



OHIO / ILLINOIS
CENTERS FOR BROADCASTING

41 careers in
broadcasting

careers in broadcasting

At the Ohio & Illinois Schools of Broadcasting one of the main questions we get from people interested in a broadcasting career is:

**What exactly
can I DO?**

Well, the answer is: A LOT.

In fact, some are taking our training and going into non-traditional careers like content engineering for the web.

So we sat down to highlight 41 traditional positions and brand new positions that exist in radio, television, and the interwebs.

Each new page will be a new career with a short description of what the career entails.

**READY?
GO!**

1

ACCOUNT EXECUTIVE [SALES]

This is the person who sells commercials and airtime for the station.

Successful account executives become problem solvers who help their clients create and execute marketing campaigns using their station's resources by selling ideas along with commercial time slots.

Account Executives are expected to develop new business clients, sell spots to Existing clients, and help the station achieve budgets to fund operating expenses.



2

ASSIGNMENT EDITOR

This position is one of the main gate-keepers of the newsroom.

The assignment editor sifts through loads of incoming data including press releases, information from the police scanners, phone calls and story ideas that come from everywhere and everybody. Working with news managers and reporters, the assignment editors determine what gets covered, who is assigned to it and all the logistics of creating content for a broadcast.

Some days there is too much news to cover it all, and on other days, well, you will find out all about the firefighter who rescued a cat from a tall tree.



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AUDIO TECHNICIAN

The person in this critical position helps bring the event's sounds to an audience.

There is a lot of equipment that needs to be set up and monitored in this position, including devices to capture crowd noise, natural sound on the field, and the on-air talent.

Responsibilities also include setting up the off-air communication between producers, talent, studio, and crew.



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BOARD OPERATOR

This is the first piece of equipment you will come to know in Radio Broadcasting. Once you know how to operate an audio mixing board you can help out in this position.

A beginning board operator is usually paired with the host of a talk-type radio show. This position keeps the talent on time with commercials, facilitates the playback of the recorded elements, sometimes fields phone calls, and ensures a clean over-the-air broadcast of the program.



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CAMERA OPERATOR

Two Kinds: Studio Camera Operator and Field Camera Operator

Studio Camera Operators: Frame the shot as the director assigns it. According to well-known definitions like 2-shot, medium shot, wide shot, etc. Those directors are transmitted through a headset for either a live or taped program.

Field Camera Operators also called Videographers or Photogs: Operate more portable designed to capture events in action and be edited into a package for use in a program.

Both positions require knowledge of framing, lighting and camera operation usage.



6

COLOR COMMENTATOR

A Color Commentator adds some perspective to the game.

Is the guy reacting to the play action by saying what a fan or a viewer/listener is thinking. Picture John Madden.

Okay don't picture him, 'cause that's scary...but he's sort of the poster child for color commentary. You still need to know a lot, but personality and perspective are little more important in this position.

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EXECUTIVE PRODUCER

This is the person who oversees the entire broadcast and department.

The EP supervises the Producers who write the scripts, guide the "talent", anchors, reporters, and determine which elements of the broadcast air in what order.

The Executive Producer is the "buck stop" person in that he or she is ultimately responsible for what goes out over the air.



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FLOOR DIRECTOR

This is a terrific entry level position since you work directly with the talent and develop skills in live television production.

This position cues the talent as to when to talk, points out which camera to face, and generally acts as the “middleman” between the producer and/or director in the control room and the talent.

You have the opportunity in this position to impress many people involved in the production and you interact with the talent, editorial, and technical departments.



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GRAPHICS TECHNICIAN

These specialists create and send graphics for various portions of a broadcast.

Examples of these would be during a sports broadcast, from the score updates, players names and stats, to animated play-action diagrams and effects that enhance the “packaging” of the product.

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GRIP [UTILITY POSITION]

Needs to know how to wrap cable!

Believe it or not, there is a correct way to bundle and secure all of the cabling needed for cameras, microphones, headphones, and all the other field equipment.

Sounds silly, but makes a huge difference in set-up and tear down, plus prolongs the life of the equipment.



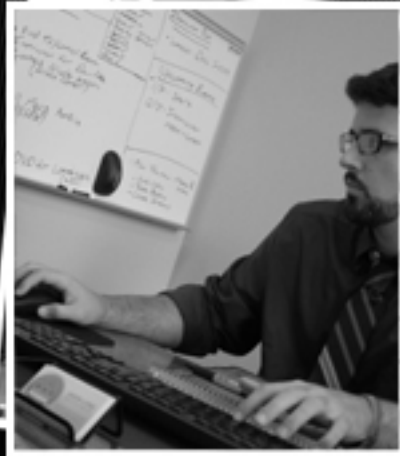
11

INTERNET PRODUCER

People in this position are generally responsible for an entire area of a company's website, to make sure it's current, relevant and sticky enough to help the metrics.

This position requires strong writing skills, a decent knowledge of design, and video production skills.

The relevant research shows that anything visual creates more interest so the same skills required to produce quality broadcast television content applies here as well.



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MASTER CONTROL ENGINEER

Master control engineers ensure that all of the radio or television station's scheduled programs are smoothly transmitted.



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MORNING SHOW HOST

This is the Premiere Talent job in radio! The morning show is considered the most important broadcast of the day, therefore the morning show host(s) are the most promoted personalities.

Usually there is at least one co-host, and lots of preparation goes into making the show entertaining and info-packed in between the songs, commercials, and other standard elements of the program.

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NEWS DIRECTOR

This is the person who oversees the entire News Department at a radio or television station.

The News Director hires and supervises reporters, anchors, producers, assignment editors, writers and often the videography and editing staff as well. The News Director is ultimately the person responsible for any news content that airs on the station.



ON AIR JOCK

These personalities also host shows during their respective day parts, and in keeping with the station's format, these individuals are expected to play a certain role, to specifically invite and retain the kind of targeted listeners that the station has identified.

Performances are measured by ratings (among other things), and successful personalities will draw the largest audiences in the market when ranked against their competitors within the same day part.



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PARABOLIC MIC OPERATOR

Ever notice the guy on the sidelines who's pointing what looks like a satellite dish at the action?

That's the parabolic mic and it does a great job of capturing the sound from the field or the crowd, whichever way it's pointed.

Key aspect of the game audio, as it helps the audience feel like they're at the game.

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PLAY-BY-PLAY ANNOUNCER

The Play-by-Play Announcer walks the viewer/listener through what is happening in the game.

It is a high-pressure position because it is live. The Play-by-Play Announcer needs a lot of knowledge of the rules, the players, and their background. The Play-by-Play Announcer is usually accompanied by a Color Commentator, who adds insight to the broadcast.



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PRODUCER

A Producer plans and executes the broadcast.

The producer oversees and writes scripts, guides the talent, anchors, and reporters and determines which stories air in what order. The Producer works very closely with the Director, who is charged with the execution of the producer's plan.

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PRODUCER/ DIRECTOR

Producers and Directors are the people who make the decisions that will shape the broadcast.

They provide story angles to the on-air talent, sometimes in advance, and often on the fly. They determine the look of the show, which camera angles to use for which plays, use of graphics and sound, all geared toward letting the broadcast tell the story.



PRODUCTION ASSISTANT

Starting off as a Production Assistant is a great way to start working in television because a Production Assistant gets to do many different tasks and is always in a position to be helpful.

This position is also referred to as a "Utility" because they wrap cables, fetch supplies and equipment and generally pitch in with whatever needs to be done to make the production go smoothly.

One of the advantages of starting as a Production Assistant is the wide variety of experience you can get and the presumption that you'll move up from there into an area of expertise.



PROGRAM DIRECTOR

Program directors are in charge of on-air programming in radio stations.

Program directors decide what type of music will be played and supervise on-air personnel.



PROMOTIONS

There are two overall areas within promotions: People who represent the station out at events and people who produce promotional messages about the station.

Working at a station as a promotions crew member is a great entry-level start. Radio stations especially hire many staff members for these positions.

Producing promotional messages usually requires some experience, as production skills are required.



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REPLAY TECHNICIAN

Not only does this person make sure that the individual plays are being recorded, they have to hurry up and cue the scene for instant replay.

They are expected to slow the video, pause it, or make it evident from as many camera angles as they can record, what exactly happened during a play. Especially if it is under review!

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REPORTER

The person sent out to gather news, craft it into a story and report the events as part of a newscast.

Can cover a specific “beat” like Medical or the courts but most Reporters start out as General Assignment Reporters, covering whatever they’re assigned.



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RUNNER

You guessed it: Runs and gets whatever the crew needs!

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SIDELINE PRODUCER

This is the position that gives an "On-the-Field" update, during game time. As advertised, they get to stand on the sidelines and track down trainers to get the company line or injuries, interview coaches, talk about factors affecting the game like weather, loud fans, a crazy mascot, or the celebrity on the sidelines to motivate the team.



SOCIAL MEDIA COORDINATOR

Many companies are hiring people in this category to help them carve out a meaningful relevant presence on Facebook, YouTube, and Twitter.

Marketers have learned that engaging in these areas can be powerful if it is done correctly, so a skilled professional who knows how, when, and what to post can work some marketing magic in a way that doesn't cost the company money and builds fans.

Besides "old school" talent-types who think a tweet is still something a bird does, need to have this presence for their fans/followers, and often someone will be hired just to be that twitter ghost-poster.



SPORTS ANCHOR

A Sports Anchor is the on-set person who leads either a Segment within a Newscast or an entire Sports Show.

Think Chris Berman. Voices over highlights, gives the scores, introduces other contributors, and controls the banter. Sports Anchors can produce their own material or work with someone who determines the content for them. They're the "pretty boys" of Sports Broadcasting and yes, they wear makeup.



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SPORTS REPORTER

Sports Reporters cover games, athletes, and events associated with all kinds of sports, from kids' recreation leagues to professional conferences.

They spend most of their time "in the field" gathering data and interviews/highlights to include in news broadcasts.

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SPOTTER

Spotters literally point out which players are involved in the play, so the talent can focus on the ball, knowing the spotter will keep an eye on the defense, in the case of football.

Spotters also keep track of personnel changes between plays and any other pertinent action. This person will also assist the production crew with names and events during a game broadcast.



STATISTICIAN

Separate from the official scorekeeper, television and radio broadcasts often utilize their own stats experts.

This person will focus on providing data give some context to the game during play.

The idea is to supply tidbits to the announcers when a player is reaching a milestone or the team has a streak going.



SWITCHER/ TECH DIRECTOR

This is the hot seat in the control room or production truck for any live event or broadcast.

At the command of the Director, this person pushes the buttons to air specific camera shots, graphics, animated elements, replays, and more.

It takes a lot of experience to get to serve in this position, and if you like an adrenaline rush in the middle of the action, this spot is for you!



TRAFFIC DIRECTOR

In broadcasting, Traffic has to do with scheduling the commercials and other messages within the broadcast day.

The Traffic Director is the person who makes sure if an advertiser buys a spot the during morning drive, that it actually gets scheduled to air during the morning drive.

If you were good at puzzles as a kid, you might be great at this.



TRAFFIC REPORTER

Traffic Reporters report current traffic conditions. They gather information from State and local services including Police and Fire sources.



TV NEWS ANCHOR

TV News Anchors are the hosts of the show.

In most major markets, there are Co-Anchors which allows for interplay between the two, plus it keeps the program "moving" to have different voices and personalities participating.

The Anchor reads from a script for most of the program, although interaction with Weather and Sports Talent is usually ad-libbed.

Anchors work mainly on set, but are sometimes in the field for major breaking news stories. Most began their careers as Field Reporters, as Anchoring is the sought-after top job in a television news department.



TV NEWS REPORTER

Being a Reporter is a bit more challenging on Television than for other media.

In addition to covering an event or story fairly and accurately, a TV Reporter has to consider the visual elements. Sometimes the visual elements should drive the story, letting narration take a back seat.

On the other hand, some stories don't lend themselves to a visual "telling" and graphics need to be used. In any case, the reporter must look credible and authoritative; keep his or her cool regardless of the circumstances which are often live.

Trust me on this; it's not as easy as it looks.



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VIDEOGRAPHER

A Videographer uses station equipment to record news events and other activities for the purpose of using the content in stories for a newscast.

Often Videographers are assigned to edit their stories as well. Good Videographers are part Grip, they carry around and set up all kinds of equipment, and part Artist, when time and circumstances permit, they can tell stories with pictures alone.

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VIDEO EDITOR

This position is part Artist part Technician.

Often Videotape Editors have to hurry and cut the event up into a highlight reel or package together a reporter's story about a game.

When they have the luxury of time, Videotape Editors can create incredibly artistic content with athletic excellence, some effects, and a really good soundtrack.



VOICE TALENT

Think of the guy who voices the end of the action-movie trailers. This position is hired solely for their pipes.

The ability to email audio files has changed this industry drastically; now scripts can be sent, voiced and sent back to the station within minutes.

Voice Talent is usually hired for special production elements, like open/closes to a show or segment, station promotional announcements, and commercials.



WEATHER REPORTER

Weather Reporters can be a meteorologist, but is not necessary. This is the person who gives the Weather Reports for a radio or television station.

For television, in which Weather Anchors and Reporters are expected to explain in detail some conditions, this position needs some knowledge or education in Meteorology or Climatology.

It is also tricky to work with a "green screen" on which maps are superimposed, as gesturing is to the opposite side! For briefer reports like quick radio forecasts or current conditions, deep knowledge of the subject is not as important.



WEB CONTENT COORDINATOR

This covers just about anybody working in broadcasting these days as it seems that all employees are being asked to contribute to the website.

For Radio Personalities, it is usually to update an individual Talent page, both written copy and pictures or video.

In news, you might be asked to write a quick blog on a story you covered, or an additional angle to the story for the website.

The folks in charge know that video and pictures make the content richer and more “sticky”. That’s what adds value to the media website when the Account Executives work to sell ads on its pages.



how can i get one of these jobs?

To be direct, the answer to that question is by coming to see us at the
Ohio/Illinois Center for Broadcasting

- 1 Go to <http://beonair.com/attend/> and fill out the application.
- 2 One of our Admissions Representatives will be in touch within a day
- 3 Come tour the campus, check out our studios, get a feel for the school
- 4 Enroll
- 5 Work hard, get your lab hours, we will help you land an internship and in less than a year you could be starting a new career.

