



# What you don't know about Television

*50 jobs you can start working towards NOW*

California Broadcasters Association  
[YourCBA.com](http://YourCBA.com)

# Is TV for Me?

Television entertains, informs, persuades and motivates. Its images and sounds touch your emotions, connect you with world events, educate you on healthy lifestyles, and help you prepare for natural disasters with weather reports using equipment so sensitive, it can track storm movements block by block.

The television industry also continues to thrill viewers. Look around when a camera crew arrives on a scene and the lights come on. Watch the crowds roar as celebrities walk onto the red carpet. Even the most reserved people may be swayed by the allure of TV and clamor to be in that spotlight. While being on TV may be the ultimate Instagram post, working *in* TV offers tremendous excitement and long-term rewards.

This booklet is intended to provide a general overview to students perceptive enough to consider television as a career. It has been written specifically for entry-level job seekers and includes general descriptions of job opportunities in the field and how these jobs relate with each other.

But if you don't want to be a news, weather, or sports reporter, what does television have to offer you? Plenty! Whether your interest is being on-air or behind-the-scenes, this booklet will help you decide if any of the **50** job categories at your local TV station fit into your career goals.

Because television has been around since the last century, some students assume it is "old school" media. Nothing could be further from reality. Television has evolved to lead the way with technologies that will soon let you watch your favorite channel on your phone. While the data you get from your phone is now streamed through the cell towers, your television signal will soon come straight from the studio to the palm your hand. This means you will have your favorite programs, news and emergency information everywhere you go – even if the cell towers around you are damaged or destroyed.

Many people choose to work in television because it is free to consumers. TV is the only media besides radio that provides its programming at no cost over the airwaves. Whether the audience is streaming on their phone, or watching at home, television has no data charges or access fees.

If you believe in helping your community, television may be what you are looking for. Every year California television stations assist their local non-profit organizations and government agencies by sponsoring blood drives, raising money, offering free advertising and helping in countless other ways. In fact, television and radio are the only media that are *required by law* to act in the public interest. This means community service is always a major part of a station's daily focus.

If you are looking for an opportunity to work anywhere in the world, television will give you that freedom. There are over 2000 commercial and non-profit stations in the United States alone, broadcasting in many different languages. Generally, you start in smaller media markets (determined by audience size) and move to larger ones as your skills improve. However, some workers choose to spend their entire career at one station.

Hopefully this booklet will assist you in understanding how the various jobs in a station fit snugly together to make the whole. The typical job duties for the various television careers discussed in this booklet are generalizations. Stations are constantly experimenting with ideas to keep their jobs exciting and deliver the best product possible to their audience. As a result, specific work skills for job titles will vary from station to station, market to market, and from one station ownership group to another.

The Table of Contents below lists the job opportunities generally offered at your neighborhood television station. The job number assigned does imply any order of importance. It is just an easier way to locate a particular position than by a page number.

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# General Administration

## **Job #1 General Manager / Station Manager**

A station's **general manager** (GM) (also referred to as a station manager depending on company structure), is the chief operating officer at the station. They often hold the additional title of **president** or **vice president** in larger station groups and may be the owner in smaller groups. All departments typically report directly to the general manager.

TV general managers predict market trends; set budgets and performance expectations; ensure the station is in compliance with all equal employment opportunity (EEO) and Federal Communications Commission (FCC) requirements; and have overall responsibility for maintaining a station's reputation and image in their audience market. TV general managers have final say on station hires and keep both on-air and behind-the-scenes talent in step with overall station directives. They create a clear vision for the station and the blueprints for success that every staffer is expected to follow.

The bottom line stops with the GM, who is charged with the station's profitability. Advertising revenue is crucial to a television station's financial security, so relationship-building with advertisers and potential advertisers is a significant area of the GM's responsibilities. The GM is heavily involved in the station's sales efforts and is generally expected to participate in sales presentations along with executive members of the sales staff. GMs find creative ways to profit and succeed despite competitive obstacles.

Every television station cultivates its own public image, based on its local market and community needs. As a result, general managers are committed to involving the station in community events and public affairs. Television stations are visible leaders in their markets and may choose to deliver on-air editorials to voice opinions about community issues.

General managers are typically recruited from within the advertising sales department, although news directors are also potential candidates for this position. A traditional advancement path for a general manager is to leave a smaller market station for a larger market. General managers are often recruited from their stations by corporate offices for positions at company headquarters.

## **Job #2 Executive Assistant**

**Executive assistants** handle executive/senior-level paper and electronic communication; respond to viewer questions and complaints; manage the executive appointments calendar; handle the paperwork related to EEO and FCC reporting and, in general, try to make the day go more smoothly for the GM.

The executive assistant is often the person who determines who gains access to the GM, so this administrative position can be a powerful role at the station.

## **Job #3 Business Manager and Controller**

Some stations have separate positions for **business manager** and **controller** while others may combine these two positions since the duty is similar: maintaining the station's financial well-being.

These financial experts report directly to the general manager and, at larger stations, manage a business staff that oversees the accounting. They also partner with the station's department heads and the general manager to make decisions about large equipment purchases and expenditures.

Most business managers are Certified Public Accountants and many hold MBA degrees.

# Sales & Marketing

## **Job #4 Director of Sales**

The **director of sales (DoS)**, along with the news director and business manager, are part of the station general manager's "inner circle." A DoS has daily contact with the station general manager and works with other sales staff to ensure the station is maximizing all available revenue opportunities in the market from both local and national ad agencies. Directors of sales will price and manage the advertising inventory; do budget forecasts; issue sales projections; coordinate projects with other department heads; and inspire/motivate the team.

## **Job #5 General Sales Manager**

The **general sales manager (GSM)** has training in sales forecasting, planning and employee motivation. Often reporting directly to a DoS, they are long-range thinkers, have excellent presentation and interpersonal skills and excel at client networking. GSMs develop monthly and quarterly revenue-generating proposals, establish individual sales goals and hire and manage the sales teams.

## **Job #6 National Sales Manager**

The **national sales manager (NSM)** manages a television station's national sales accounts. A national sales manager deals with the sales representatives at national advertising firms. Sales representatives at national advertising firms working with NSMs handle a host of stations and must make decisions quickly. It is imperative that NSMs are accessible at all times to negotiate advertising buys. Stations lacking a national sales manager give these responsibilities to a GSM.

## **Job #7 Local Sales Manager**

A **local sales manager (LSM)** closely supervises the frontline sales staff consisting of account executives or account managers – whatever term that station prefers. If a station does not have a general sales manager, the local sales managers assume those duties.

## **Job #8 Account Executive**

An **account executive (AE)**, who may also be titled an **account manager (AM)**, are part of the local sales team that generates advertising revenue by convincing local businesses to advertise on television. Account executives often choose to have irregular hours and work evenings and weekends meeting with clients.

A proactive/confident attitude and a joy of dealing with people are essential in this position. Most account executives receive a commission based on their sales, so their monthly earnings fluctuate depending on sales performance. This is a job for those who want to be compensated for the revenue they produce for the station, not the number of hours they work. The potential for a large paycheck makes this an attractive position.

## **Job #9 Sales Assistant / Client Service Specialist**

**Sales assistants** or **client service specialists** keep the communications flowing within the sales department, working with managers and account executives to create sales presentations and other sales support materials. They are adept at a number of computer programs and software (e.g., PowerPoint, Excel, Wide Orbit, Nielsen, etc.), input and tracking sales orders, troubleshoot client and agency phone calls, post and report delivery of advertising schedules, help track and gather articles that support the sales cause and may even plan the details of sales entertainment events.

# Traffic

## **Job #10 Operations Manager**

An **operations manager** heads the Traffic Department which is responsible for setting the advertising schedule. That task is crucial to maximizing a station's revenue by keeping an accurate listing of all scheduled programs and commercials expected to air throughout each broadcast day. A love of problem solving and good judgment under stressful conditions are necessary to excel in this position.

One of a television station's major goals is to ensure every spot (television commercial) is sold for the highest amount while the available time to run commercials is maximized. An operations manager knows how to manipulate the schedule to meet both the client's and station's needs.

## **Job #11 Traffic Manager**

Larger stations may have an operations manager who supervises the traffic manager. The traffic manager oversees the traffic supervisor.

## **Job #12 Traffic Supervisor**

The traffic supervisor is in charge of the other members of the traffic team: the traffic assistants.

## **Job #13 Traffic Assistant**

The traffic assistants (also known as order entry coordinators, log editors or copy coordinators) create and manage the next day's commercial logs, make sure data is properly entered; and perform other essential duties.

# Research

## **Job #14 Market Research Director**

A **market research director** interprets a station's ratings and supporting research. The research director monitors the station's competitors, assists in the creation of sales materials, and uses the data to help project long term strategy and revenue. Sometimes a director may present materials to advertising clients. While degrees and experience vary, often basic math and statistic skills are needed, as well as ability to interpret, analyze, and communicate complex data in simple terms.

# News

## **Job #15 News Director**

A **news director** sets newsroom journalistic standards that govern who, what, where, when, why or whether a particular news event is covered. News directors make certain the journalistic integrity of the station remains uncompromised, map out coverage strategies and plan assignments that showcase the talent in ways compatible with the station's image goals. This is a coveted position to which many ambitious journalists aspire.

Typically long-range thinkers, news directors identify future events that would interest their audience and plan coverage that allows the station to shine brighter than the competition. They must also plan for the unexpected and react well in times of crisis - keeping the news staff focused when under tension and stress.

Management duties for this position include developing budgets that allow leeway for overtime when the unexpected occurs. News directors understand that while their primary focus is on journalistic excellence, television is also a business of revenue and ratings.

## **Job #16 Assistant News Director**

The **assistant news director** has a solid news background and management skills. The assistant news director is responsible for implementing the news director's vision and questioning the content, accuracy and fairness of stories to maintain station credibility in the communities they serve.

## **Job #17 Managing Editor**

The **managing editor** manages the more day-to-day operations of the newsroom.

## **Job #18 Business Manager for News / News Operations Manager**

The **business manager for news** or the **news operations manager** takes care of the financial details for the News Department, tracking budget information, overtime pay, and departmental supplies. They keep in close contact with the news director and assistant news director.

## **Job #19 Executive Producer**

An **executive producer (EP)** has overall responsibility for their individual news program or show. EPs direct shots, approve show content and make sure their program or show is successful. They are prepared to immediately switch gears in a crisis, such as a lost feed, no-show guest or any other unforeseeable event. Executive producers must be creative thinkers and able to assemble newscasts or programs that connect with viewers.

## **Job #20 Senior Producer**

Each news telecast or show in the larger markets has a **senior producer** who creatively shares responsibility with the EP for determining the composition and flow of the program. Senior producers work closely with the news management, anchors, reporters, editors and the technical crews.



### **Job #21 Producer**

**Producers** help write for the television shows produced at the station and perform the detail-oriented tasks that can mean the difference between a great show and a mediocre one.

### **Job #22 Assistant / Associate Producer**

**Assistant or associate producers** work to make the lives of producers easier by handling all tasks assigned – whether it is confirming a guest, driving across town for an essential piece of equipment or doing background research.

### **Job #23 News Writer**

**News writers** write the news. Few stations have more than one full-time news writer. Producers often are tasked with writing the news for their shows.

### **Job #24 Assignment Desk Chief**

The **assignment desk chief** works with others in news management to plan well-rounded news coverage that fits with the “personality” of the station. Assignment desk chiefs maintain extensive working files of possible story ideas, including crucial background information, and have excellent community contacts. They also oversee the scheduling and assignment of news coverage, and take active roles in planning in-depth series and special coverage. Assignment desk chiefs may also function as writers and producers as needed.

### **Job #25 News Assignment Desk**

The **news assignment desk** is one of the most important posts in the newsroom. In smaller stations, the staff in this area may be entry-level and work days, nights or weekends. They search online for developing stories; listen for police and fire actions; review emails and press releases; and assist with assigning stories, scheduling reporters and photographers. They must quickly decide whether a situation is newsworthy and must exercise considerable news judgment to separate real from fake.

### **Job #26 Special Projects Editor**

**Special projects editors** work on long-term assignments that are more in-depth and may evolve into a series of reports. They work closely with the news talent, and their work is often highlighted by the station.

### **Job #27 News Assistant**

The news director relies on **news assistants** to perform whatever task is required to pull together an informative story.

### **Job #28 News Anchor / On-Air Talent**

**News anchors** are the foundation upon which the news team is built and are celebrities to the public. News anchors have worked their way up through the reporting ranks, although some may start as producers. News anchors are competent journalists. They write and package their own special reports as well as read copy prepared by other team members. With today’s technology, more anchors are stepping out from behind the anchor desks to do “live remotes” and report on the higher profile stories. At smaller stations, weekday news anchors have formal reporting duties incorporated into their roles. At larger stations, it’s the weekend anchors that have double duty.

### **Job #29 Sports Director**

**Sports directors** report on local and national sporting events. An ability to bond with the local sports teams along with a desire to show viewers how sports play an important role in their lives are crucial to successful sports programming.

### **Job #30 Weathercaster / Meteorologist**

**Weathercasters/meteorologists** report and forecast the local area's weather conditions. They often hold degrees in meteorology because their professional knowledge and credibility can be used in station promotions. Yet degrees don't matter if you can't deliver the weather in a way that's credible, informative and resonates well with viewers. With computers improving the content, accuracy and scope of weather-related information, success in this position is a function of how well the weathercaster /meteorologist can master the weather equipment and integrate that information into his/her reports.

### **Job #31 General Assignment Reporter**

**Reporters** write, produce and package their own stories. Reporters that are assigned to report on a variety of topics are referred to as **general assignment reporters**.

### **Job #32 Specialty Reporter**

Instead of a jack-of-all-trades reporter, specialty reporters focus on specific industries or functions such as health, education, business, investigations or "I- Teams," entertainment and more.

### **Job #33 Traffic Reporter**

**Traffic reporters** offer traffic news during commuting hours, helping viewers avoid gridlock.

### **Job #34 Helicopter Pilot Reporter**

Given the expense involved, few stations can afford to have a helicopter pilot as a reporter. Stations that have this coverage find that it adds more immediacy to news visuals and allows faster access to breaking stories. It is especially helpful in news situations difficult to access or geographically distant from the station. How the helicopter pilot or reporter is presented to the audience varies by station. Some stations promote the pilot as part of their on-air team; others send their own reporters up and the focus is on them.

# Creative Services

## **Job #35 Creative Services / Promotions Director**

**Creative services or promotions directors** develop and oversee the station's image marketing, direct all advertising, promotional and contest initiatives of the station, as well as daily promotion of the news product. They work to properly brand the station in concert with the general manager, who sets the overall station image goals and objectives.

Creative services directors have strong artistic backgrounds and are well-versed in copywriting and editing as well as audio, visual and print production. They are responsible for staff hiring, budget projections and management in their supervisory area. In smaller markets they may do hands-on editing.

## **Job #36 Promotions Manager / Audience Promotions Manager**

**Promotions managers or audience promotions managers** write, create and coordinate the on-air promotions for station-sponsored special events. They work with sales to create client, revenue-driven promotions and also work with news to create daily topics of interest. They maintain the station's banners and other promotional items and giveaways used at station events. Stations with bigger staffs have writers/producers assigned to work under the promotions manager, often dividing writing and promotions into two separate focus areas to maintain the separation of news and sales.

## **Job #37 Writer/Producer**

**Writers or producers** assigned to news promotion write and produce spots that highlight the news and programming products. They are also involved in creating a station's branding campaign. While familiar with shooting techniques, writers/producers generally do not operate this equipment themselves. Those serving the sales departments write commercials for clients who don't contract with an outside ad agency, and produce and shoot these spots themselves. Writers or producers have excellent creative writing and presentation skills as well as a great eye for the visual elements. They are skilled in using computer graphics and editing programs such as Avid, Adobe Photoshop, Adobe Premier and Final Cut.

## **Job #38 Social Media Specialist**

If not handled by the Sales or Public Relations Departments, the social media specialist manages and provides the content for the station's web presence such as Facebook, Twitter, etc.

## **Job #39 Post- Production Editor**

**Post-production editors** take rough cuts (raw footage) and polish them into final, on-air promotional materials. This entails adding music, graphics and other sound and sight elements as necessary to make the finished product even more compelling. Post-production editors may work on a station commercial, a news package or a public affairs program.

## **Job #40 Station Announcer**

**Station announcers** generally are hired on a contractual basis to do voiceovers for news promotions.

# Public Relations & Community Affairs

## **Job #41 Public Relations Director**

A **public relations (PR) director** for a television station functions the same as any other PR person, the difference being that the product promoted is the television station. Skilled in written and oral communications, the public relations director manages public perception of the station, interacts with outside media and serves as an official spokesperson.

The job of public relations director could be a permanent staff position or handled on a contractual basis by an outside firm. At stations lacking a public relations director, the duties are often added to the job of the community relations manager or public service director.

## **Job #42 Public Service Director / Community Affairs Manager**

The **public service director** or **community affairs manager** also serves as the station's liaison to their audience communities. They will sponsor charity events or other visible causes, including those that could provide tie-ins with existing or potential advertisers. Public service directors or community relations managers receive countless public service announcements (PSA) submitted by groups hoping to get their non-commercial messages on the air and their causes promoted "for free." A number of public service directors/community relations managers write, produce and even edit local public affairs programs and may even serve as an on-air hosts.

Most people employed in these positions have college degrees with majors in Communications, English, Liberal Arts or Political Science. Public relations directors may have worked before at an advertising and public relations agency, held a PR post within a corporation or come from print or broadcast journalism.

# Programming

## **Job #43 Programming Director / Programming Manager**

The **programming director** or **programming manager** ensures information about the station's programs is fed to traffic, sales and other pertinent departments. Any programming changes are communicated externally to the TV listings services and local newspapers. Stations in larger markets, especially those that are part of a large media conglomerate, have downgraded or eliminated this position because many programming decisions are now made at the corporate level, on behalf of multiple stations.

# Engineering

## **Job #44 Director of Broadcast Operations and Engineering / Chief Engineer**

The staff of the Engineering Department keeps the television station on the air and the station's physical property in good shape. Stations usually require a certificate from one of the training programs offered by the Society of Broadcast Engineers, 9102 North Meridian Street, Suite 150, Indianapolis, Indiana 46260.

Heading this department is the **director of broadcast operations and engineering (BO&E)**, who could also be called **chief engineer**. They figure out what new equipment the station needs to keep competitive and maintain close relationships with vendors to get the best prices.

#### **Job #45 Engineering Manager**

The **engineering manager** supervises such areas as equipment maintenance, installation, repair of anything from the tower to news vans, and the technicians who accomplish these tasks.

#### **Job #46 Building Supervisor**

Physical maintenance of the property - its landscaping and grounds, janitorial needs, mailroom, security and front desk reception - is the domain of the **building supervisor**. They also manage the staff working in these areas.

#### **Job #47 Broadcast Operations Manager**

A **broadcast operations manager** oversees the scheduling of studio time and some of studio personnel associated with the physical side of on-air performance such as **the camera, audio board and teleprompter operators**.

#### **Job #48 Camera, Audio Board and Teleprompter Operators**

Since most studio equipment is robotic, these operators are now more like computer programmers.

#### **Job #49 Master Control Operator**

Those working in **master control** are familiar with FCC standards and practices related to television and ensure the integrity of the station's on-air technical performance.

#### **Job #50 Engineering Technician**

**Engineering technicians** of all kinds are needed to keep equipment humming, from the phone system and satellite network, to reporter laptops and the plumbing. Many have a background in hobby electronics, especially amateur radio.

# What Job is for You?

The first question every broadcast job-seeker wants answered is: What entry-level salary can I expect?

To answer that, some industry background information is helpful.

The United States is segmented into 210 geographic areas called Designated Market Areas (DMA). These are used for measuring television viewing (ratings) and ranked from largest to smallest according to the number of households that have televisions within the DMA. In California, the DMAs (with their ranking) are: Los Angeles (2), San Francisco/Oakland/San Jose (8), Sacramento/Stockton/Modesto (20), San Diego (29), Fresno/Visalia (54), Bakersfield (122), Santa Barbara/ Santa Maria/San Luis Obispo (124), Monterey/Salinas (126), Chico/Redding (132), Palm Springs (145), and Eureka (195)

The operating revenue for a television station comes from the price they can bill for advertising. The larger the number of TV households in the DMA, the more a station can charge for the same commercial. This is why an entry-level reporter in Eureka will earn \$30,000 to \$45,000 and one working in Los Angeles will be paid between \$110,000 and \$130,000 for the same job. Market size matters!

While this makes it difficult to get an accurate salary preview, there are several resources that can help you make a good guess for the area of California you want to work in. First, a simple Google search for "broadcast TV job postings" will give you the local jobs available with salary levels. Each station within a DMA will also list available jobs on their website. Both the National Broadcasters Association ([link](#)) and the California Broadcasters Association ([link](#)) have dedicated websites for job postings as well.

The next question often asked is: What formal training/education do I need to get hired for a position?

The positions that generally require a degree or other formal training are noted in the job descriptions. Although many station positions do not have degree requirements, as the DMA size increases so does the level of competition. Keep in mind that jobs that require degrees are not necessarily the highest paid. For example, the top salespeople often earn more than any other employee at the station.

How much experience you will need, and the education level that will be required, depends on the station and specific job that interests you. While researching the job postings in a DMA for salary levels, you can also find what education and/or experience is expected.

Internships are often the best way for you to gain practical, real-world experience and see what station jobs might fit with your interests. Both paid and unpaid internships allow station management to see how competent you are – giving you a huge advantage when it comes to future hiring. Even if you do not have an interest in taking a job at a station near you, an internship there will be educational in deciding which jobs you want to apply for in other places.

# Industry Resources

Individuals seeking jobs in the television industry have a variety of resources to help them learn more about the business and determine how they might fit in. Some are trade associations. Others fall under the auspices of educational groups. There are also those specifically dedicated to promoting the advancement of women and minorities. Listed below are some, but not all, of the many groups dedicated in whole or part to the television industry.

## **PROFESSIONAL ORGANIZATIONS**

### **National Association of Broadcasters (NAB)**

1 M Street SE  
Washington DC 20003  
Phone: (202) 429-5300  
nab@nab.org  
www.nab.org

Employment resources within the NAB Include:

[WWW.BroadcastCareerLink.com](http://WWW.BroadcastCareerLink.com)  
<https://www.nab.org/careers/default.asp>

### **NAB Bookstore**

Phone: (408) 720-6150  
www.nabstore.com

### **Alliance for Women in Media (AWM)**

2365 Harrodsburg Road, Suite A325  
Lexington, KY 40504  
Phone: (202) 750-3664  
[www.facebook.com/awmsacramento/](http://www.facebook.com/awmsacramento/)  
[www.awmsocal.org](http://www.awmsocal.org)  
[www.awrt.org](http://www.awrt.org)  
[info@awrt.org](mailto:info@awrt.org)

### **Asian American Journalists Association (AAJA)**

575 Market Street  
San Francisco CA 941025  
Phone: (415) 346-2051  
[www.aaja.org](http://www.aaja.org)  
[National@aaja.org](mailto:National@aaja.org)

### **California Broadcasters Association**

915 L Street, Suite 1150  
Sacramento, CA 95814  
Phone: (916) 444-2237  
[www.yourcba.com](http://www.yourcba.com)

### **Corporation for Public Broadcasting**

401 Ninth Street NW  
Washington DC 20004-2129  
Phone: (202) 879-9600 or toll-free 1 (800) 272-2190  
[www.cpb.org](http://www.cpb.org)  
[www.cpb.org/jobline/](http://www.cpb.org/jobline/)

**National Association of Black Journalists (NABJ)**

1100 Knight Hall  
Suite 3101  
College Park, MD 20742  
Phone: (301) 405-0248  
<https://www.facebook.com/NABJLAOfficial/>  
[www.nabj.org](http://www.nabj.org)  
[nabj@nabj.org](mailto:nabj@nabj.org)

**National Association of Hispanic Journalists (NAHJ)**

1050 Connecticut Ave. NW  
5<sup>th</sup> Floor  
Washington DC 20036  
Phone: (202) 662-7145  
[www.nahj.org](http://www.nahj.org)  
<https://www.nahjcareers.org>  
[nahj@nahj.org](mailto:nahj@nahj.org)

**National Association of Program Executives (NATPE)**

12534 Valley View St.  
Suite 326  
Garden Grove, CA 92845  
Phone: (310) 453-4440  
[www.natpe.org](http://www.natpe.org)

**Native American Journalists Association (NAJA)**

University of Oklahoma  
NAJA – Gaylord College  
395 W. Lindsey Street  
Norman, OK 73019  
[www.naja.com](http://www.naja.com)  
[info@naja.com](mailto:info@naja.com)

**PROMAX**

5700 Wilshire Boulevard  
Suite 275  
Los Angeles CA 90036  
Phone: 310 788 7600  
[www.promax.org](http://www.promax.org)

**Radio-Television Digital News Association and Foundation (RTDNA/RTDNF)**

529 14th St. NW  
Suite 1240  
Washington DC 20045-2520  
Phone: (202) 662-7257  
[www.rtnda.org](http://www.rtnda.org)  
[rtnda@rtnda.org](mailto:rtnda@rtnda.org) [rtndf@rtndf.org](mailto:rtndf@rtndf.org)



**Society of Professional Journalists**

Eugene S. Pulliam National Journalism Center  
3909 N. Meridian Street  
Suite 200  
Indianapolis IN 46208  
Phone: (317) 927-8000  
[www.spj.org](http://www.spj.org)  
<https://www.spj.org/region11.asp#2>

**INDUSTRY TRADE WEBSITES**

Every industry has trade magazines that serve the business. Television is no exception. Listed below are some of the publications that may serve as valuable reference tools.

**Advertising Age**

[www.adage.com](http://www.adage.com)

**Adweek**

[www.adweek.com](http://www.adweek.com)

**Billboard Magazine**

[www.billboard.com](http://www.billboard.com)

**Broadcasting & Cable Magazine**

<https://www.nexttv.com/broadcasting-cable>

**CBA Facebook**

<https://www.facebook.com/YourCBA/>

**Communications Arts**

<https://www.commartarts.com/CA>

**5G Technology World**

<https://www.5gtechnologyworld.com>

**The Hollywood Reporter**

[www.hollywoodreporter.com](http://www.hollywoodreporter.com)

**Next TV**

<https://www.nexttv.com/news>

**PR Watch**

[www.prwatch.org](http://www.prwatch.org)

**PR News**

[www.prnewsonline.com](http://www.prnewsonline.com)

**S M P T E Journal**

[www.smppte.org](http://www.smppte.org)

**TVNewsCheck**

<https://tvnewscheck.com>

**Variety**

[www.variety.com](http://www.variety.com)

# Related Industry Websites

Below are some other Web sites you may want to check out to learn more about the business.

**Broadcast Image Group**

[www.broadcastimage.com](http://www.broadcastimage.com)

**California Film Commission**

<https://film.ca.gov/production/entertainment-jobs/>

**Citysearch.com** (use this to locate media in your area)

[www.citysearch.com](http://www.citysearch.com)

**Dolan Media Management**

[www.smartrecruit.com](http://www.smartrecruit.com)

**Entertainment Weekly**

[www.ew.com](http://www.ew.com)

**4EntertainmentJobs.com**

[www.4entertainmentjobs.com](http://www.4entertainmentjobs.com)

**IRE – The Job Center**

[www.ire.org/jobs](http://www.ire.org/jobs)

**Magid Talent Placement**

[www.magid.com](http://www.magid.com)

**MediaPost**

[www.mediapost.com](http://www.mediapost.com)

**MediaRecruiter.com**

[www.MediaRecruiter.com](http://www.MediaRecruiter.com)

**NewEnglandFilm.com**

[www.newenglandfilm.com](http://www.newenglandfilm.com)

**News Blues**

[www.newsblues.com](http://www.newsblues.com)

**TV Spy**

<https://www.adweek.com/tvspy/>

**Spin Magazine**

[www.spin.com](http://www.spin.com)

**The Maslow Media Group**

[www.maslowmedia.com](http://www.maslowmedia.com)

**TV and Radio Jobs.com**

[www.tvandradijobs.com](http://www.tvandradijobs.com)

# Media Newsletters

## **American Press Institute Daily Newsletter**

<https://americanpressinstitute.us7.list-manage.com/subscribe?u=d4573d74e237e345f9abc9034&id=e3bf78af04>

## **Atlantic – Idea 57**

<https://www.atlantic57.com/newsletter/>

## **Axios Media Trends**

<https://www.axios.com/newsletters>

## **CNN Reliable Sources**

<https://www.cnn.com/shows/reliable-sources>

## **CJR - The Media Today**

<https://www.cjr.org>

## **Digiday**

<https://digiday.com/newsletters/>

## **Digital Content Next**

<https://digitalcontentnext.org/incontext/>

## **Hot Pod**

<https://hotpodnews.com>

## **The Interface**

<https://www.getrevue.co/profile/caseynewton/>

## **Journalist's Resource**

<https://journalistsresource.org/about-journalists-resource/>

## **The Lead**

<https://blatchfordtaylor.medium.com/welcome-to-the-lead-a-newsletter-for-student-journalists-4da755fad8c9>

## **The Lenfest Institute for Journalism**

<https://www.lenfestinstitute.org/solution-set/>

## **Local Independent Online News**

<https://www.lionpublishers.com/mission-values/>

## **Monday Note**

<https://mailchi.mp/mondaynote/subscribe>

## **NAB Smartbrief**

<https://www.nab.org/news/smartbrief.asp>

## **Nieman Journalism Lab**

<https://www.niemanlab.org>

## **Pew Research Center – Journalism & Media**

<https://www.journalism.org>

## **The Poynter Report**

<https://www.poynter.org/subscribe-to-the-poynter-report/>

## **Tools for Reporters**

<https://toolsforreporters.com>