can't really see anybody of color. But, yeah, I think in terms of across the board, it's not a lot of blacks. However, that's within different demographics. Like, here, like how I told you how I told you this town is. I understand the demographic now. It's so important to know your demographic, to know what you're getting yourself into, know what the viewers like, what they expect, and things like that. And in the South, that's big, you know. In the Midwest, there's a lot of black reporters.

KE: How do you feel about cultural norms like Afros or braids when compared with industry norms of wearing hair straight?

AP: Okay. So I do not wear my hair…I wear a weave. I don't do the natural hair. However, I don't think wearing your natural hair on TV is a bad thing. But I have never been in a situation where a boss will tell me like, "What's going on with your hair?"

But I will say that I've recently…for my trip, I was going to get braids, and I was so scared to get them because I didn't think they were going to be appropriate for TV. And I don't know if that…I don't if that answers like a little bit of your question because, you know, the fact that I…that I felt like my braids weren't appropriate, I think it kind of speaks volumes.

And I can't even tell you…I guess I could tell you why because it is like our culture. It's our culture or trend, and I feel like that's foreign to my demographic, for a girl to have

braids on their television screen. So I don't want to purposely upset my demographic, and at the same time…I don't know, I just felt like is that marketable? You know, what if, I don't know CNN or an agent was watching me that particular day, and I had those braids. I don't know how they would possibly feel or something. Would it hinder me? Would it make me less versatile…that fact that, you know, you need to be able to relate to all types of demographics and things like that.

And like right now I have wet and wavy hair, so it's really big, right? And I'm so like…I called by stylist, and I'm like, "You've got to flatten my hair, like you've got to flat iron my hair. I can't wear my hair like this." Because I don't want…I don't want it to be that big. And, honestly, it just looks like somebody's natural hair, you know what I'm saying? But I feel uncomfortable wearing it on-camera because I don't want the attention to go to my hair. Does that make sense? At the same time, I understand the game. You can't like…I don't know. Like, it was okay for my Bali trip because that's the style that I wanted, but when I'm reporting, I don't want that style.

KE: So do you think it's like…do you not want Afrocentric hair would be a distraction or do you think that it comes off as less professional or more dominant?

AP: I don't want to say less professional because I don't feel like that. Like I said, if I was in Chicago, I would probably wear it, but because I'm here, no. Like, because I'm here, I can say less professional, you know? But if I was in Chicago, Cleveland, Detroit, New York even, I would probably wear my big hair.

KE: Has the issue of natural versus relaxed or chemically processed hair ever come up as a discussion point for you in the newsroom?

AP: No, not at all.

KE: Do you think black women may feel marginalized for their choice to either conform to or reject industry hairstyling norms?

AP: Can you repeat the first part of the question?

KE: Yeah, it's a loaded question. Do you think black women may feel marginalized…let's just put it this way- Do you think black women may feel marginalized for their hair choices?

AP: Yes. I do. You look on TV. You look on TV and what do you see? You see either straight hair, short hair, curled tight. You don't see. You don't normally see wild…not I don't want to say wild, but you don't see natural hair, when you turn on a major television news station.

So you want to try and mimic that. You know, you want to be like how everybody else is. However, when you're trying to set yourself apart, you do want to be different, so why

not start with your look? "Oh, that's the girl with the glasses. That's the girl with the big, curly hair." You know?

But I do feel that us as black women, we have to watch ourselves closely, like we can't do everything white girls do. And that's just been a rule for us forever. Like if they do it, we can't do that. Like, that's just like, if I come in there with a short skirt on, they'll be looking at me like I'm crazy. But, you know, they can do that. I can't do that. So, you just gotta, I guess fit…I don't even know. Like, that is so hard.

KE: As a black female on-air talent, do you feel like you contribute as equally as your peers to newsroom discussions?

AP: I personally do. I don't how anybody else…I feel like to be a black woman on TV is just so powerful, like, especially in the market I'm in. You know what I mean? Like, it's very powerful, and I'm always excited when I see other black women on TV because it's not that many of us.

I know that, when I was in Chicago…I wasn't there, but recently, a producer tweeted and all the anchors were black. And she was like, "Have you ever seen this?" And I had to think, "Oh my God, no, I've never seen this." Like, that is crazy to me.

So, yeah, it's very, very powerful, and I think I contribute the most, if not more. It's not, I mean…at the very least. I can deliver like they do.

KE: In what ways do you think there can be more open discussion regarding race and culture in broadcast newsrooms?

AP: Well, I think that every…I think that the newsroom and me and my friend were just talking about this…they need to talk cultural classes. And some of the things…there's been instances where people say, you know, very disrespectful things about race that they may not think are hurtful, but it is hurtful and disrespectful. And so I think that people just need to understand and open their window to their brain and understand that everyone didn't live in this bubble and everybody didn't grow up like you. And I think that…that's the biggest thing that I have to deal with here.

I did not grow up in Orange County or wherever, like, I lived in the inner city, and it's just very different. And I feel like that's why the world is so backward and we don't understand each other because nobody wants to step into somebody else's shoes and see how they live.

And so I feel like the culture of the newsroom…you have to be open to every diverse background and embrace it.

But what I did was I researched them. I made friends with them. I brought their stories to the newsroom, and it was the first time. I mean, before I got there, we weren't covering anything on Black History Month. Nothing. But you have to think, it's only seven

percent here, you're voiceless. Voiceless. So I made it a point to get involved. Whether it be bad or good, we need to put them in the news.

KE: Is there anything you would like to add?

AP: The only thing…I just feel like, you know, no matter what color you are- white, black, Asian, whatever, minority, it's so important that you just learn how to adapt. Adapt to your surroundings and still be true to you. You can still push your agenda. You can still get your word across. Do it smart, but just learn to adapt because life…you're never going to be in a comfortable position. You're always going to have to fight, especially if you're a minority. You're going to just have to fight. You're going to have to work 10 times harder. It's just like, it just is what it is. But work your butt off and pretty soon, you know, people aren't going to be able to see color. They're just going to be like, "She's a damn good reporter. She's a hard worker." You know? So, that's my motto.

You know, I adapt. I adapting in Youngstown. I adapted in Chicago, and I'm adapting here…seven percent black…and I'm doing well, you know? And I wish race didn't matter, but it does. Like, I don't care what anybody says. It's still an issue, and there's still walls up because of it, which it's okay. It's okay.

APPENDIX C

Table 1.1 List of participants

Name	Title	Ethnicity	Age	Network Name	Network Location
Michelle Miller	National Correspondent	Black	40s	CBS News	New York City
Nicole Young	Producer, 60 Minutes	Black	30s	CBS News	New York City
Nia Stevens		Black	20s	CBS News	New York City
Kim Godwin	Senior Executive Producer, CBS Evening News	Black	50s	CBS News	New York City
Ashley Holt	Reporter	Black	20s	KJRH-TV	Tulsa, Oklahoma
Morgan Young	Reporter	Black	20s	WSFA-TV	Montgomery, Alabama
Jack Weingart	Associate Producer, 60 Minutes	White	30s	CBS News	New York City
Michael Karzis	Producer, 60 Minutes	White	40s	CBS News	New York City
Jeimmie Nevalga	Producer and Professor	Asian	30s	KOMU-TV	Columbia, Missouri
Alicia Pattillo	Reporter	Black	20s	ABC 23	Bakersfield, California
Susan Zirinsky	Senior Executive Producer, 48 Hours	White	60s	CBS News	New York City
Raven Brown	Reporter	Black	20s	KTVO-TV	Kirksville, Missouri

Table 1.2 DMA Afrocentric and Eurocentric Hairstyle Comparisons

Station	Market	Affiliation	Region	Number of black women	Afrocentric style	Eurocentric style
WCBS	New York City	CBS	Northeast	3	0	3
WNBC	New York City	NBC	Northeast	6	0	6
WNYW	New York City	Fox	Northeast	0	0	0
WABC	New York City	ABC	Northeast	7	0	7
KYW	Philadelphia	CBS	Northeast	2	0	2
WCAU	Philadelphia	NBC	Northeast	4	0	4
WPVI	Philadelphia	ABC	Northeast	5	0	5
WTXF	Philadelphia	Fox	Northeast	4	0	4
WBZ	Boston	CBS	Northeast	1	0	1
WCVB	Boston	ABC	Northeast	4	0	4
NBC Boston	Boston	NBC	Northeast	2	0	2
WFXT	Boston	Fox	Northeast	1	0	1
KDKA	Pittsburgh	CBS	Northeast	2	0	2
WTAE	Pittsburgh	ABC	Northeast	1	0	1
WPXI	Pittsburgh	NBC	Northeast	2	0	2
WPGH	Pittsburgh	Fox	Northeast			
WFSB	Hartford/New Haven	CBS	Northeast	1	0	1
WTNH	Hartford/New Haven	ABC	Northeast	0	0	0
WVIT	Hartford/New Haven	NBC	Northeast	3	0	3
WTIC	Hartford/New Haven	Fox	Northeast	1	0	1
KCBS	Los Angeles	CBS	West	2	0	2
KNBC	Los Angeles	NBC	West	2	0	2
KABC	Los Angeles	ABC	West	2	0	2
KTTV	Los Angeles	Fox	West	0	0	0
KPIX	San Francisco-Oakland-San Jose	CBS	West	2	0	2
KGO	San Francisco-Oakland-San Jose	ABC	West	1	0	1
KNTV	San Francisco-Oakland-San Jose	NBC	West	3	0	3
KTVU	San Francisco-Oakland-San Jose	Fox	West	0	0	0
KPHO	Phoenix (Prescott)	CBS	West	1	0	1
KNPX	Phoenix (Prescott)	NBC	West	0	0	0

KNXV	Phoenix (Prescott)	ABC	West	0	0	0
KSAZ	Phoenix (Prescott)	Fox	West	2	0	2
KIRO	Seattle-Tacoma	CBS	West	1	0	1
KING	Seattle-Tacoma	NBC	West	3	0	3
KOMO	Seattle-Tacoma	ABC	West	2	0	2
KCPQ	Seattle-Tacoma	Fox	West	2	0	2
KOVR	Sacramento-Stockton-Modesto	CBS	West	1	0	1
KCRA	Sacramento-Stockton-Modesto	NBC	West	1	0	1
KXTV	Sacramento-Stockton-Modesto	ABC	West	1	1	0
KTXL	Sacramento-Stockton-Modesto	Fox	West	2	0	2
KTVT	Dallas	CBS	South	1	0	1
WFAA	Dallas	ABC	South	2	1	1
KXAS	Dallas	NBC	South	4	1	3
KDFW	Dallas	Fox	South	1	0	1
WUSA	Washington, D.C.	CBS	South	3	0	3
WRC	Washington, D.C.	NBC	South	7	0	7
WJLA	Washington, D.C.	ABC	South	5	0	5
WTTG	Washington, D.C.	Fox	South	5	0	5
KHOU	Houston	CBS	South	2	0	2
KTRK	Houston	ABC	South	3	0	3
KPRC	Houston	NBC	South	1	0	1
KRIV	Houston	Fox	South	2	0	2
WGCL	Atlanta	CBS	South	8	0	8
WSB	Atlanta	ABC	South	4	0	4
WXIA	Atlanta	NBC	South	6	1	5
WAGA	Atlanta	Fox	South	7	0	7
WTSP	Tampa-St.Petersberg	CBS	South	1	0	1
WFTS	Tampa-St.Petersberg	ABC	South	2	0	2
WFLA	Tampa-St.Petersberg	NBC	South	1	0	1
WTVT	Tampa-St.Petersberg	Fox	South	2	1	1
WBBM	Chicago	CBS	Midwest	3	0	3
WMAQ	Chicago	NBC	Midwest	5	0	5
WLS	Chicago	ABC	Midwest	4	1	3
WFLD	Chicago	Fox	Midwest	2	0	2

WWJ	Detroit	CBS	Midwest	0	0	0
WDIV	Detroit	NBC	Midwest	5	1	4
WXYZ	Detroit	ABC	Midwest	2	0	2
WJBK	Detroit	Fox	Midwest	1	0	1
WCCO	Minneapolis-St. Paul	CBS	Midwest	1	0	1
KARE	Minneapolis-St. Paul	NBC	Midwest	1	0	1
KSTP	Minneapolis-St. Paul	ABC	Midwest	2	0	2
KMSP	Minneapolis-St. Paul	Fox	Midwest	1	0	1
WOIO	Cleveland-Akron (Canton)	CBS	Midwest	3	0	3
WKYC	Cleveland-Akron (Canton)	NBC	Midwest	3	0	3
WEWS	Cleveland-Akron (Canton)	ABC	Midwest	3	0	3
WJW	Cleveland-Akron (Canton)	Fox	Midwest	1	0	1
KMOV	St. Louis	CBS	Midwest	2	0	2
KSDK	St. Louis	NBC	Midwest	3	0	3
KDNL	St. Louis	ABC	Midwest			
KTVI	St. Louis	Fox	Midwest	4	1	3
TOTAL				**190**	**8**	**182**
			Northeast	49	0	49
			West	28	1	27
			South	67	4	63
			Midwest	46	3	43