



6X6

advice for multimedia
journalists
Adam Westbrook

acknowledgements & copyright

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My thanks goes to all the multimedia journalists & producers, who are busy pioneering a new way to tell stories and make money doing it.

Don't stop!

Adam Westbrook, October 2009



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introduction

If 2009 is remembered for one thing in the journalism history books, it will be for when the industry stood at the crossroads, seemingly paralysed by the upheaval in the methods of publishing and distribution.

Plenty has been written about the 'crisis' in journalism which doesn't need repeating here, except to say it has invoked a true revolution in communication. For some this means the loss of jobs, pensions, even entire publications. But for a new generation of journalists (and current ones prepared to think differently) the revolution spells opportunity.

The journalist of the future must recognise this opportunity and then embrace it. To do this they will need to arm themselves with as many skills as possible: technical, editorial, creative and, yes, entrepreneurial.

I wrote & published the 6x6 series in August 2009 in light of this opportunity, and hoped to sum up some of the basic practical skills the “next-generation journalist” will need. They covered new tricks like video, audio, and branding; and some of the oldest, like storytelling.

The response to the series was overwhelming, and comments from readers inspiring and constructive. It was republished at journalism.co.uk and translated into Spanish and German.

Two months on, I have written is this e-book, which brings all six blog articles together into one document. Parts have been rewritten, corrected and simplified, but I hope it gives a good grounding of not just how to be a multimedia journalist, but a good one too.

Adam Westbrook
October 2009

the technical skills

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“

the journalist of the future is a reporter, a video journalist, a photo-journalist, audio journalist and interactive designer, all-in-one. They shoot and edit films, audio slideshows, podcasts, vodcasts, blogs, and longer articles. They may have one specialism out of those, but can go somewhere and cover a story in a multitude of platforms.

”

Adam Westbrook
“Introducing the Journalist of the Future”

01. video

Video has by far and away become the most popular medium for the multimedia journalist, to the extent it almost seems we won't consider our work truly "multimedia" unless its got a bit of video in it. The thing is, video is a challenging medium and must be treated differently in the world of online journalism.

1.1 video doesn't need to be expensive

Don't be fooled into thinking you can't do video just because you haven't got any cash. Sure, if you want to go right to the top range, say a **Sony EX3, Final Cut Pro** and **After Effects** yes, it's going to set you back about £3,000 (\$5,000). But high quality can be achieved on lower budgets.

Put together a film making kit for £500 (\$800):

- Second hand camera (Ebay ~£200) or a FlipCam/Kodak Zi8 (£120)
- External Mic (Pro Audio Systems £40)
- Tripod (Ebay ~£15)
- Adobe Premiere Elements editing software (Amazon: £55)
- Edit Machine (Ebay ~£200)
- Edit Monitor (Play.com ~£120)

Ideally your camera will have manual white balance, exposure and focus settings. If not, aim for something which shoots in widescreen and HD.

The Kodak Zi8, which retails for about £120 now has an external microphone input to allow for higher quality audio recording.

[Click here to read my article about getting cheap film making gear.](#)

1.2 shoot sequences

If there's one thing which separates a professional piece of video from something you see on Youtube, it's sequences.

Sequences are vital to storytelling and must be thought through.

A sequence is a simple action appearing on screen, over three or more shots.

Filming with the final piece firmly in mind will keep your shooting focussed and short. So when you start filming, start **looking for sequences**, and use these to build up your films.

Watch TV or even a movie, and you'll see it's made up of sequences.



A sequence is a single action, for example 'soldiers walking through street', told in 2 or more different shots.

1.3 shoot close ups

In online video, close ups matter. A really effective way to hold close ups, especially of a person, is to master **depth of field**.

It is controlled by the aperture on your camera – so you’ll need a camera with a manual iris setting. Your aim, especially with close ups, is to have **your subject in clear focus, and everything in front & behind them blurred**.

Here’s a quick guide to getting to grips with depth of field:

- you need a good distance between the camera and subject
- a good distance between the subject and the background
- and a low f-stop on your iris – around f2.8, depending on how much light there is in your scene. A short focal length does this too.
- you may need to zoom in on your subject from a distance

1.4 never wallpaper

If there was ever an example of the phrase “easier said than done” this would be it. It’s a simple tip on first read: make sure every shot in your film is there for a reason. But with pressures of time or bad planning you can often find yourself “wallpapering” shots just to fill a gap.

In his excellent book *The Television News Handbook*, Vin Ray says following this rule will help you out no end:



“One simple rule will dramatically improve your television packaging: never use a shot – any shot – as ‘wallpaper’. Never just write across pictures as though they weren’t there, leaving the viewer wondering what they’re looking at. Never ever.”



1.5 look for the detail and the telling shot

Broadcast Journalists are taught to look for the “telling shot”, and more often than not make it the first image they use. If your story is about a fire at a school, the first thing the audience need to see is the school on fire. If it’s about a woman with cancer, we must see her in shot immediately.

But the telling shot extends further: you can enhance your storytelling by looking for little details which really bring your story to life.

Vin Ray says looking for the little details are what set great camera operators apart from the rest:

“Small details make a big difference. Nervous hands; pictures on a mantelpiece; someone whispering into an ear; a hand clutching a toy; details of a life.”

1.6 break the rules

The worst thing a multimedia journalist can do when producing video for the web is to replicate television – unless that’s your commission of course. TV is full of rules and formulas, all designed to hide edits, look good to the eye, and sometimes deceive. Fact is, online video journalism provides the chance to escape all that.

Sure it must look good, but be prepared to experiment – you’ll be amazed what people will put up with online. Here are 5 rules you can break:

01. always use voice over
02. always tell your story in a linear way
03. always use cutaways and noddies
04. always do pieces to camera (stand-up)
05. always open with a telling shot

bonus tip!

Improve your framing instantly, by following the **rule of thirds**.

Divide your shot into three rows and three columns. Align the subject of your shot along any of the lines, and it will look more pleasing to the eye.



In Alexandra Garcia's "Healing Fields" (Washington Post, 2008) she frames her subject along the rule of thirds. His eyes rest on the upper third line, and the centre of his face rests on the right hand line.

02. audio

Audio is one of the most powerful mediums available to the multimedia journalist. Whether its radio, podcasts, on video or slideshows, audio brings a piece to life. So why is it almost always an after thought? Too many good films and audio slideshows have been let down by bad quality audio.

2.1 let sound breathe

“*...as soon as a voice comes out of the speakers, the listener attempts to visualise what he hears to create in the mind's eye the owner of the voice...unlike [video] where the pictures are limited to the size of the screen, radio pictures are any size you care to make them.*”

Robert McLeish, Radio Production

In other words, with audio your limit is the size of the imagination. Last time I checked, that was pretty big.

So for the love of God, show audio some respect. First off a piece of audio does not have to consist entirely of voices with no gaps in between. In fact that sucks. When you're out recording, take a moment to listen for sounds – in radio it's called **actuality** and it is a key ingredient in bringing sound to life.

Doing a story about some people on a boat? We want to hear the water lapping up against the bow. Is your scene in a cafe? Let's hear the cups clinking, the chatter of everyday conversation, the whoosh! of the coffee machine in action.

Let the audio breathe. Give it a few seconds just to play in your listeners imagination and don't talk over it. It'll do more to paint a picture than overladen voice over will.

2.2 invest in a good microphone

VJs: don't use your camera's onboard mic unless you're lucky to have something nice like a Canon XL2, Sony EX3, Z1 etc. If you can, **buy an external microphone** to attach to your camera's horseshoe. For interviews, it is worth investing in a lapel mic.

For radio journalists, or photo journalists doing audio slideshows, there are a good range of digital audio recorders you can look at. The Marantz PMD620 is small, easy to use and so reliable you'd let it babysit your kids. I took it out to Iraq earlier this year and it was great. It starts at around £300/\$500.

The Edirol R-09HR (£211/\$349) and the Olympus DS-40 (£82/\$135) are both popular.

2.3 get the mic in close

Microphones do not have selective hearing like our ears do: they won't pick out the voice across the room you're pointing them at. So get in close to your interviewee (*really* close), like a little under their chin (if they're ok with that). It eliminates a lot of background noise, like air conditioning, traffic, squeaks of chairs and all that. And more often than not it gives the recording a richness and an intimacy.

2.4 let the characters talk

A bit of a personal bugbear this, but often the temptation with multimedia projects is to talk all over them, y'know, like they do on the TV. But new media means new ways of doing things. And I think one of the great new trends emerging is the silencing of the journalist/reporter voice over.

If you've recorded some great audio for your story, let it breathe – let the characters tell their own story. We don't need to hear you saying “Angie is a mum of three struggling to make ends meet” when we can hear Angie saying “things are really hard right now, tryin' to support three kids, y'know, payin' the bills...every days a struggle.”

2.5 use pauses

If you're new to using audio, especially if you're moving from print or photo journalism, the first thing you will notice when you listen back to your interviews is yourself. Going "uhuh, yeah, hmmm, sure..." all over their answers.

Ask a question – then **keep shtum**. This pays dividends in some interviews, especially emotional ones, where your interviewee finishes their point. There's a pause...you would normally fill it by asking a question...but don't. Stay silent, and let the interviewee fill the pause. It's a bit mean, but it gets them to reiterate their point, and in the process show what they're really thinking.

And then keep those pauses in your piece. They are a natural part of speech and often reveal more about your character than their words.

2.6 take listeners on a journey

There are times when it's right to bring yourself into the piece. But try not to use it just for dry voice overs recorded in a studio. Your voice is best when you're somewhere your audience wants to be, and you can show them what it's like.

To achieve this, you'll need to be very descriptive in your writing. Tell people where you are and what you're doing in **vivid detail**.

The BBC's Alan Little is one of the finest radio writers, still alive – here's his advice:

Try to use old words, words that reach into the very core, the very oldest part of the language. They have the most impact....beware of adjectives. This is a rule I keep breaking and I have to exercise great vigilance to rein myself in. Adjectives are fine in moderation and when they genuinely add to the meaning or clarity of the image being conveyed.



bonus tip!

If possible always conduct audio interviews outside.

It resonates better, eliminates any echoes and generally makes the audio more interesting to listen to.

So ask your interviewees to step outside (weather permitting) and if it's blowing a gale, stand with your back to the wind to block the noise.

03. storytelling

A lot of the focus for multimedia journalists and digital journalists has been on the new technology: using Twitter, learning Flash. But there's a danger that in the rush to learn new skills, we forgot (or never learn) the oldest ones. And there is no skill older, or more important, than storytelling.

3.1 who's your character?

Every story needs a character. Lord of the Rings has dozens, but your short doc or audio slideshow might only have one. Either way, they need to be **compelling**, and they need to be **embarking on a journey**. And we need to like them or be fascinated by them, because we're going to follow their journey: and we want our audience to follow it too.

No matter what your story, it needs a character. In old-media land this is known crudely as the "case study". (Think how many TV news reports start with a case study!). But they are crucial because they humanise what might actually be a general issue. Making a film about homelessness? You best make sure it stars a homeless person.

Beware though the difference between Character and Characterization. Robert McKee in his excellent book *Story* tells us the latter is the outward description of a person—their personality, age, height, what clothes they wear; but character is the **true essence** of the person in the story. That true character is only revealed when their journey puts them under increased pressures.

The decisions we all make under pressure are the ones which reveal our true character.

3.2 the narrative arc

The next thing you want to do is find your story's narrative arc. Remember I mentioned your character's journey? Well that's your narrative arc.

It starts with what Hollywood screenwriters call "**The Incident Incident.**" It's the moment which instils in your character a desire to achieve a seemingly insurmountable goal. It sets them on a mission: a quest.

This mission must challenge them in increasingly difficult ways (and never decreasingly), rising to a climax to which the audience can imagine no other. Writing in the Digital Journalist, Ken Kobre sums it up:

“Besides a beginning, middle and end, a good story has a memorable protagonist who surmounts obstacles en route to achieving a goal that we care about.”

Stories work better with a real play-off of positive and negative charges. Something good happens, and then something bad. Then something even better than before, and then something even worse than before. Robert McKee describes a second device, called “gap of expectation”: that's where your character's expectations of an event are blown apart by reality.

3.3 Oi! Where's the conflict?

I hate conflict in real life, but in storytelling it's essential. There must be forces opposing your character and their mission. And sparks must fly. McKee lists three types of conflict:

Inner conflict: your character is in conflict with themselves (Kramer vs Kramer)

Personal: your character's in conflict with people around them (Casablanca)

Extrapersonal: your character's on conflict with something massive (Independence Day)

3.4 climax!

Traditionally stories end in a climax. The ever increasing ups and downs culminate in either an ultimate high (happy ending) or ultimate low (sad ending). Either way, the key word is “ultimate”. In Hollywood-land, the ending must be so climatic they cannot possibly imagine another way of doing it.

In the real world it is not always the way, but you should have half a mind on how your story is going to end. Crucially if they’ve been set off on a quest, they should finish it for better or worse. The ending should still be “**absolute and irreversible**”.

3.5 use tried and tested storytelling techniques

There are lots of little storytelling devices you can use to add some sparkle to your work.

Book-ending: returning the character/place/event which opened your piece, at the end, is a nice way to sum up what’s changed. It can add a bit of emotional punch too.

Narrative hook: opening the piece with an enticing, unexplained event, interview, image to suck the viewers right in

Get the crayons out: popular in internet memes everywhere, getting people to write something down and hold it up to the camera is very effective.

3.6 stories are everywhere!

These guidelines are really used by authors, and screen writers – people who create stories from scratch. As journalists we aren’t making up stories (hopefully not, anyway) – but we should have our eyes and ears open to these elements in the real world to heighten the sense of story for our audience.

The best way to get expert at storytelling is to go out and tell some.

the non-technical skills

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“

do or do not. There is no try.

*Master Yoda
The Empire Strikes Back*

”

04. branding

Even as far back as 2006, Andrew Neil appreciated the journalists of the future will need to brand themselves well. “The journalist of the future...will have more than one employer and become a brand in his own right” he wrote. With full time jobs in well staffed newsrooms becoming more sparse, but opportunities outside traditional/mainstream journalism becoming more plenty, this prediction is coming true.

4.1 own your name

The first thing to overcome is the embarrassment or discomfort of ‘blowing your own trumpet’. For some people the idea of self branding is for cocky self promoters. Well guess what: if you’re going to succeed as a freelancer, some self promotion has gotta be done. Oh, and aim for confident, not cocky.

As a freelancer especially, your brand is your name. Therefore you need to own your name, especially in cyberspace. You should try and own your domain name (www.yourname.com or www.yourname.net or www.yourname.co.uk). If you’re running yourself as a business with its own name that’s OK too.

Another unpopular thing to do: Google your own name. How far up does it come? If an editor or potential client needs to find you, you must be high up the rankings. You don’t need to pay for this (although you could); instead you should be putting up authoritative quality content which gets you those all important links, diggs and re-tweets from readers.

Brian Clark, in his excellent Authority Rules e-book, makes the point that if “people think you’re important, so will Google.”

4.2 define your niche

The branding experts tell you if you're going to have a brand, people need to know what you're about. And you need to be able to give someone the elevator pitch about yourself too. A niche will give you a vital advantage over general-news journalists.

If you don't have a niche, don't worry too much. But just be able to sum up what you're about: not only will it define your branding, it'll help keep you focussed on what projects you pursue.

4.3 have a great website and blog

As a multimedia journalist your content exists for the web. And so to not have your own web presence is ludicrous. But your website must be great (not just good). It must stand out and most importantly be designed to show off what you're good at.

So:

If your selling point is the great photographs you take, make sure your website has a huge single column on the front page, with a platform displaying your best photos at their best.

If you're a video journalist, your front page should have an equally large single column splash video showreel.

If you're about the audio, think about getting a visually exciting audio player, again at the top of the front page.

A blog is another crucial element for the multimedia journalist, for several reasons. It keeps your website current and up to date; it allows you to build on your brand and show off your expertise with some well written authoritative blogs; and allows you to build and engage with a community of other journalists and even clients.

Back to Brian Clark at Authority Rules: "Your content actually demonstrates your expertise, compared with a website or bio page that claims expertise."

4.4 have a fresh CV and showreel

After your blog and front page portfolio, the most important thing visitors will need to be able to find is your CV/resume and showreel. Have it in the top navigation bar and in one of your sidebars.

Your CV should be in pdf format and up to date. You can chose to have it typed up in the page as well. Create an image button to make it more attractive.

Mindy McAdams says your CV is vital to prove your claims, so “your real work experience should be easy to find and easy to scan quickly. People will want to check this for verification, so dates should be clear, not obfuscated.”

Upload your showreel and embed it into your web page. That way potential editors and clients don't need to download large files to be able to see what you do. Vimeo is ideal for video. Soundslides does the job for photographs and audio slideshows. And I use Soundcloud for embedding audio. If you can, use J-Query or CSS to give your showreel some animation.

4.5 keep your networks consistent

An important part of brand management is consistency. The internet is a hugely powerful tool for connecting with people, so it is important you spread yourself across as many social networks as possible: Twitter, LinkedIn, Wired Journalists, Demotix, Current TV and Facebook to name just a few.

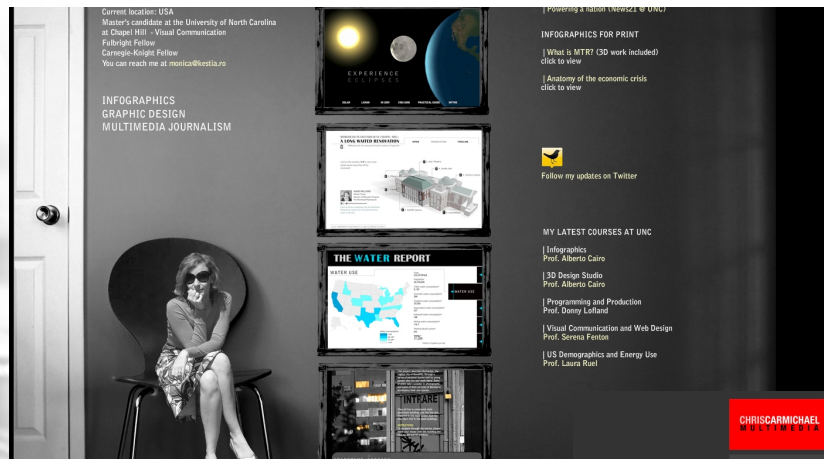
But keep them all consistent. Have the same username for each – and make it your name. My Twitter name is AdamWestbrook, as is my Vimeo and LinkedIn profile.

And do the same with images. Have one image of yourself and use that for your profile images. One name, one image, one brand.

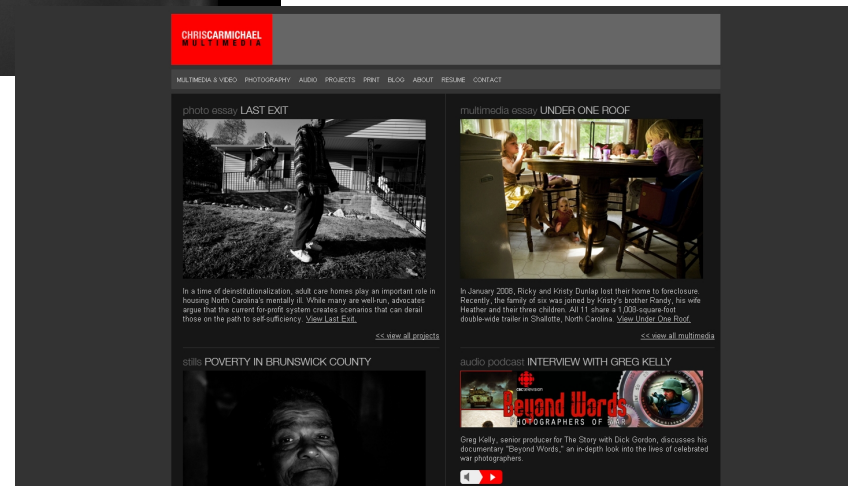
4.6 get business cards

All these tips so far have been for branding yourself in the online world. Amazingly the real world hasn't given up the ghost through lack of attention just yet, and it's equally important to promote yourself at networking events, conferences and other shindigs.

Business cards are a necessity. There are many sites offering this service, not to mention high street stores, but UK born website Moo.com has been recommended to me far too many times for it not to be good. They'll even give you 50 free business cards as a trial.



*Some inspiring journalist portfolios:
Monica Ulmanu (l) & Chris Carmichael (r)*





bonus tip!

Get great advice on setting up and customising your own portfolio website from multimedia journalist Emily Ingram.

She covers basics like finding hosting and a domain name, plus information on how to get the best out of Wordpress.

Head over to her website, packed with advice, by clicking [here](#).

05. business

While the news industry is still in an uncertain and uncomfortable state of flux, one certainty has already emerged: journalists can no longer just be journalists – they must be entrepreneurs too. It's the difference between the 'passive' freelancer who writes to a few editors and waits for the work to come to them, and the 'active' freelancer who run themselves as a mini-business

5.1 Diversify

In order to maximise your income, you will need to diversify your skills base. That means selling a range of skills and service, and not just journalism related ones. I know radio journalists who have a nice sideline designing websites, video journalists who run training courses, and photojournalists who work for non-profits.

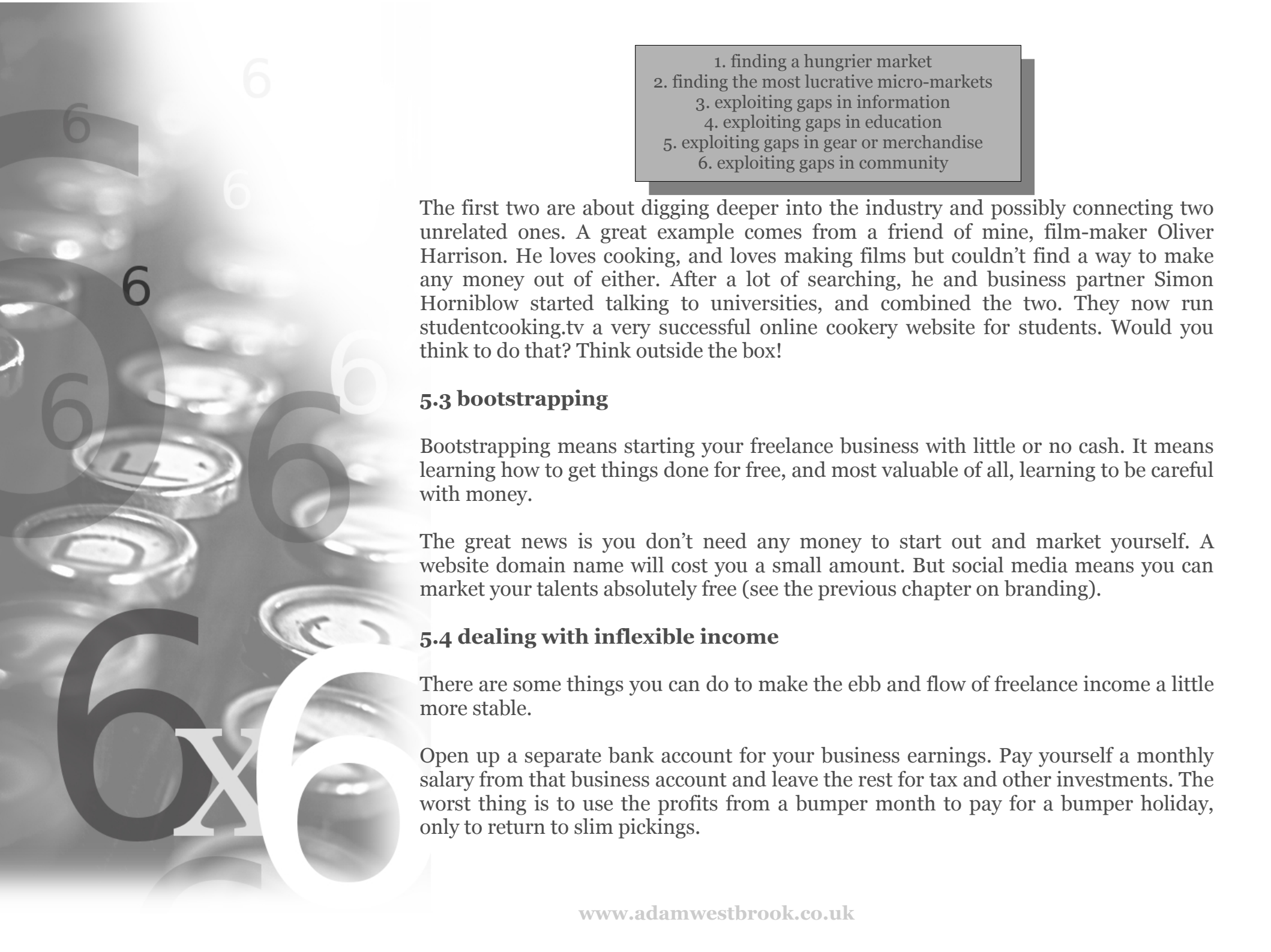
Training can often be the most lucrative of these, but only consider this if you really know what you're doing!

Diversify too in your client base. Pity the news-snob who just pitches to the New York Times and The Guardian! The digital revolution means there are more online-only news outfits, niche groups and B2B publications. And they can be easier to pitch to.

5.2 Find new markets

The entrepreneur, although a business profession, requires a lot of creativity. Just ask Richard Branson. From what I've gauged you have to be constantly brainstorming new markets and potential clients. And thinking outside the box reaps rewards.

Career evangelist and author of the popular new book *Career Renegade: How to Make a Great Living Doing What You Love* Jonathan Fields explores how to sidestep traditional career paths to forge your own unique way. He talks about "moving beyond the mainstream" and finding new markets in 6 different places:

- 
1. finding a hungrier market
 2. finding the most lucrative micro-markets
 3. exploiting gaps in information
 4. exploiting gaps in education
 5. exploiting gaps in gear or merchandise
 6. exploiting gaps in community

The first two are about digging deeper into the industry and possibly connecting two unrelated ones. A great example comes from a friend of mine, film-maker Oliver Harrison. He loves cooking, and loves making films but couldn't find a way to make any money out of either. After a lot of searching, he and business partner Simon Horniblow started talking to universities, and combined the two. They now run studentcooking.tv a very successful online cookery website for students. Would you think to do that? Think outside the box!

5.3 bootstrapping

Bootstrapping means starting your freelance business with little or no cash. It means learning how to get things done for free, and most valuable of all, learning to be careful with money.

The great news is you don't need any money to start out and market yourself. A website domain name will cost you a small amount. But social media means you can market your talents absolutely free (see the previous chapter on branding).

5.4 dealing with inflexible income

There are some things you can do to make the ebb and flow of freelance income a little more stable.

Open up a separate bank account for your business earnings. Pay yourself a monthly salary from that business account and leave the rest for tax and other investments. The worst thing is to use the profits from a bumper month to pay for a bumper holiday, only to return to slim pickings.

5.5 find your creative time

Sure, for some freelancers the appeal of being your own boss is getting up at 10, watching some TV, doing some work, heading out on a night out without the guilt... and that might work for some. But the creative entrepreneur's life is most likely to be a different one.

Know when you are at your creative best and ring fence it, so you can't get disturbed. It might be 6am, it might be midnight. Whatever, just make sure it's protected.

Treat it like a full time job too. If you can, work somewhere where you can commute to, or have some ringfenced office space at home. I recommend Mark McGuinness' excellent (and free) ebook "Time Management for Creative People".

5.6 be lean, but don't be mean

If you're dreaming of going freelance, you might be thinking about holding off until after the recession. No need, says Leo Babauta of Zenhabits fame:

“ This is the best time to start. This is a time when job security is low, so risks are actually lower. This is a time to be lean, which is the best idea for starting a business. This is the time when others are quitting – so you'll have more room to succeed.

And with social media and networking taking off, this is the easiest time to start a business, the easiest time to spread the word, the easiest time to distribute information and products and services.

Starting now though won't be easy, and you'll need to be lean. But that is such an important skill to keep things afloat later on. Be sensible with your money, don't overspend. It's the thing the big companies can't do, and the reason they lose money hand over fist.

And don't be mean: journalism is a small village – make friends and keep 'em!



bonus tip!

The jury is still out on the best way to make money from content online.

Consider & research the most popular options:

- Advertising around your content
- Sponsorship for your content
- A paywall/subscription model
- The “freemium” model
- White labels
- Enterprise (saving businesses money)

06. make things happen

If you're trying to get your first job particularly, or going freelance especially, you have to be able to make things happen for yourself. This final chapter has little to do with journalism, but might be the difference between getting your vital first commission and spending your day in the company of Jeremy Kyle crying into your supernoodles.

01. have goals – big ones

We've all got goals, right? Clear that debt, get that promotion, get that pay rise.

But what about *dreams*? They're the goals which set your sex on fire. They get your heart racing with excitement and have you muttering to yourself 'that would be awesome...but I could never do that'. It's the novel you've had in the back of your mind to write one day, the photo essay you'd love to go and make in Chad, the media start-up you'd love to get going...

Your goal must be compelling. And it must also be SMART:

Specific: "clearly define what you are going to do"

Measurable: "if you can't measure it you can't manage it"

Achievable: "they should be within the bounds of possibility for you"

Realistic: "set the bar high enough to find out what you are capable of, but not so high you get frustrated"

Timed: "set a clear time frame for the goal"

So in practice this means avoiding goals like: "I will get a couple of articles published before Christmas" and instead going with "I will pitch 2 written articles and one photo-essay every month".

6.2 write things down

Things start happening when you write them down.

Mechanically, writing down ideas, dreams, plans on paper gets your mental juices flowing. You start to visualise what it might look and feel like to achieve them. And then you start doodling how to get there. The next thing you know you've got a list of steps to take to get you on your way.

And other people recommend keeping a journal, if you don't already.

6.3 visualise the process – and the result

Go through the things you need to **do** the next day: the phone calls you need to make, the film you need to edit, the blog you need to write; picture yourself in your head, sitting down at your desk making those things happen. Alternatively you can write down the steps and describe what it's like to carry them out. Rehearsing those steps makes them easier to do the next day.

The second part is all about visualising success. Athlete's vividly visualise winning the 100m sprint until they can almost taste the sweat and feel the flag in their hands.

6.4 the Dr Pepper test

This is about asking yourself 'what's the worse that can happen?'

It's about **quantifying failure** once, and once only. Imagine what it would be like to mess it up. What would happen? Would you really go bankrupt, or could you get some extra work to tide you by?

You should (hopefully) realise that in fact you will always have a place to stay, you can always get another job, and failure isn't that bad at all.

And accept: you will fail. So fail fast, and learn from it.

6.5 get messy

Right to business. If there's one thing I've learned, the best thing you can do to get started is...to get started. Sounds stupid I know, but my idea of 'getting started' was writing lots of to-do lists, creating a financial spreadsheet, reading books on freelancing. Surprise, surprise, nothing happened.

Then I realised I needed to start doing stuff. Ready or not, start contacting editors, start filming, start editing, start writing. Go out there, and do it now! The sooner you start doing things the sooner you get results. And the sooner you fail, so you can get over it.

Too many of us spend time being the proverbial think-tank, when we should be a do-tank.

6.6 don't give up

And for the love of God don't give up. Being hard done by is what makes us great storytellers. Pursuing this new world of multimedia journalism, which is right in its infant stages, means an uncertain future.

But any more uncertain than full time jobs and pensions? The recession has dispelled that myth.



resources

Books

Ray, Vin *The Television News Handbook*

Boyd, Andrew *Broadcast Journalism: the techniques of TV & Radio News*

Mcleish, Robert *Radio Production*

McKee, Robert *Stories*

Glynn, Andy *Documentaries...and How to Make Them*

Fields, Jonathan *Career Renegade: How to Make A Great Living Doing What You Love*

Blogs

Adam Westbrook: www.adamwestbrook.co.uk

Innovative Interactivity www.innovativeinteractivity.com

Duckrabbit www.duckrabbit.info/blog

Freelance Switch www.freelanceswitch.com/blog

Journalism.co.uk www.journalism.co.uk

Career Renegade www.careerrenegade.co.uk

ViewMagazine www.viewmagazine.net

about the author

I'm a multimedia journalist, blogger and trainer based in London, UK.

I also lecture in Video & Photo Journalism at Kingston University in London.

I have worked as a journalist across the UK, in Ghana, and reported from the front lines in Iraq.

I trained at City University in London and learned my skills covering some of the biggest stories of the last few years, including the 2007 floods, the disappearance of Claudia Lawrence and the Oil Refinery strikes of 2009.

I am now freelance and work for a variety of clients.

