

BROADCAST MEDIA YOU

Your Guide to a Career in Broadcast Media

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Illustrations by
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2018

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Did you find a typo? Let us know! Please email the details to info@DesigningYOU.org and we'll correct it in the next edition.

Broadcast Media YOU is dedicated to all of our past, present, and future students. Be curious and never stop designing you!

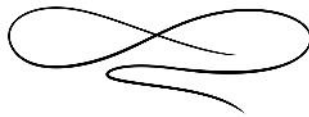


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INTRODUCTION

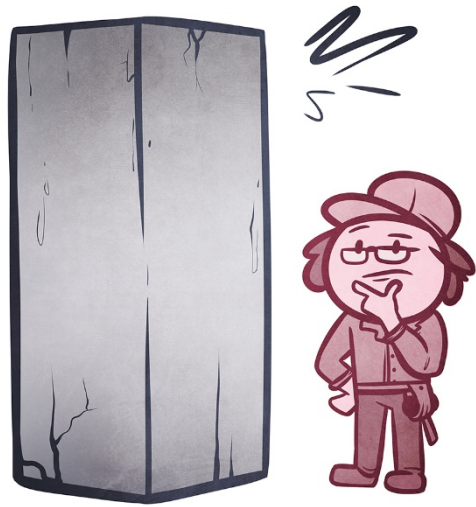
It's about Designing YOU

Publication *Relations YOU* is part of the *Designing YOU* book series. ***Designing YOU* isn't just a series of books, it's a process of viewing yourself and your life more strategically.**

It's about exploring and being curious.

It's about designing a map for making decisions big and small—a map that helps you address the relentless questions and unsolicited advice about your future you're getting right now.

This series of books is written for a specific time in your life. You're likely attending (or maybe have graduated from) college or university. Your future is starting to actually feel like *your* future. That's exciting and scary. Even if you think you know where you want to end up, there's no Google Map that'll get you there. Life is rarely that obvious. Each one of the roads on your journey offers detours, pit stops and often a few intriguing hitchhikers.



SO, WHO DO I WANT TO DESIGN?

“EVEN IF YOU THINK YOU KNOW WHERE YOU WANT TO END UP, THERE’S NO GOOGLE MAP THAT’LL GET YOU THERE.”

Now is the time to make some weighty, often intimidating, decisions for yourself. That's why building your own map right now is so critical.

Throughout the process of designing you, you'll need to be **intentionally curious**. Intentionally curious people look at the world—and their place in it—and wonder about the big picture:

- How do things work together?
- How do these pieces connect?
- How can I influence things?
- How can I improve things?

Like any new skill, intentional curiosity takes practice. As you start to get curious about things, be humble enough to recognize that you don't know it all. Humility creates a hunger that can only be fed by answers.

In *Designing YOU*, we answer some daunting questions you may be asking:

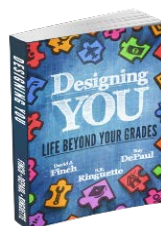
1. Why do I **like certain things** and not others?
2. How can I choose a program or courses at school that are **right for me**?
3. What questions should I ask in **interviews**?
4. Does **emotional intelligence** really matter?
5. How does my **gender impact** my life?
6. How can I find a **mentor**?
7. Am I more of an **artist or an analyzer**?
8. How can I tell **my story**?
9. How do I **prioritize and balance** all the things I want in life?
10. What should I do if **the world changes**?

Refer to the Appendix for a summary of the *Designing YOU* process.



Throughout *Broadcast Media YOU*, you'll see a numbered puzzle piece. This icon will recommend you go to a specific step of the *Designing YOU* book or eBook for additional information.

For a limited time, go to DesignngYOU.org to download your complimentary eBook copy of *Designing YOU – Life Beyond Your Grades*.



BROADCAST MEDIA YOU

Broadcast Media YOU is a guided tour through the world of broadcast media. By the end, you'll be able to confidently step in the direction of your future because you'll have a solid understanding of what you need for success in this industry now and long-term.

All aspiring broadcast media professionals are faced with the same crucial questions:

- What are the **different careers** in broadcast media?
- What **does it take** to be a broadcast media professional?
- What's the **future of the broadcast media** profession and what does this mean to me?
- How have other broadcast media professionals **got to where they are today**?
- And the inevitable... **how much money can I make**?



In *Broadcast Media YOU*, we dig into answering each of these questions with intentional curiosity.

Step 1: Explore the broadcast media career landscape

To make the world of broadcast media feel as familiar as your school, we explore:

1. What are the **different careers** in broadcast media?
2. What **knowledge and skills** do I need?
3. What are the **major trends** in broadcast media and what do they mean for my future?

Step 2: Define your destination

Your destination is where you want to be in your career 10 years from now. We call this your 10-Year Professional Mission. Knowing your destination will help you make decisions, big and small, along the way. You'll define your destination by the end of this section, but it will evolve with you over time, too.

Step 3: Develop your Mission Map

Like any epic journey, this one will require some serious planning. You'll need to determine the knowledge and skills required to achieve your 10-Year Professional Mission and map out a plan to achieve them. To inspire you as you plan this odyssey, we review 15 Mission Maps inspired by the career journeys of real broadcast media professionals.

Reflection and *Broadcast Media YOU*

Living in the moment is essential to a good life—but so is personal **reflection**.¹ Taking thoughtful notes and noticing what works and what doesn't ensure you're always gathering new information, analyzing it and evaluating what to do next. You'll be reflecting with the goal of trying to connect it all together. To do this, you'll ask yourself questions in three basic categories: What? So What? And Now What?

What?

1. What happened?
2. Why did it happen?
3. What did you do? What did others do?
4. What was your reaction?

So What?

1. What were your feelings when it happened?
2. What are your feelings now? Are there any differences? Why?
3. How do you think others feel?
4. What was the impact of what you did?
5. What worked well? What didn't?
6. What did you learn? How did you learn it?

Now What?

1. What are the implications for you and others?
2. What would you do differently next time?
3. What information do you need to move forward?
4. Why is this learning important to you?
5. What actions are you going to take?

Your best tool for reflection is a *Designing YOU* journal. Though there is no shortage of digital tools to capture thoughts and information (smartphone, vlogs, blogs, Google Drive or a combination), we find that an old-fashioned handwritten notebook is the most effective for your *Designing YOU* work.



Going forward, when you see this symbol in the book, grab your journal and get to work. Remember to refer back to this list of questions as you reflect.²

There are no rules for when or how to use your journal, but consider it a catch-all for the thoughts flitting through your head that you don't want to lose. There's something rewarding about filling a little book with your questions, thoughts, ideas and interests.

In *Broadcast Media YOU*, we try to avoid broadcast media jargon, but sometimes we just can't help ourselves. Fire up the [media & communication dictionary](#) while you read, and jot down any unfamiliar terms in your journal.

A LIFE IN BROADCAST MEDIA

WHAT ARE THE DIFFERENT CAREERS IN BROADCAST MEDIA?

The first radio transmissions more than a century ago alerted ships at sea to dangerous weather conditions. Broadcast media has evolved in ways that were unimaginable back then, but the ability to reach out to and inform audiences remains the primary focus of broadcasters in the 21st century. Sometimes that communication is promotional (radio commercials, corporate video), sometimes it's entertainment (comedy shows, music programming), and sometimes it's meant to help people understand their world (documentaries, live election coverage).

Broadcast media professionals inform, entertain and promote. They understand the storytelling skills and technical requirements to produce media in many forms. That's why graduates of broadcast media programs are increasingly in demand across the broad spectrum of industries, where the need for quality audio and video continues to grow. The media production field requires no specific certification, but a post-secondary credential and a portfolio of media content are proof a graduate has necessary skills and knowledge.

Think of careers in broadcast media as existing on a spectrum. Find your optimal place on this spectrum by considering three key questions:

1. What **functional broadcast media role**—the actual job—do I want to do?
2. What **industry sector** do I want to work in?
3. What **type of organization** do I want to be part of?

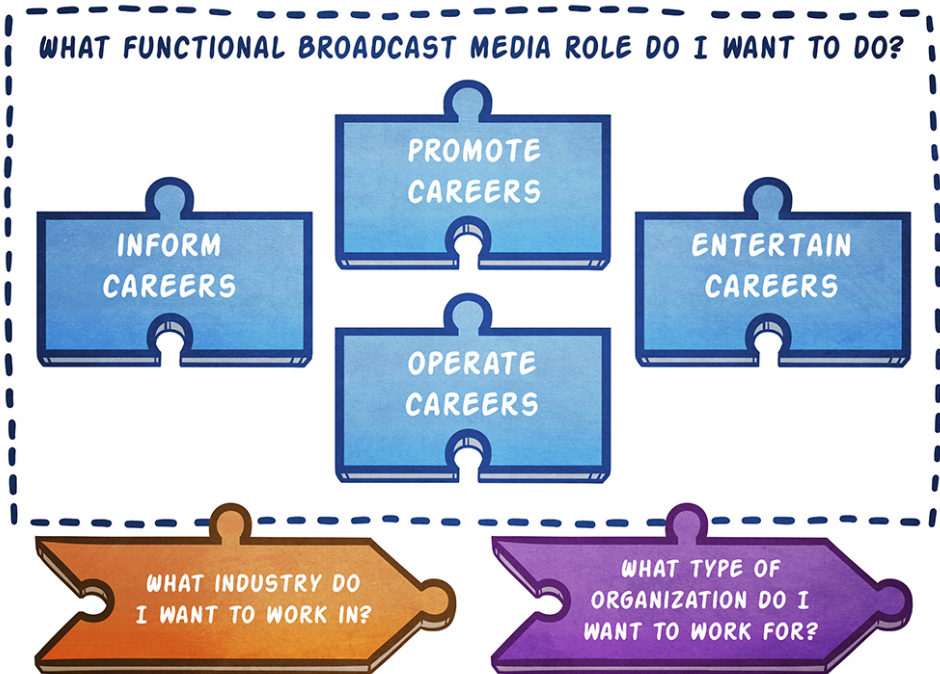
Tackle these questions in the order that makes the most sense for you. For example, your passion may be advertising or making films, so you'll answer the industry sector question first. Or you may know in your heart you're an entrepreneur and you'll love to work in (or found) a digital media start-up, so you already know what organization type you're looking for. Or you may be drawn to a career as a news anchor or videographer, meaning you already know what actual job you want.

BROADCAST MEDIA PROFESSIONALS INFORM, ENTERTAIN AND PROMOTE. THEY UNDERSTAND THE STORYTELLING SKILLS AND TECHNICAL REQUIREMENTS TO PRODUCE MEDIA IN MANY FORMS.

What functional broadcast media role do I want to do?

There are a lot of diverse careers in broadcast media. Broadcast media professionals are experts at creating and telling stories in an engaging manner that's just right for their audience.

Think of a career in broadcast media as falling into one of four broad clusters based on the goal of the content. For example, if your goal is to educate and spread information through any medium—look to the *Inform* careers cluster. If your goal is to promote, market or sell people, products or services, you're in the *Promote* careers cluster. Or are you a person who likes to delight and amuse through your broad media skills? That's the *Entertain* career cluster. Lastly, if you're driven by technical expertise and production, look to the *Operate* career cluster.



Inform Careers



Potential jobs

TV/Radio Reporters
News Readers/Anchors
Traffic And Weather
Reporters
Sports Show Hosts
Morning, Afternoon Show
Producers
Documentary Film Makers
Podcast Producers

Key Questions Asked

1. What do people need to know?
2. How do I find the information people need?
3. How do I package (create) that information?
4. What is our target audience, who are we talking to?
5. How do we reach that audience?
6. What trends may impact our success?

Promote Careers



Potential jobs

TV/Radio/Agency
Creative Team
TV/Radio Imaging
Producers
Advertising Sales
Promotions Managers
Voice-over Artists
Social Media Producers
Corporate Video Producers

Key Questions Asked

1. What are our client's needs?
2. How do we position this product or service to her customers?
3. What's the story we're trying to tell?
4. What is our key messaging?
5. What response or behavior are we looking for from our audience?

Entertain Careers



Potential jobs

Music Radio Personalities
Specialty TV Show Hosts
Reality TV Producers,
Writers
Comedy Writers, Producers
TV Drama Writers,
Producers
Music Video Producers
Actors
Voice Actors

Key Questions Asked

1. What is our target audience, who are we talking to?
2. How do we reach that audience?
3. What does our audience want to see or hear?
4. How do we create that content for that audience?
5. What's the right on-air personality for our audience?

Operate Careers



Potential jobs

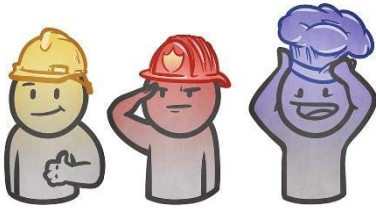
Videographers
Sound Engineers
Production Assistants
Live-event Producers
Directors
Sports Audio/ Video
Technicians
Camera Operators
Graphics Designers

Key Questions Asked

1. What are the technical needs for our production?
2. How do we best represent the visual and audio elements?
3. What production elements do we have access to?
4. How will the audience be accessing our content (what platforms)?

Whatever cluster you find yourself drawn to, you can benefit immensely by **exploring different parts of the broadcast media career spectrum**. For example, if you love the idea of being a TV personality (Entertain cluster), think about also spending some time working in the Operate cluster, for example as a production assistant or producer. This broad experience will make you an ever better broadcast media professional. These are considerations you can build into your Mission Map later.

What industry sector do I want to work in?



Industry sector characteristics have a huge influence over the day-to-day jobs of people working in the world of broadcast media. For example, a videographer with a national network newscast will produce much different content from one working for an international energy company. Similarly, within any given industry, different roles demand different skills. The

director of a local morning TV or radio show performs a wide range of tasks that are markedly different from the on-air hosts of that same program—in addition to getting up way before sunrise. Working as a sound technician on the small crew of an independent travel TV series is vastly different than producing audio for the international broadcast-rights-holder at the Olympics. At the highest level, think about this question as composed of the four big sectors below: media, corporate, entrepreneurial and public/non-profit. Each of these four sectors can then be broken down further into sub-sectors.

Media Sector	Corporate Sector
<p>Sub-sectors: Private broadcaster (TV/Radio) Public broadcaster (e.g. CBC) Digital media (e.g. Vice Media) Production houses</p>	<p>Sub-sectors: Corporate marketing & communication Creative (e.g. film, network production) Marketing & communication agencies Advertising agencies</p>
Entrepreneurial Sector	Public/Non-profit Sector
<p>Sub-sectors: Independent production Freelance Social innovation</p>	<p>Sub-sectors: Government Public sector agencies Non-profit agencies Foundations Postsecondary institutions</p>

WHATEVER CLUSTER YOU FIND YOURSELF DRAWN TO, YOU CAN BENEFIT IMMENSELY BY EXPLORING DIFFERENT PARTS OF THE BROADCAST MEDIA CAREER SPECTRUM.



In *Broadcast Media YOU*, when it's time to narrow in on a particular sector, we recommend you go to Step 4 of *Designing YOU* and complete the exercises in the section titled, "What Do You Love to Do?" Afterward, consider whether a particular sector would fit your responses. For example, if one of your answers was "I love technology" you may want to explore the Operate cluster. If it was, "I like doing and learning lots of different things," explore working for a marketing and communication agency.

Most people don't know what industry sector they love (or hate) until they've experienced it. If you're like most people and you're uncertain, then be sure to include opportunities in your Mission Map to get diverse industry experience. Find those opportunities through things like internships, summer jobs and volunteer work, or by working in a communication agency (which typically have diverse clients from a range of industries). You may even find out that a sector you assumed was boring lights your fire. At the very least, you'll be able to put your assumptions to the test.

What type of organization do I want to be part of?

Like industry context, an organization's size (and scope) will influence careers in your discipline. In the media sector, the size of the organization is often less important than the size of the community you work in. For example, you might work for a radio station owned by a national media company worth hundreds of millions of dollars, but if it's in a small market, the operation will be smaller too. You will have more responsibilities overall working in a smaller community, perhaps writing and reading morning newscasts for your radio station but also providing the live play-by-play commentary for the local junior hockey team at night. At the same time, there's opportunity to move through the company to more senior roles, and bigger paycheques, across the country. On the other hand, independent documentary producers and freelance technicians often work in a "gig economy," securing grants for one-time productions, or picking up a series of contracts for live event coverage.



It's time to grab your journal for your first reflection. Think about each of the three questions and your early impressions of how you'd answer today. Does the job, sector or type of an organization jump out as most important to you? Why? This early reflection on "why" is important. It should start to raise questions and assumptions that you can explore with further research.

WHAT DOES IT TAKE TO BE A PROFESSIONAL?

The knowledge and skills required to be a successful broadcast media professional fall into two clusters.

The first cluster is **job-specific knowledge and skills**. These include the knowledge and skills required for a specific broadcast media job. For example, being able to conduct expert interviews or use specialized digital editing software are examples of broadcast media knowledge and skills.

The second cluster is **core transferable skills**. Whereas job-specific knowledge and skills are specialized, core transferable skills can be used in lots of contexts. For example, being organized is a critical skill regardless of whether you're an accountant, a marine biologist or a TV producer.

In the charts that follow, look at the knowledge and skills that various career paths in broadcast media might require. Don't worry if some of the knowledge and skills are unfamiliar at this point. You can refer to these charts later in *Broadcast Media YOU* when you're identifying the current gaps in your knowledge and skills.

Core Transferable Skills

Core transferable skills are foundational and allow you to pursue diverse career paths at graduation. These core transferable skills can be clustered into five major areas. Refer to the glossary in the appendix for detailed definition of each skill.

Core Thinking Skills

Demonstrates thinking skills:

- Analytic thinking
- Transdisciplinary systems thinking
- Problem solving
- Adaptive thinking
- Intentional curiosity
- Thoughtful creativity

TRANSFERABLE SKILLS



Core Communications Skills

- Ability to communicate effectively for different audiences using written, verbal, & non-verbal mediums
- Effective listening
- Persuasive storytelling
- Conflict resolution & negotiation

Core Organizational Skills

Evidence of organization skills:

- Self-starter
- Time management
- Follow through
- Perseverance

Core Interpersonal Skills

Evidence of interpersonal skills:

- Cross-contextual competency
- Effective leadership
- Self-confidence
- Work ethic
- Effective team player
- Emotional intelligence

Confident use of Digital Technology

Technology use is integral to functioning both personally & professionally. Most career pathways require using technology to communicate, problem-solve & conduct research. Note, this is different than task-specific technical literacy.

Job-Specific Knowledge & Skills



Job-specific knowledge and skills in broadcast media are broken into four major clusters. Each cluster includes a series of specific knowledge areas and skills that are more (or less) important for different roles. Refer to the glossary in the appendix for detailed definition of each skill.

Content Creation

Knowledge & ability to:

- Ability to **generate story ideas**
- Ability to generate **new approaches** to familiar stories
- Ability to **pitch ideas**
- Production **planning & design**
- Manage projects
- Manage technical execution
- Execute a **promotional strategy**
- Leverage **research**

Inform & Engage

Knowledge & ability to:

- Ability to identify and appeal to a **specific audience**
- Ability to develop **compelling narratives** to engage different audiences
- Ability to translate research and analysis into a **persuasive, evidence-based story**
- Expertise in **verbal and written** use of language.

Content Curation

Knowledge & ability to:

- Use **third-party content** in a compelling narrative with a clearly defined audience
- **Create, edit, remediate** content for digital applications
- **Monetize curated content** across media channels
- **Apply technical expertise** across the range of platforms, genres, software systems and technical equipment including visual, audio recording and editing and live broadcast production
- Expertise in **graphic design**
- Expertise in **social media**

Contextual Knowledge

Knowledge & ability to:

- Apply expertise in **media-focused subject areas** (current affairs, sports, entertainment, weather)
- Link content with a **specific audience**
- Apply deep understanding of media needs, practices and rhythms.

As you develop your Mission Map, you'll **need to prioritize** all the transferable and job-specific knowledge and skills that best fit your professional mission. For example, the skills required by a documentary filmmaker are different than a radio morning show host, though there might be some overlap.

To prioritize what experience and education you'll need, think about knowledge and skills for each job on a **four-level rating system**. Overall, you want to focus your limited time on the areas that offer maximum return.



<p style="text-align: center;">Level 1: Not required</p> <p>Depending on what career you're pursuing, there will be a bunch of knowledge and skill areas that you won't even require a "good at" to deliver on the vision of your Broadcast Media You.</p>	<p style="text-align: center;">Level 2: Good at</p> <p>"Good at" reflects an ability to engage and understand a topic but not be completely fluent (let alone an expert) in. For example, you may not be an accountant but you'll need to know enough to be able to effectively communicate it.</p>
<p style="text-align: center;">Level 3: Great at</p> <p>"Great at" reflects advanced knowledge or skill in an area. You may not be the best in your organization in this area, but you're close.</p>	<p style="text-align: center;">Level 4: Expert</p> <p>You need to be an expert in this knowledge area or skill. This is a "need to know," not a "nice to know." For example, as a media relations manager, you better be great at building relationships with different influencers in media.</p>



At this stage, you might be asking yourself, "**How can I be good at all these things?**" **You can't be. Start by identifying your current knowledge and skills, with evidence to back it up.**³

Replicate the following table in your journal. List the skills you currently have and rate them using the four-level system above. Come up with **at least ten individual** knowledge areas or skills for broadcast media and for transferable skills. **The most important part of this exercise is the proof that you can do what you say you can do.** That evidence could be in the form of a certificate or associated work experience.

For example:

Cindy knows she is "great at" leadership (an interpersonal skill). Her evidence is that she was head bartender at the university pub with six staff reporting to her and experienced no staff turnover.

Marco is “great at” written communication. He has strong evidence of this since he publishes a popular blog for students at his university.

My Current Knowledge & Skills	Level Rating (1-4)	My Evidence Is...
My core transferable skills are...		
My broadcast media knowledge & skills are...		

Once you have completed this table, review it with family, friends and any current mentors you may have. Having a fresh set of unbiased and trusted eyes can often be an important reality check.

What’s a mentor?

A mentor is a trusted advisor on everything from school to jobs to volunteer opportunities and what clubs to join. This person may be a professional acquaintance or a friend. We recommend the best long-term approach is to build a team of mentors with diverse backgrounds and expertise (some professional, some personal). Dive into Step 3 of *Designing YOU* for advice on how to develop your mentor team.

THE FUTURE OF BROADCAST MEDIA

WHAT IT MEANS TO YOU

Broadcast media is one of the fastest-changing careers today. Some powerful trends—from technology to the gig economy—are redefining the broadcast media world. **Many broadcast media jobs from a decade ago no longer exist or have evolved beyond recognition.** Mapping your 10-Year Professional Mission is going to be a challenge, but it's also an opportunity to rise above the herd.

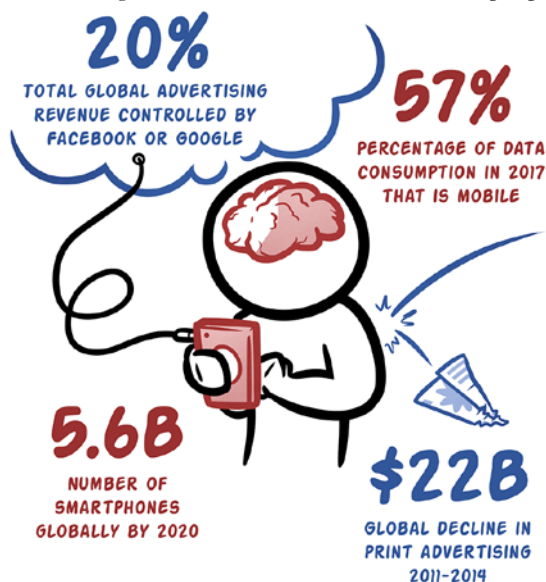
It's essential that your Mission Map accounts for the broadcast media professional of tomorrow as carefully as the broadcast media professional of today.

We won't pretend to predict how broadcast media careers will change over the next decade. That's not realistic. What you can do now is **go in with your eyes wide open** to the prevailing trends that'll influence broadcast media and reflect on how these could affect your mission. Consider the list of the following three trends as **a starting point** for what you must always keep in mind as you define and live your 10-Year Professional Mission.

Trend 1: Continued Technological and Financial Disruption

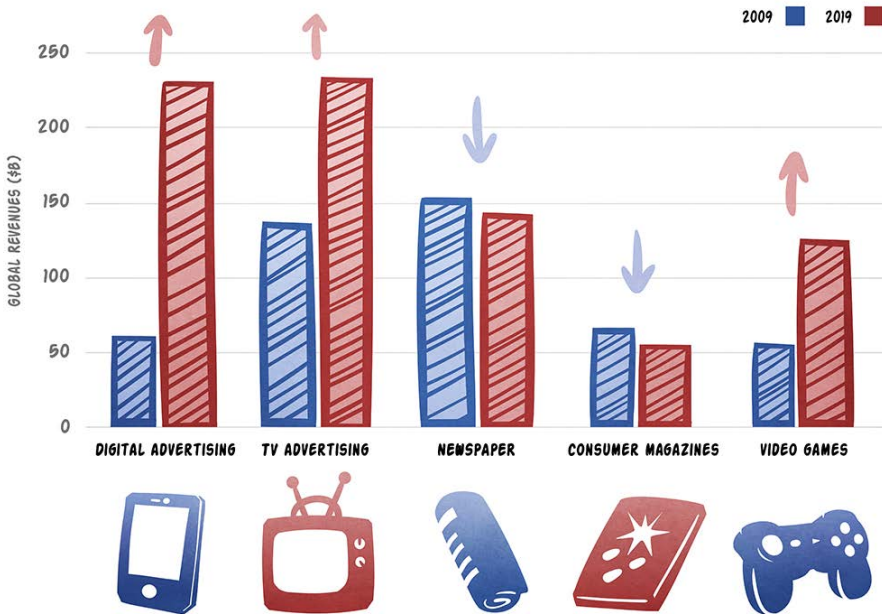
It wasn't too long ago when relatively few media empires controlled broadcast, print and periodicals. Their size and scale made it virtually impossible for any serious competition from smaller operations. The editors of these large firms made decisions on stories people read or watched; advertisers also had few media options beyond these large companies. Then came the internet.

Technology Ubiquity: The internet and other innovations from social media to mobile devices to big data have redefined the way we consume and produce media. By 2020, it's estimated there will be 5.7 billion smartphones worldwide, three times as many as in 2017.⁴ In 2025, with the rapid advancement of the "internet of things," it's estimated more than 50 billion devices—from your car to your refrigerator—will be connected. The massive expansion of internet access means any person—regardless of financial means—will be online.



The Big Shift: The rise of the internet eliminated significant barriers to entry and redefined the financial model of media. Suddenly, literally anyone could start a media company and try to make money. As long as they could find an audience for their content, advertisers would pay them to be able to connect with this audience.

GLOBAL REVENUES GROWTH & DECLINE (2009-2019)



Advertisers realized that buying ad space in traditional print and broadcast mass media was inefficient. Why would a wedding dress company buy an ad in the local newspaper when they could buy targeted placement with Google and Facebook for people searching for wedding dress ideas? The advertising-funded media model that had lasted for 100 years imploded.

Globally between 2011 and 2014, advertising revenue in newspapers declined by \$22 billion. But this doesn't mean that the media world at large is declining. In fact, between **2009 and 2019, media advertising revenues are forecast to almost double in size globally from \$1.2 trillion to \$2.1 trillion.** The advertising revenue decline in some areas (such as print) will be offset by growth in others such as digital advertising and gaming. That means, for example, there are opportunities for broadcast media professionals who cover the gaming industry.

Google and Facebook control one-fifth of all advertising revenue globally.⁵ This disruption of media's financial model is expanding into fields such as sports, where broadcasters are struggling to monetize their content to balance the huge rights fees. For example, **ESPN pays almost \$8 billion a year for broadcast rights, but lost 12 million**

subscribers between 2011 and 2017.⁶ This decline in revenue is directly impacting the resources available for media operations.

Believable Fake News: Technological innovation has democratized the world of news and information. Now anyone can publish to a wide audience regardless of skill or ethics. When anyone can be a publisher, the goals shift from building a trusted brand to fighting for the most revenue-generating clicks. When making money is the main goal, facts can just get in the way. Money-making ventures disguised as news websites led us to the world of sensationalized stories and “alternative facts,” and news consumers may not be able to tell what to believe.

For example, a study by the Pew Research Centre found 40 percent of American adults define Facebook as a primary news source. In fact, according to BuzzFeed, the top 20 best-performing fake news stories of the 2016 U.S. election shared on Facebook had higher readership than the top performing election stories in the *New York Times*, the *Washington Post*, *Huffington Post* and *NBC News*. In Canada, 60 percent of Canadians use Facebook daily and 21 percent define it as their first source of information. Interestingly, this transcends age groups with 49 percent of those 60 years and older reporting using Facebook daily.⁷

Automation: There was a time when a TV newscast was produced by a legion of camera operators, sound technicians, switchers and directors. Today television production involves robotic cameras, automated switching and sometimes a director in another city. Technology has streamlined broadcast media in incredible ways. Reduced advertising revenues have necessitated lower costs associated with technical staffing. Specialized workers are increasingly being replaced with broadcast professionals who can do it all: record, edit, write and so on. Automation and technology have allowed this trend to continue.

What it Means to YOU

A key factor to remember in your career is that media remains one of the fastest-growing sectors in the world. So, important questions for skilled broadcast media professionals must be: **in what sectors will there be growth and what skills will be required in those new roles?**

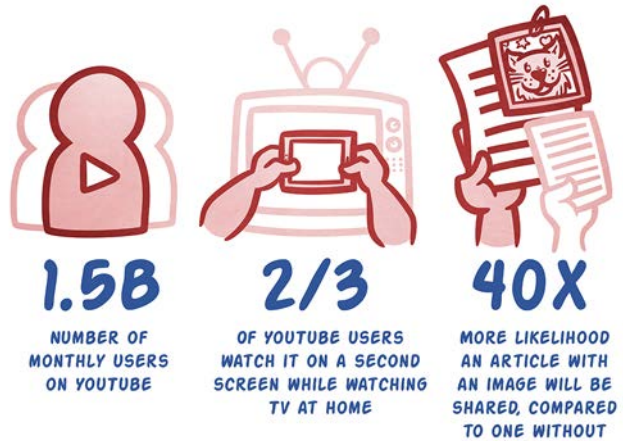
In the past, a television news story typically involved a script, video clips, images, and graphics; a modern broadcast media professional has more than sixty different storytelling elements to choose between, including using text, still photos, video, social media and live-streaming apps. Commercials on TV and radio typically run exactly 30 seconds, but online ads do not have to conform to static scheduling practices, allowing for greater creativity and new ways to engage audiences. Today, professional-level multimedia production can happen on a laptop or a smartphone. Not only has technology lowered production costs and allowed for faster publishing, digital media generates a huge amount of data, which mean opportunities to monetize this audience.

Over the next decade, audiences' expectations of content will continue to be redefined. For example, new 360-degree cameras will enable the production of three-dimensional virtual reality (VR) video with surround sound to allow a viewer to move around within a video when wearing a headset. The *New York Times* once distributed Google Cardboard VR headsets with its home-delivered print edition to immerse its audience in a story on the plight facing refugees.⁸ That technology is already being used in marketing and plans are well underway to roll out VR advertising.⁹

These technological innovations will change audience expectations the way television did in the 1950s. Being technologically complacent isn't an option. Not everyone needs to be a programmer, but you'll be required to understand the constraints and opportunities that evolving technologies create and the implications to your work. Being competent in a range of technical skills will be essential for you to tell stories across a range of digital media. You'll also need to understand how media consumers interact with new technology and how this changes their behaviour. Being one step ahead is your only option.

Trend 2: The Rise of On-Demand and Transmedia Content

Media consumers are no longer at the mercy of broadcast schedules. They can increasingly watch and listen to the programming they want, when they want. It might be a “binge-worthy” series or documentary on Netflix, or an audio podcast they download from Apple Podcasts or Stitcher. Or they might find all types of media content as they scroll their Facebook, Twitter or Instagram feeds. The expansion and fragmentation of digital media channels from websites to podcasts to YouTube and Snapchat have magnified the role of content in broadcast media. Those who can efficiently harness content—especially user-generated content—to build brand advocates will rise to the top.



About 30 years ago, as cable networks were launching by the dozen, media experts talked about the “500-channel universe” and worried about the fragmentation of mass media audiences. In the 21st century, that fragmentation has expanded even further into a broad range of niche content. The emerging podcast sector is a good example. Millions of listeners might tune into a handful of shows, such as *Serial* or *Radiolab*, but the vast majority of podcasts count more modest audiences in the hundreds or thousands. Independent producers and big media companies are all looking to capitalize on specialized markets, connecting advertisers (and subscribers) to content that consumers can access when they want.

Research shows that the medium influences how we consume content. The result is that people digest bite-sized stories in video, tweets, GIFs and photos in seconds. In fact, studies suggest how we process information is changing as we adapt from text to video or other forms of content. Some consumers will want to dig deeper than those few seconds; many will not. For example, some may simply read a headline, whereas others will watch

embedded video and follow links to related stories. Therefore, the medium is really, really defining the message.

This does not spell the end of long-form storytelling, but it redefines it. Take for example a digital ad for Extra Gum, “[The Story of Sarah and Juan](#).” The ad runs almost two minutes, but has garnered over 21 million hits on YouTube.¹¹ Story forms, promotional or otherwise, will continue to adapt and evolve from single form to multimedia and transmedia storytelling where the consumer will need to be able to seamlessly shift from text to video to audio to images and potentially simultaneously with multiple-screen consumption and multiple stories. Transmedia storytelling involves telling multiple stories, with each story working both as a standalone or with its associated pieces. An excellent example of this today in entertainment is [Marvel](#) and the Marvel “universe” with characters and stories across media (movies, comics, graphic novels, television, digital) that are interconnected (residing in the same “universe”) and enhancing each other without depending on each other. Similarly, the National Geographic Society developed [The Food Project](#). This series lasted over a period of eight months and included 823 stories and 472 social media posts on 41 different platforms ranging from digital, to a TV series, to magazines, a museum exhibit and guided tours.

Multimedia vs. Transmedia

There’s a difference between multimedia and transmedia. In multimedia, you are using multiple forms of media, including text, photographs, video, maps and interaction, to tell a single story. Here is an excellent example in the [New York Times](#) of multimedia storytelling.

In contrast, transmedia storytelling involves developing and distributing unique stories to different media channels—but as part of a common thematic framework.¹⁰ The series on the impact of Fentanyl in the Calgary Herald’s is an example of how transmedia storytelling can be leveraged to extend and expand the breadth and depth of a story.

Of course, the idea of multiple stories is not new in communication, however transmedia storytelling involves developing and distributing stories to different media channels. This enables the media producer to customize the message or story elements for the channel and the audience who consume that channel. Transmedia storytelling is being driven by advertisers who seek deeper engagement with different audiences.

What it Means to YOU

Content may be king, but it must be customized for the audience and the medium. Future opportunities are there for those who can generate original content and convey complex thoughts efficiently across media. And while some traditional media empires are enduring shrinking audiences, the demand for content for live-streaming is growing fast. New broadcast media professionals are increasingly being trained to leverage that market and the growth of transmedia storytelling. Today’s broadcasters need an expanded skill set to work across media; they need to collaborate with people and organizations that can access the media channels to develop and distribute content across a range of platforms.

Trend 3: YOU Inc. The Rise of the Freelancer

As traditional advertising revenues decline, media outlets will continue to restructure and focus on lower costs to become more agile. For most of the last century, having a job in

broadcast media meant going to an office and receiving a paycheck every two weeks. But today in Canada, 21 percent of the workforce (and almost 40 percent in the U.S.) is made up of freelancers who work for themselves.¹² That's more than 4 million people and growing by 10 percent a year. In the communication sector, 17 percent of positions today are contractors or freelancers.¹³ This freelance economy is becoming mainstream as companies and talent alike recognize the benefits of employment on-demand.¹⁴

Contract work has always been a big part of media production work, especially outside the broadcast news business. Live sports events across North America might feature familiar faces in front of the cameras, but behind the scenes the technical support is often provided by experienced freelancers working on contracts through the hockey or football season, or for less frequent events such as the Olympics, or the National Finals Rodeo. Producers for TV series often recruit local talent to staff their productions. But now the demand for freelancers on short-term contracts is higher, as companies seek to reduce the costs of benefits generally expected from long-term employees.

What it Means to YOU

With the new economic model, your career in broadcast media may be less about a job and more about freelance work. A freelance economy can be both exciting and stressful. It's exciting because you'll be working with diverse clients and you're your own boss. If you want to go to Australia for six months, no one can say no. It's stressful because you have to pay the rent (and for a flight to Australia). Your success will be dependent on two factors. First, being mediocre at your job is not an option. You'll need to constantly innovate and find ways to create value, because if you don't someone else will. Second, you will need to have a robust network of professionals who recognize and value your expertise and talent. These are the advocates who will help sell your value and ensure you can pick and choose your clients (and pay that rent).

Does Sex Matter?



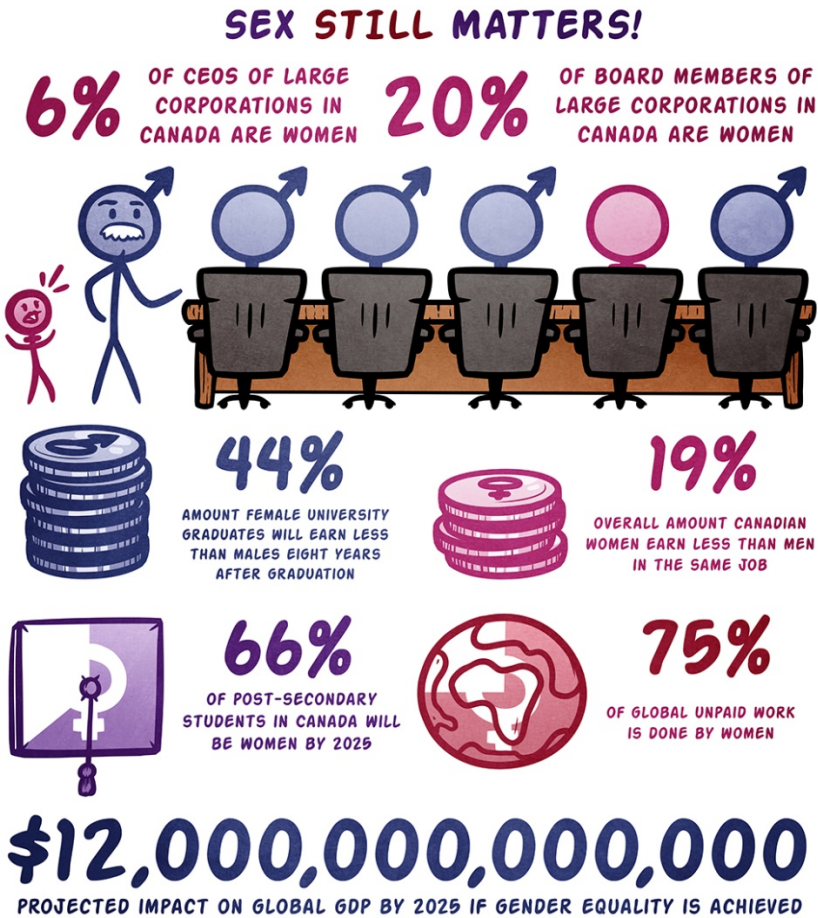
Though it's not a "trend," an important issue to consider when it comes to your career is sex. And by sex, we really mean gender here. The basic difference between the terms "sex" and "gender" is that **sex refers to biology**, while **gender refers to cultural and social perceptions** of (and biases toward) appropriate roles for different genders. There's a load of really complex research suggesting society plays a massive role in designing you based on their view of your gender.¹⁵ This research also suggests the brains of men and women are wired differently. Studies also show that we still treat men and women differently.

The guidance in *Broadcast Media YOU* is applicable, regardless of your gender identity. As you launch your professional life, however, there are **gender realities in the workplace worth understanding** and incorporating into your thinking.

For example, research shows the value of building diverse teams; companies with gender balance on their boards and executive teams perform better than those without it.¹⁶ Yet, women remain drastically underrepresented in the senior ranks in many fields and equal pay for equal work remains elusive. In fact, a study identified that women make up 67 percent of

the broadcast media sector, but are dramatically underpaid relative to men. For example, female broadcast media professionals with five years' experience earn \$95,000 (USD) compared to men who earn \$130,000 (USD).¹⁷

Similarly, many employment fields remain so-called “pink ghettos,” where women are overrepresented, there’s little room for advancement and pay is often poor.¹⁸ **The reasons behind this difficult reality are multifaceted.** They include women’s career choices, career disruptions (e.g. taking time off to raise children), stereotypes, discrimination and many other factors.¹⁹ **There’s no “quick fix.”**



Infographic note: 20

Society has not yet achieved true equality. This includes not only gender, but also areas such as sexual orientation, race, ethnicity, ability and religious beliefs. Keep this all in mind when you’re designing you.

For most of us, unconsciously or otherwise, our expectations of men and women are different. Sheryl Sandberg, the chief operating officer of Facebook, wrote a bestselling book called *Lean In*, in which she discusses how we all have **powerful unconscious biases about gender roles and gender behaviour.**²¹ Think about it: The same behaviour that's viewed as strong, positive leadership from a man is often seen as negative and overbearing when it comes from a woman. For instance, more than 60,000 women and men were asked whether they preferred male or female managers. While slightly over half of respondents reported having no preference, the rest preferred male over female managers by a 2:1 ratio. Justifications for this preference tended to focus on negative stereotypes about female behaviour, such as women being too “emotional,” “moody,” “catty” or “dramatic.”²²



It's human nature to notice other people's biases, while being blind to our own. Regardless of your gender identity, when you find yourself judging a woman for behaving aggressively, ask yourself whether you would be as critical of a man acting the same way. Also consider how prepared you are to challenge gender bias when you observe it happening around you. **Gender bias is deep-seated, so we all need to be self-critical to weed it out.**²³

We can be hampered if we think of “men's jobs” and “women's jobs.” As you read on in *Broadcast Media YOU*, you'll research potential jobs and conduct informational interviews to explore what sort of opportunities might be out there for a person of your skill set and interests. This process provides a prime opportunity to push beyond any (often unconscious) gender biases you may have about your future professional life. The great thing about conducting informational interviews is you're exploring possibilities, which should include possible jobs that you might not consider at first because of your gender. **Don't rule out any role simply because it seems stereotypically more suited to another gender.**



Be sure to talk with people in non-traditional gender roles. Is their field of work improving for the underrepresented gender? Or are there still deeply entrenched barriers that are difficult to overcome? As part of this process, consider your own willingness to be in the minority in your field. Does the thought of being a trailblazer appeal to you?

With some research, you should be able to determine whether the role in question is an opportunity to improve diversity and foster equal opportunities. For example, when investigating an industry or company, research their current leadership teams. If there is some degree of diversity, that's a promising sign for prospective women and minority candidates. If it's

entirely white men, look into whether the organization is doing anything to encourage diversity. You may also want to check into the organization's work/life policies. Does the organization subsidize daycare? Top up parental leave benefits? Pay for fitness club

memberships? In a competitive market for talent, you want to define a mission and join an organization that recognizes people as its most important asset.

Finally, **your 10-Year Professional Mission might include a consideration about starting a family.** Since the biological reality remains that not everyone has the potential to give birth, “starting a family” has different meanings for different people.

Having children is a particularly difficult thing to plan years in advance. In fact, even after a woman is pregnant, it’s impossible to predict exactly when her maternity leave will start. **The more realistic approach is to expect to update your Mission Map down the road when you are ready to start a family.** Or as Sheryl Sandberg puts it, don’t “lean out” of your career until you’re actually pregnant. You might miss wonderful opportunities if you put too much focus on a possible future pregnancy that may or may not happen as planned.²⁴

The Last Word: Never Stop Asking Questions

Every great broadcast media professional knows research—competitive intelligence and environmental scanning—is core to identifying opportunities and threats. Consider these macro-level trends as a start and rigorously continue to evaluate other trends, both inside and outside of broadcast media.

Look at this type of market intelligence gathering as a daily task. **Follow lots of industry leaders on social media channels or blogs.** Find out what they’re thinking about and the questions they’re asking; remember to keep asking yourself the implications that emerging trends have on your life as a broadcast media professional.



DEFINING YOUR PROFESSIONAL MISSION

When you know your destination, you can use it to support your decision-making enroute. To define your professional mission, you'll consider your current and future experience, knowledge and skills, all of which create your unique value as a professional in broadcast media.

First, make sure you've answered the questions from the start of *Broadcast Media YOU*:

1. What **functional broadcast media job** do I want to do?
2. What **industry** do I want to work in?
3. What **type of organization** do I want to work for?



In your journal, consider these questions once again. Have your answers changed? Why? Why not?

WHAT'S YOUR 10-YEAR PROFESSIONAL MISSION?



You'll need to tap into that **intentional curiosity we talked about earlier**. **Great research starts with asking great questions**. Below are some **thought-starter questions** you may want to consider as you start exploring your professional mission:

1. What are the different types of careers in broadcast media?
2. How is the field of broadcast media changing? What's driving this change?
3. What parts of broadcast media are growing the fastest?
4. What type of education do I need to be successful in different broadcast media jobs?
5. What are the most important knowledge and skills for broadcast media jobs in each career cluster?
6. What's the starting salary for broadcast media jobs?
7. Do people stay in broadcast media for their entire careers?
8. What are the common entry-level positions in broadcast media?
9. How does the locale impact careers in broadcast media?
10. What international opportunities may exist in broadcast media?

Answering these big questions can't be rushed, so go slow and expect this part to take weeks or months to complete. Don't forget that predicting the future is hard and few of us get it right, so when doing your research, use **the principle of triangulation**: If you see or hear something from three credible sources then there's a very good chance you should pay attention and add it to your Mission Map.

Step 1: Conduct Secondary Research

Your secondary research, sources will include:

- government reports (e.g. employment studies, census data)
- annual reports of companies, periodicals (e.g. newspapers)
- other media (e.g. podcasts)
- scholarly journals
- commercial information (e.g. American Broadcast Media Association)
- credible online publications (e.g. Scientific American, Fast Company).

This research will uncover industries, educational programs, people, books, websites, podcasts, companies and jobs in broadcast media you've never heard of.



Replicate the following table in your journal and use it to track your research. Keep notes on the sources of your information and the nuggets you find. The invaluable part about existing information is that it can trigger questions. Jot down these questions for your informational interviews later on.



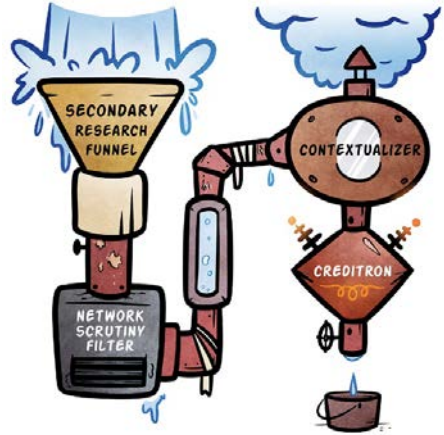
As a starting point to answering these questions, we suggest you follow the detailed research process in Step 4 of *Designing YOU*. Below is a condensed version of this process. Here's a sample table to see how you can identify opportunities:

Potential Opportunities	My Questions
Start my own Podcast	<ul style="list-style-type: none"> ○ How much can I get paid? ○ What type of education and experience do I need? ○ Do I need to move?
TV Sports Anchor	<ul style="list-style-type: none"> ○ What type of education is required? ○ Are there internships available? ○ Where are these jobs?

Step 2: Analyze Broadcast Media Job Postings

Job postings are easy to find online and are invaluable for identifying emerging opportunities and trends in the areas that you love. They can also expose you to the types of jobs that exist in your areas and companies of interests. Also:

1. It's simple to collect a large and diverse sample. Review **a minimum of 25 job postings** in a specific area you love to ensure an effective comparison.
2. Many job postings are archived and are accessible via www.archive.org/web, so you can assess trends over time.
3. The extra work you put in to summarize the job postings can help you identify trends and themes that may not be obvious to others.



When you're summarizing job postings, it's helpful to collect information on several major areas of employment that you're interested in. Use a spreadsheet program such as Microsoft Excel or Google Sheets to track the answers to the following questions:

Company Details

1. Industry
2. Size of company (e.g. number of employees)
3. Location (the location may reflect culture, language and compensation)

Job Details

1. Title
2. Level of position (titles can be misleading)
3. Responsibilities (e.g. does it mention what they'll be doing?)

Qualifications

1. Education (do they specify a major?)
2. Professional experience (years and type of experience)
3. Professional credentials (does it mention specific credentials are required?)
4. Industry engagement (does it mention if active involvement in a professional association is important?)
5. Personal attributes (does it mention the importance of any specific interpersonal or communication skills?)
6. Are each of the qualifications "required" or "preferred"?

Below is a sample of a summary table of job postings related to the job of a audio engineer.

Professional Mission	Major Themes	So What?
Audio Engineer	<p>60 percent require a university degree.</p> <p>40 percent require certification as a certified audio engineer (CAE).</p> <p>All jobs ask for previous experience in audio engineering with the majority asking for a minimum of three years.</p> <p>40 percent ask for experience in production. Only 10 percent specify themes associated with organization size and scope. In this case, it was related to experience managing a staff.</p>	<p>I must complete my university degree in communications, but the specific major or minor appears to be a secondary consideration.</p> <p>I need to break into audio engineering while in school to build evidence of my expertise.</p> <p>I should get diverse production expertise in different industry contexts and plan to narrow this expertise down within five years.</p> <p>It remains unclear how an audio engineering role will evolve over the next decade. I need to interview professionals to better understand emerging trends.</p>

Step 3: Networking and Talking to Real Broadcast Media Professionals

The next step is to immerse yourself in the industry by meeting and interviewing real broadcast media professionals. These people can tell you what the next ten years of broadcast media may look like. It's important that you do the work in Steps 1 and 2 first so that you go to your interviews armed with enough information to get a deeper level of knowledge.



In Step 4 of *Designing YOU* we walk through a detailed process on how to network, book interviews, and get the most value out of these meetings. Each interview will raise new themes or questions that you'll want to explore and test in future interviews.



One useful approach to determine what you're trying to learn from these interviews is to notice the assumptions you're making about the field, industry or job, and then use the interviews to test these assumptions. For example, your earlier work may have uncovered design as a possible career path. To dig deeper into design, you would list a set of assumptions and how you might validate them. For example:

My Assumption	How I Can Test This
To be a designer I need to be a great artist.	Explore what courses are required. Interview designers about the skills they use every day.
I need a degree or diploma in design or the fine arts to work as a designer.	Search past job postings to look for qualifications. Interview a broad range of designers to explore their pathway.

How do I book an interview?

The first rule of an informational interview is respect. **Every person you want to interview is doing you a favour.** Most of these interviews won't exceed 30 minutes, so they need to be laser-focused. Consider the following:

1. **Connect through a mutual contact.** For example, "Hamid Zakari suggested I contact you because of your expertise in..."
2. **Make it personal.** Demonstrate you know something about them through your digging. For example, "I see you also studied accounting at the University of..."
3. **Be persistent and keep asking.** As you're the lowest priority in their inbox, you'll likely have to send a couple of reminders. Be polite and persistent and if they say no, ask them for anyone else that they could suggest. This'll ensure you'll have a return on your effort.
4. **Make it easy for them.** Offer to work to their schedule and meet them at their office or anywhere they'd like to meet. This interview is for you—not them. Don't be surprised if the interview is a month or more out. Professionals are busy people.

What should you ask?

In addition to the questions above, below are some more thought starter questions to consider asking during your interviews (there is an expanded list in the appendix of *Designing YOU*):

1. What does your current job entail? What does a typical day look like?
2. What kind of decisions or issues are you often faced with in your job?
3. What type of training or education prepared you for your current job?
4. What's the best part of your current job?
5. What's your least favourite part of your current job?
6. What courses at school best prepared you for your career in broadcast media?
7. If you could go back to school and start all over again, would you do anything differently?

8. Did you do a co-op or internship in college/university? Would you recommend this? Why?
9. Are there specific extracurricular activities that might help me prepare for a career in broadcast media?
10. What jobs and experiences have led you to your present position?
11. When you reflect on your career so far, what would you do more of? What would you do less of?
12. When you look at people who have succeeded in broadcast media, what characteristics do they tend to have?
13. What would you suggest is the most important thing someone entering broadcast media should know?
14. If you were going to do it all over, would you become a broadcast media professional again?
15. What do you wish you'd known before you became a professional in this field?

Consider this only a start

Ideally, this interview is not simply a one-off. A core objective of this process is for you to **build your professional network** and identify mentoring candidates. Following the interview, ensure you send a note thanking the interviewee for their time. Personalizing the note by identifying some key themes they highlighted shows you were paying attention and reinforces the value of the time they spent with you. In your note, ask if they'd be open to keeping in touch so you can reach out with any additional questions.

Step 4: Defining your Professional Mission

Once you've completed your informational interviews, you should be closer to defining your professional mission. There are three stages to defining your mission:

What's Your "What"?

For the first stages, let's go back to the original three questions we asked.

1. **What** functional broadcast media job do I want to do?
2. **What** industry do I want to work in?
3. **What** type of organization do I want to work for?



Your research should have inspired you to be able to **answer at least two of these three questions**. In addition, you should have a sense of priority. Replicate the table below in your journal.

Here is the challenge—you need to project yourself 10 years into the future. These aren't just questions for next week or next year... but a 10-year target.

The 10-Year “What”	Your Mission	Priority
I want to be a...		
I want to work in....		
I want to work for...		

Here’s a sample.

The 10-Year “What”	Your Mission	Priority
I want to be a...	TV Producer	1
I want to work in....	Radio	2
I want to work for...	A Public Broadcaster	3

What’s Your “Why”?

The limitation with the above exercise is that it tells us what you want to be, but not **why anyone would want to hire you** compared to other candidates. Therefore, the next step requires you to articulate “why you?” compared to others. This will allow you to create your unique value proposition—in other words, what makes you the best choice for the job. Remember, you’re projecting 10 years into the future here. To do this, complete the table below:

Your Professional Mission	
For...	Who’s your target industry or company?
That...	What’s their specific need that isn’t being met?
I am...	What’s your functional broadcast media job?
Who...	What’s your specific skill or knowledge that’ll satisfy their need?
Unlike...	Who are your competitors who are also trying to satisfy this need?
I...	What unique skills and experience do you have that’ll differentiate you from all the other employees?

Here's a sample of how these questions might be answered.

Your Professional Mission	
For...	An NHL franchise.
That...	Needs to leverage both data and dynamic content.
I am...	A curator of innovative and targeted content.
Who...	Is both a data scientist and an artist.
Unlike...	Those who are either data analysts <i>or</i> creative specialists.
I...	Am a seasoned professional in data analytics with a degree in fine arts.

In answering these questions, consider the things you love to do and what you're good at combined with real opportunities in the marketplace for you to make a living. If all those elements are there, you've just defined your professional mission! If you have trouble answering these questions, it probably means that you'll have to go interview more people or find some additional information. Be honest with yourself.

What if I get stuck?

Remember, getting to the point where you can articulate your professional mission is hard but important. **Don't be in a rush to move on and don't be frustrated if you conclude you don't have any unique value yet.** At the start of this process, this is understandable.

A key goal of this process is to identify the knowledge and skills that'll make you unique and valuable in the future. The difference between the you of today and the you of tomorrow is the gap that forms the foundation to your Mission Map.

Articulating your 10-Year Professional Mission Statement

Now, you'll condense your answers to these six questions into a concise **10-Year Professional Mission Statement. Keep it under 100 words.** Your mission statement offers a simple description of the future you. Having this mission statement allows you to check if you're spending your precious and limited resources (time and money) on a meaningful purpose.

Here's the trick to an effective mission statement: It can't be constrained by history, the status quo, your comfort zone or your current identity. Your 10-Year Professional Mission Statement is about defining your professional identity; it will be a big part of your personal identity.

At this stage, you don't have to fully understand how to achieve your mission, but you should be able to see some of the major milestones along the way. Below is an example:

“In 10 years, I will be a director of broadcast media for a major fashion brand. I will be an expert in branding, market segmentation and emerging industry trends. I will be a sought-after public speaker and a mentor for emerging talent in fashion broadcast media.”

Defining your 10-Year Professional Mission is hard and it’s a house of cards. When it all comes together it feels great, but sometimes the littlest unexpected thing (good or bad) can disrupt it all.



For this reason, we encourage you to **map out at least three** 10-Year Professional Missions based on **three distinct “what if” scenarios** using the table below. When you’re considering the possibilities for your “what ifs,” be aspirational. For example, “what if” in one of your scenarios you stay in the city you grew up in, but in another scenario, you move to New York? What if in another scenario, you decided to stay agency side for the next decade? But in a third scenario, you decided to go to a large multi-national company? The system-wide implications of one “what if” may be massive or small, but through “what if” planning you can start to understand life’s trade-offs. (We are only considering the professional mission “what ifs” here. In *Designing YOU* we challenge you to think about all the other potential “what ifs” that could influence your future, such as relationships.)

The goal of reflecting on these “what ifs” isn’t intending to paralyze you, but to inspire you. Instead of being crushed when circumstances get in the way of achieving your chosen professional mission, you’ll know that it was only one of many possible scenarios.

“What If” Scenario A: _____	“What If” Scenario B: _____	“What If” Scenario C: _____



As part of the “what if” reflection, engage your mentors for input. Refer to Step 3 of *Designing YOU* if you don’t have a mentor yet.

Don't Forget About Everything Else

If you've come this far, you have a pretty good sense of what your professional mission looks like. Maybe you aspire to be the creative director in New York at a global agency or a director of Sports Centre at TSN. Your professional mission should be audacious. Your ambition should highlight the gaps between the you of today and the you envisioned in your 10-Year Professional Mission.

However, there's one problem. You're more than just a paycheck; you have relationships and other passions that extend beyond a career. This is **everything else in our life that is important and only you know what those things are.**

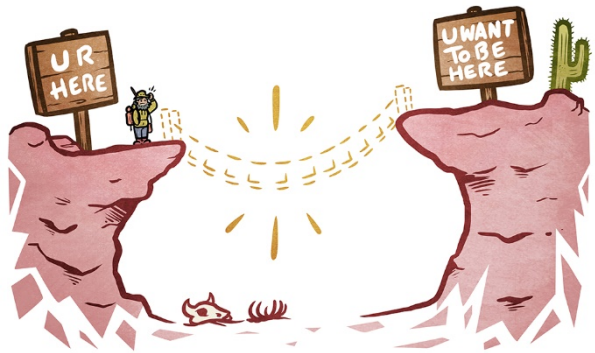
Over your lifetime, you and the world around you will continuously change. This re-iteration process is common. It's a sign of a great professional; a professional who doesn't fall in love with a single idea, but rather one who is prepared to change and adapt when the evidence tells them it's time.



At this stage, we recommend you head to Step 5 of *Designing YOU* and test your professional mission relative to **everything else** in your life.

GETTING FROM HERE TO THERE

Your 10-year mission is aspirational and ambitious. It's a little scary, but it's supposed to be. The ambitiousness in your 10-year mission highlights gaps between the you of today and you in ten years. If your mission is the destination, then the gap is the journey—it is the actions required to reach your destination.



The map to get you from here to there involves a series of complex and interdependent activities. In this section, you'll build the Mission Map to get you to your 10-Year Professional Mission.

Link Your Professional Mission to Knowledge and Skills

To create your Mission Map, you'll first need to understand the critical skills core to your 10-Year Professional Mission. Then we'll address the gap between here and there.

First, recall the four career clusters we introduced earlier: inform, promote, entertain and operate. At the highest level, any jobs that fall under a specific career cluster require a **common set of knowledge and skills**. You probably saw this trend in the research you did earlier when certain knowledge areas or skills kept appearing over and over. This is because certain knowledge areas and skills are critical to specific career clusters. So, if you want a career in the “creation” cluster, there are minimum skills you'll need to develop. **On the next page, we break down the critical broadcast media knowledge and skills required by the four career clusters.**

Refer to our four-level ranking system from “not required” to “expert” and rank the knowledge and skills relevant to your 10-Year Professional Mission. By the time you're ten years into your career, you'll need to be at least “great at” (and often an “expert” in) each of these areas.





The next step in developing your Mission Map is a **professional gap analysis** so we can plot your journey. **Complete the Mission Map Table 1** below, which considers the following four questions:

1. What are the specific priority knowledge and skills (both broadcast media and transferable) required to achieve your 10-year mission?
2. What is your evidence these priorities are important (e.g. interviews, research)?
3. What is the required level you'll need to achieve in 10 years?
4. What is your best guess of your level today?

The third and fourth columns represent your professional gap. **There should be A LOT of gaps. Your Mission Map will allow you to close these gaps over time.**

Mission Map Table 1 – Mission Map Gap Analysis

Specific Priority Knowledge and Skills	Evidence this is Important	Required Level in 10-Years	My Level Today
Data analytics	7 of 10 interviews. 70% of job postings.	Expert	None

Be sure to share your results with your mentors.

Bridging the Gap

For most twenty-somethings, ten years may as well be 100 years. As a result, a lot of people get frozen by the daunting task of looking ahead ten years. One of the biggest barriers to moving forward is the question:

What is the first *real job* I should get after graduation?

There's a problem with this question. "Real life" doesn't begin after graduation. It's happening right now.

The development of your foundational knowledge and skills is happening in the context of five professional types of **building blocks experiences**:

1. education & learning
2. employment experiences
3. volunteer experiences
4. contextual experiences
5. relationships

The knowledge and skills you defined as critical to your 10-Year Professional Mission can't all be learned by accident. Rather, they need to **be the outcome of an intentional development process**. In other words, the expertise you'll possess in ten years, whether it be leading a TV host or being a sought-after editor, won't be a fluke.

PROFESSIONAL YOU BUILDING BLOCKS



Let's review each of these experiential building blocks. In your journal, **consider the sample questions based on the current you and the you 10 years into your career.**



Education and learning refers to traditional forms of education (like university or college) and other forms of lifelong learning ranging from professional development courses to awesome podcasts and books.

Questions to explore:

1. What should I major and minor in?
2. What specific courses should I take?
3. Do I need to go to graduate school?
4. What certifications will I need?
5. What podcasts should I listen to?
6. What books should I read?



Employment experience means every job you'll ever have—full-time and part-time alike—that contributes to your skill development (even beyond broadcast media). While in school, this could include co-op terms, internships, and part-time and summer employment.

Questions to explore:

1. What type of internships or co-op positions should I take while in school?
2. What could be my first job in broadcast media when I graduate?
3. What are the benefits of working for a broadcast media agency compared to working for a company?
4. How can I get employment experience so I can become knowledgeable across all four career clusters?
5. How much time should I spend in various jobs?



Community experience includes all those volunteer and extracurricular activities that contribute to your knowledge and skill development. This might include involvement in clubs, teams or community organizations.

Questions to explore:

1. How can volunteer roles support the development of my key knowledge and skills?
2. How can volunteering support my networking?
3. What types of organizations align with my values?
4. Do I want to assume a leadership position in an organization?



Contextual experience includes international experiences, industry experiences, organization size and scope, and travelling experiences.

International experiences: Paid or unpaid international work experience.

Questions to explore:

1. What are the benefits to doing a semester abroad?
2. How can working internationally contribute to my broadcast media knowledge and skills?
3. How is working internationally in broadcast media different than international broadcast media?

Industry experiences: Specific industry sector experiences throughout your career.

Questions to explore:

1. How could my choice of industry sector change my job as a broadcast media professional?
2. Should I work agency side, client side or both?
3. “Should I get experience in corporate and commercial communication or news and current affairs?”
4. I’m not very technical; does this mean I’m at a disadvantage?

Organization size and scope: The size of an organization can have a significant impact on the scope and depth of a role.

Questions to explore:

1. How does working for a startup help me?
2. What are the benefits and risks of me building an entire broadcast media career in a single large company?
3. Should I take a job at a large global multinational organization to meet my goal of working internationally?

Travelling experience: International experience and exposure to diverse cultures can contribute to your personal and professional development.

Questions to explore:

1. How can travelling internationally contribute to my knowledge and skill development?
2. If I take time out of my career to travel, am I risking being passed by people who don't?
3. Can I blend my desire to backpack around the world with a desire to work internationally in broadcast media?



Relationships captures three major categories—mentors, networking and personal relationships.

Questions to explore:

1. How can mentors help me get ahead?
2. How can my professional network contribute to knowledge and skill development?
3. My professional mission is part of my life—but it's not my whole life. How can I ensure I maintain successful and fulfilling personal relationships while still pursuing my professional mission?

Sample Mission Maps

Before you develop your own Mission Map, we'll review 15 sample Mission Maps based **10 years into a career**. Each map is a summary based on interviews and surveys of real people and their real experiences in broadcast media and in life.

There is never just one single map to get from here to there. **Consider these sample Mission Maps more of a compass than a GPS.** They won't tell you exactly how to get from here to there, but they'll point you in the right direction, tell you where to start and offer example attractions along the route.

**THERE IS NEVER JUST ONE SINGLE MAP TO GET FROM
HERE TO THERE. CONSIDER THESE SAMPLE MISSION
MAPS MORE OF A COMPASS THAN A GPS.**

Below are the 15 Mission Maps included in *Broadcast Media YOU*.

Inform Jobs	Promote Jobs
TV/Radio News Reporter News Anchor Traffic and Weather Reporter Documentary Filmmaker Sports Anchor, Reporter	Creative Commercial Producer Advertising Sales Corporate Video Producer Social Media Manager
Entertain Jobs	Operate Jobs
Music Radio Personality TV Producer Morning/Afternoon Show Producer	Videographer, Camera Operator Audio Engineer

The “10 years into a career” bit is important because **the real people behind these Mission Maps all started in a place like you.** It was their diverse experiences that made them what they became.

The 15 Mission Maps are composed of the following sections:

Job Title & Sector: Pay attention to the sector or industry.

Job Description: What this hypothetical person does in their role.

Salary Range: What this position earns in Canada in 2018 dollars.

Priority Knowledge and Skills: The knowledge and skills required to be an “expert at,” “great at,” and “good” at in year 10 in this position.

The Tip: Something so important about this person’s role they had to tell you about it.

Building Block Experiences: This section is broken down by the five professional building blocks and examines how each contributed to this professional’s knowledge and skill development.



Regardless of your 10-Year Professional Mission, **read and reflect on all the samples below** and take lots of notes. You may not be interested in being a sport show host, but you may find it interesting how a person may have started in the non-profit sector; you may not aspire to be a TV producer, but you may find it valuable how someone used extracurricular experiences to develop their networking skills.



News Reporter (TV or Radio)

SALARY RANGE (2018): \$54,000–\$119,000

I collect and analyze facts about newsworthy events and people through interviews, research, data analysis and observation. I'm employed by a TV station, but I produce stories across different platforms using video, text, photo galleries and more. My job is to tell people what's happening so they can make informed decisions as citizens. I pursue the truth by talking to diverse sources and communicate the news to my audience in a manner that's relevant to them. My reward is making a difference in my community and learning about a variety of issues.

The Tip: Your reputation is your currency. It takes years to build and can be ruined with one mistake. Remember this every day.

PRIORITY KNOWLEDGE AND SKILLS:

Expert

- Ability to develop a compelling narrative
- Ability to develop evidence-based content
- Ability to generate new approaches to familiar stories
- Expertise in verbal and written use of language
- Research
- Visual and audio recording and editing
- Ability to pitch ideas

Great at

- Apply expertise in **media-focused subject areas** (current affairs, sports, entertainment, weather)
- Link content with a **specific audience**
- Data analytics
- Ability to create and edit content for digital applications
- Apply deep understanding of media needs, practices and news cycles

Good at

- Production planning & design
- Manage projects
- Execute a promotional strategy
- Ability to monetize content

BUILDING BLOCK EXPERIENCES:

Education & Learning:

- Bachelor of Communication (broadcast media studies) with a minor in poli science
- Other education paths could include: A Bachelor of Communication majoring in journalism, with minors in creative writing, speech, economics, Indigenous studies or criminology, or a diploma in broadcast or media production from a college or technical institute
- *Aim for the Heart: Write, Shoot and Produce for TV and Multimedia*, by Al Tompkins
- Keeping up to date on local, national and international news

Being a broadcast news reporter today is challenging. I am highly motivated to bring news and facts to my audience quickly, so people can make informed decisions in their lives. I hold authorities to account for their decisions and I have researched my stories fully to ensure accuracy. To maintain a competitive advantage, I ensure I'm agile and can work across platforms, telling compelling stories regardless of the medium. I developed a formal education plan to deliver on this. Today, I focus on informal learning to ensure I understand current events and emerging trends and how they may impact my profession. Learning is core to my job every day.

<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Joined school radio station in first week at university. Hosted my own show in my first year; wrote and produced short newscasts. Used social media to promote my shows. • Joined the street team for a local country music radio station. Later promoted to work as a weekend news reader. • Took a full-time position after graduation as a video journalist in a northern community, where I shot, edited and voiced my own stories • Two years later I landed a position as a local radio reporter for the national broadcaster in a big city. The last few years I've spent a lot of time reporting from the courthouse and city hall. 	<p>In the media world, networks create opportunities. I knew this on Day 1 at university and wanted to ensure I used my time, both inside and outside the classroom, as an opportunity to gain experience, build my reputation and develop a portfolio of professional work. My time in the north taught me to be resilient and self-reliant, which has since defined my career.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Provided play-by-play for live-streaming of the university's basketball teams • Produced some videos for performers at a local dance studio • Active member of the Canadian Association of Journalists (CAJ) and the Radio-Television Digital News Association (RTDNA) 	<p>I love investigative journalism and I am an exceptional communicator. I made a difference and I learned so much. This made me a better professional.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I enrolled in a field school in Mexico and produced a documentary on the punk music scene in Guadalajara with Mexican and Canadian classmates • This profession is highly competitive and requires mobility to progress. I have lived in three cities in 10 years. It is a lifestyle you need to embrace. 	<p>Exposure to diverse cultures, including my time in the north, reinforced my humility because it showed me the world is big and what I actually know is so small.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I enrolled in a mentorship program and spent time with an alumna who offered lots of insight • I took opportunities to introduce myself to other broadcast reporters when I was out in the field on school news assignments 	<p>I know success as a reporter is about building strong relationships and networks. I do this by recognizing all relationships must be win-win. Being a reporter can involve long hours (early mornings, late nights and weekends), so I need to have strong personal relationships.</p>



Morning/Afternoon Show Producer

SALARY RANGE (2018): \$40,000–\$93,000

I assign associate producers and journalists to find content—live or recorded interviews, panel discussions, phone-ins, recorded reports—for our daily shows. Much of this content will also be shared on websites and through social media. I ensure our programming covers all the important issues of the day and that it is distributed in a compelling and understandable way for our audience. I make sure our content is informative, accurate, balanced, fair and ethically produced. I vet scripts and check in with my staff to ensure we hit our deadlines. I work with our digital media team so that each story is adapted to our audience-specific distribution channels. The pace is fast and the work is often hectic, but the satisfaction of delivering a successful live show that seems effortless is very satisfying.

The Tip: Good producers are consummate salespeople. Convincing someone to come in for a 6:45 a.m. live interview takes equal measures of professionalism, kindness and intelligence.

PRIORITY KNOWLEDGE AND SKILLS:

Expert

- Ability to develop a compelling narrative
- Ability to develop evidence-based content
- Ability to generate new approaches to familiar stories
- Expertise in verbal and written use of language
- Production planning & design
- Apply expertise in **media-focused subject areas** (current affairs, sports, entertainment, weather)

Great at

- Link content with a **specific audience**
- Ability to create and edit content for digital applications
- Apply deep understanding of media needs, practices and news cycles
- Visual and audio recording and editing
- Manage projects

Good at

- Visual and audio recording and editing
- Execute a promotional strategy
- Ability to monetize content
- Data analytics

BUILDING BLOCK EXPERIENCES:

Education & Learning:

- Bachelor of Communication (broadcast media studies) with a minor in Indigenous studies
- Other education paths could include: a Bachelor of Communication majoring in journalism with a minor in political science, economics, women's studies or criminology
- *Canadaland* podcast by Jesse Brown, about

I love having the responsibility of leading a content team. I work to set the agenda through discussions with my production staff. I need to be connected to the community I serve. Being a show producer is a leadership role and I have to balance setting a standard with being supportive of my team. We work together to create new ways to present familiar stories, providing our audience with deeper understanding of issues that affect them.

<p>Canadian media</p> <ul style="list-style-type: none"> • I closely follow all local media to ensure I am deeply informed for my show 	
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Produced a talk show and elections specials for the campus radio station • Did a practicum at a small-market TV station as a general news reporter • Started as a casual news reporter in a medium market TV/radio newsroom, then became an associate producer on the morning show • Five years later, promoted to senior producer of the morning show, managing a staff of six 	<p>I learned early that I love working behind the scenes to make “the talent” sound informed and confident. Reporting was fun, and it gave me a great opportunity to develop my storytelling and technical skills. I also learned the value of a good producer and how to give feedback that’s useful and constructive. Today I enjoy leading a team of journalists in producing informative and entertaining shows. Deadlines challenge me in a good way.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Alumni mentor for broadcast students • Coach my child’s soccer team 	<p>I love being able to teach another generation of reporters what the job entails today and how it’s evolving with technology.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • Did an undergraduate research project on First Nations news coverage • Volunteer contributor to tech blog 	<p>I must know about my world and the people in it. I seek to learn about people from challenging situations and speak their language.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • Even mentors need their own mentors. I maintain strong relationships with former classmates and colleagues who have risen to management roles. 	<p>I sit on the regional board of the Radio-Television Digital News Association and help run our awards competitions and banquet. I also volunteer at the national conference every few years. I enjoy working with peers outside my organization.</p>



News Anchor

SALARY RANGE (2018): \$54,000–\$140,000

I am the face and voice of our news program. People assume all I do is read scripts or a teleprompter, but I generally have a bigger hand in what goes to air. As a TV news anchor, I’m a journalistic leader and contribute to the key daily decisions—everything from what news stories we chase, to the line-up of our show. I write scripts, vet the work of reporters and do feature interviews. I bring some flair for vocal performance and the ability to remain cool under the pressure of live broadcasting. To bring meaning to my presentation it’s important I understand what’s happening in the news, and stay on top of the latest developments. My personality allows me to connect to the audience as if I’m sitting in the same room. Being on-air is exhilarating, especially when I’ve done my part to deliver an engaging show.

The Tip: Connecting to audiences requires broadcasters who sound like themselves, like real people, and not like the “voice of god” performance associated with the golden age of TV and radio.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Expertise in verbal and written use of language • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories 	<ul style="list-style-type: none"> • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather) • Link content with a specific audience • Apply deep understanding of media needs, practices and news cycles • Research 	<ul style="list-style-type: none"> • Manage projects • Execute a promotional strategy • Data analytics • Visual and audio recording and editing

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Communication (journalism) with a minor in speech • Other education paths could include: a Bachelor of Communication majoring in broadcast media studies with a minor in political science, economics, women’s studies, Indigenous studies, or criminology, or a diploma in broadcast or media production from a college or technical institute • <i>Make it Memorable: Writing and Packaging TV News with Style</i> by Bob Dotson • Keeping up to date on local, national and international news 	<p>It’s a strange feeling to see your face on the side of a bus, but you get used to it. There’s some notoriety being on TV, plus the associated promotional campaigns. Some people get a kick out of that, but for me the real satisfaction comes from days when the news is breaking quickly and information is vitally important to our local audience. On those occasions—elections, disasters, tragedies—it’s critical to ensure the information we deliver is accurate and intelligent. In those live moments, a lot can go wrong. The ability to react calmly and professionally certainly comes easier with experience.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • I volunteered as the arena announcer at basketball and volleyball games in university • In my second year of university I hosted a weekly TV show for our online station on campus sports • I started as a weekend reporter for a small market TV station. After a year I moved in to the anchor’s chair for the weekend newscasts. • I eventually was promoted to fulltime anchor before transferring with the company to an anchor position in a larger market 	<p>As soon as I landed a position in one area of the organization, I started working on my skill set to move into the next opportunity. When I was a reporter I focused on my voicing skills and told my supervisor I was interested in anchoring and sought feedback. When an opportunity came to do some fill-in work as anchor, I immediately put my name forward. A broadcasting career can resemble an athlete’s in some respects. Your producers are like coaches who guide you to better and better on-air performances.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I volunteer for a high school debate and speech society, acting as a judge and helping with administration for tournaments • I’m the master of ceremonies for a number 	<p>My profile in the community allows me to help out with a whole range of worthy causes. As a journalistic leader for our show, staying connected helps me understand what’s going on in the world outside our newsroom so we can</p>

of charitable events throughout the community	better reflect society.
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<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I did a semester abroad at Robert Gordon University in Scotland • I traveled across Brazil to take in the soccer World Cup, and wrote a weekly blog about my experiences 	Media professionals can gain valuable insight by experiencing what it is like to be the “other” in a different culture or country. What they encounter often helps bring context and equity to their storytelling.
<p>Relationships:</p> <ul style="list-style-type: none"> • I meet with a group of political party strategists for breakfast and discussion a couple of times a month • I teach a course on broadcast presentation in the winter semester each year at a local technical school 	I recognize the value of regular interaction with people who are trying to shape society from within, especially when considering our station’s news coverage priorities. Teaching at the polytechnic also connects me to the field and the next generation of broadcasters.



Traffic and Weather Reporter

SALARY RANGE (2018): \$49,000–\$78,000

Survival information—time, weather and traffic—have long been assets of TV and radio. Some of us in this branch of broadcasting report just on traffic or just on weather; some of us report on both, depending on the resources available. My job is to help people prepare for their day, whether they’re starting out on the road or the sidewalk. I pass along this information on-air and through social media. Weather in Canada affects everything we do, so listeners are keen to know what to expect this morning, later today, tomorrow and on the weekend. But meteorology is a science full of technical jargon, so it is my job to break down barometric pressure and weather warnings in a way that’s meaningful. Traffic reporting isn’t quite as technical, but it’s really valuable for the people who tune in. I use a variety of sources, including our audience, to stay on top of accidents, delays, construction and road conditions. Both weather and traffic require a particular kind of on-air reporting. Much of what I deliver is unscripted, especially traffic, which changes quickly. I am comfortable talking off-the-cuff, delivering essential information in a natural, clear and concise manner.

The Tip: Traffic and weather reporters become masters at delivering information without much of a script. The keys to sounding confident are good organization and lots of practice.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Expertise in verbal and written use of language • Ability to develop a narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories 	<ul style="list-style-type: none"> • Link content with a specific audience • Apply deep understanding of media needs, practices and news cycles • Research • Ability to create and edit content for digital applications 	<ul style="list-style-type: none"> • Data analytics • Visual and audio recording and editing

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Communication (broadcast media studies) with a minor in climatology • Certified by the Canadian Meteorological and Oceanographic Society as a Media Weathercaster 	<p>I love the challenge related to constant updates in weather and traffic. My interaction with the public is also rewarding and a lot of fun. This job allows me to take full advantage of my ability to speak extemporaneously, and to share my personality on-air.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Did weather forecasts for our campus TV newscasts in university • Interned as a production assistant at a local radio station gathering and feeding traffic and weather information to the on-air staff • Used my work term at a local TV station to start doing some weather reports for the weekend shows on a contract basis. Eventually landed a regular spot on the breakfast show. 	<p>I looked at every chance I had to work as a broadcaster as the best way to show employers what I could do. My friends say I have “the gift of gab,” and I’ve focused on this aspect of my skill set. It’s paid off.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Volunteer at local animal shelter • I am the master of ceremonies for alumni awards at my alma mater and co-host the regional screen awards 	<p>I can use my speaking and presentation skills to help the community, which I enjoy and my employer really appreciates.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • Volunteered on a climate change research camp in Antarctica 	<p>A passion for the environment and climate underpin my career and travel choices.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I had a senior meteorologist as a mentor early in my career 	<p>I took full advantage of someone else’s deep experience in the business to make wise career decisions. For that reason, I make myself accessible to anyone who wants to follow my path.</p>



Sports Anchor, Reporter

SALARY RANGE (2018): \$54,000–\$119,000

I am the driving force behind the sports content at the TV station where I work. I cover the local sports scene, whether it’s professional, Olympic, amateur or even recreational. Most of my day is spent attending practices or news conferences to produce content for the sports segment (which I also anchor) of the local supper-hour newscast. I follow the progress of the local pro teams closely, and have a deep understanding of not only the competitive landscape, but also the business side, such as collective agreements and salary caps. When our network does big event coverage for the Grey Cup, Winter Games or Stanley Cup playoffs, I often become part of the broadcast crew and travel to the action. To stay current and informed, I read about and watch the latest developments in the world of sports.

The Tip: The best sports broadcasters are first and foremost good journalists. They take the time to do lots of research and understand the big issues, and can tell important stories, not just recite scores and statistics.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories • Expertise in verbal and written use of language • Research 	<ul style="list-style-type: none"> • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather) • Ability to create and edit content for digital applications • Visual and audio recording and editing • Ability to pitch ideas 	<ul style="list-style-type: none"> • Execute a promotional strategy • Ability to monetize content • Apply deep understanding of media needs, practices and news cycles

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Broadcast Diploma • Other education paths could include: a Bachelor of Communication majoring in broadcast media studies or journalism with a minor in kinesiology, speech, or economics, or a diploma in media production from a college or technical institute • Local, national and international sports publications and websites 	<p>My college instructors made it clear to me that if I wanted to work in sports broadcasting I had to be a great all-around reporter. I take particular pride in my writing and have always looked for the sports stories no one else is telling. Sports broadcasting is an incredibly competitive field and I've always recognized that my work had to stand out for me to succeed.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • In my second year of college I did live play-by-play online for a local tier II junior hockey team • I started as a general news reporter for a small market TV station, and was eventually promoted to sports anchor • Transferred to a major market station with the same company after two years, eventually becoming a weekday sports anchor 	<p>I knew starting out as a general news reporter would be great experience to sharpen my writing and reporting skills. In taking that job, I indicated to the station manager that I was interested in sports, and offered to do some coverage on my own time. When the sports anchor position opened up, I was ready to step in.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Volunteer for Special Olympics Canada • Coach community basketball 	<p>I see real value in sports, especially in the development of young people. Working with Special Olympians and children helps remind me of the benefits.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I run a small business on the side trading in 20th century sports memorabilia, and I travel to collectible shows across North America 	<p>Connecting to sports history this way helps me to contextualize some of my sports stories.</p>

Relationships: <ul style="list-style-type: none"> • One of my college instructors was a longtime sportscaster whom I've always stayed in touch with and who was very generous in sharing his sources and industry contacts 	It's reassuring to have a mentor in your life who knows your strengths and weaknesses and will share constructive criticism and advice without destroying your self-confidence.
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Documentary Filmmaker

SALARY RANGE (2018): Will depend on numerous factors. ²⁵

I am the director, editor and scriptwriter of documentary films. Although I often work with others, such as researchers, camera crews and experts in various fields to help my work reach its full potential, I am still the person responsible for making sure that interviews, shooting and edits remain smooth. It is up to me to analyze, gather and translate complex information into a film that is entertaining and comprehensible, all the while maintaining the core message of the documentary. I seek to educate and inform in an interesting way. I also understand the complicated funding landscape so I can finance and distribute my work.

The Tip: Documentary filmmaking is not only about having a story to tell. It is about having the resources to tell this story. Your greatest skill will be persuading others that they want to invest time, money and their influence to tell your story.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories • Expertise in verbal and written use of language • Research • Visual and audio recording and editing • Ability to pitch ideas 	<ul style="list-style-type: none"> • Production planning & design • Manage projects • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather) • Data analytics 	<ul style="list-style-type: none"> • Execute a promotional strategy • Ability to monetize content • Link content with a specific audience

BUILDING BLOCK EXPERIENCES:

Education & Learning: <ul style="list-style-type: none"> • Bachelor of Communication (English) with minors in film studies and policy studies • Did a year of studies at Vancouver Film School 	I discovered my passion for longer-form storytelling in film early on. Doing my minor in film studies exposed me to a range of genres.
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<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Completed my first documentary in high school on the challenges facing transgender students. Won young director award at our local film festival, which included a scholarship. • In university, I started a filmmaker club and secured a grant from a local production company. The club completed a documentary with two professors, on the future of education when life expectancy hits 100. Film was nominated at <u>Hot Docs</u> and was part of <u>Docx</u>, a section of the festival for non-traditional films. • Today, I am the principal of my documentary filmmaking company. I operate from project to project and keep a lean organization. 	<p>I am not a nine-to-five person. I've always created my own job. I view my work as simply another classroom. This started with my first documentary while I was still in high school and continued into university, where I started a filmmaker's club. For all these activities, I needed to learn how to secure financing to see the project through. These projects contributed to winning scholarships to support my educational goals. At this stage in my career, I thrive on the risk and reward of being an independent documentary filmmaker. My professional success is rooted in my talent and commitment.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I'm on the board of the Alberta chapter of <u>Documentary Organization of Canada</u> (Doc AB) • Volunteer at local <u>Underground Film Festival</u> • Active in a local screenwriting club since age 17 	<p>I volunteer with people and organizations that understand the power of storytelling (through images, words and music) to change people's lives and galvanize community action. Discovering the screenwriting club when I was 17 changed my world. I met "my people" and they inspired me to pursue a career in filmmaking.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • During university, I created a multimedia portfolio which included text, video, graphic design, a comic strip, a podcast-style interview, a short story, a print ad, a colouring book and a personal brand book 	<p>Being an independent filmmaker is about finding others who will invest in your dream. They are investing first and foremost in me. This requires me to have compelling evidence that I will do what I say I will do. My body of work does this today.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • A university professor became my mentor and friend. She brought me into a creative group of friends interested in film, music, writing, design and art. • Being involved in Hot Docs opened my network and my world to potential collaborators and partners 	<p>My network is my inspiration. I hang with creative people who challenge each other constantly. This makes me a bigger thinker and a better filmmaker.</p>



Music Radio Personality

SALARY RANGE (2018): \$30,000–\$75,000

In the past I might have been called a “disc jockey,” but as with most things in the broadcast media business, times have changed. My clever on-air banter seems random and spontaneous, but the messages I deliver are intentional. My word choice, diction and anecdotes are all designed to appeal to and hold a specific demographic, which might change if I’m working for a country music versus a classic rock station. I spend hours each day preparing material for my show. I’m also active on social media before, during and after I’m on-air, connecting with our audience. On the weekends I sometimes do live remotes to promote our advertising clients. Those short “live hits” into our regular programming are another fun way to meet the public. Now that I’m more senior, I get involved in feature programming opportunities such as interviewing artists for exclusive segments. I also work with the music director to pre-record our weekly top-40 countdown show. I’ve always enjoyed music, but the real payoff for me is the opportunity to connect to listeners in our city.

The Tip: Private radio remains a viable and sustainable industry, especially for FM stations, despite satellite services and mobile apps and the rise of music streaming services. such as print.²⁶

PRIORITY KNOWLEDGE AND SKILLS:

Expert

- Expertise in verbal and written use of language
- Ability to develop a compelling narrative
- Ability to develop evidence-based content
- Ability to generate new approaches to familiar stories
- Link content with a **specific audience**

Great at

- Apply expertise in **media-focused subject areas** (current affairs, sports, entertainment, weather)
- Apply deep understanding of media needs, practices and news cycles
- Research
- Ability to create and edit content for digital applications

Good at

- Execute a promotional strategy
- Data analytics
- Visual and audio recording and editing

BUILDING BLOCK EXPERIENCES:

Education & Learning:

- Bachelor of Communication (broadcast media studies)
- Other education paths could include: a Bachelor of Communication majoring in journalism or a diploma in broadcast or media production from a college or technical institute

In university I had a strong sense early on that I wanted to work in private music radio. I volunteered on a street team for a station I really loved and hung out at the station a lot. The on-air staff were really helpful in offering me career advice and letting me sit in on their shows. Before I graduated I had an entry-level position lined up in a small market in the same company, and a clear sense of how to work my way back to the station I had volunteered at.

Employment Experiences:

- I hosted my own rap and hip-hop show on

I recognized the value of working for a large media company early on. The broadcast business often involves cutting your teeth in a small market

<p>campus radio every year I was in university</p> <ul style="list-style-type: none"> • I joined the campus improv comedy club and performed in our annual improv festival • I started at a small country music station in Saskatchewan. After two years I hosted the flagship morning show. • Four years after I graduated, I was back at the big market station where I started as a volunteer, working alongside the people who had mentored me. I worked the night shift for the first while, but now I'm in a prominent daytime slot. 	<p>where you can put in lots of hours in key roles, but the stakes aren't as high. I was able to move from street team volunteer to a small market morning host to co-hosting a drive-home show in a major market because one employer saw my potential and watched my skill development. I love the company I work for.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I help organize a local indie music festival and emcee many of the events and performances associated with it 	<p>My work schedule is quite demanding, but this work relates to my love of alternative music and allows me to support and stay plugged into the local music scene. It's also a terrific opportunity to interact with listeners.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • For the last five years I've done an annual two-week "pilgrimage" to take in some of the top music acts in North America. I've spent time in New York, Austin, Los Angeles, Nashville and Toronto seeing as many acts as I can. 	<p>Though not as exotic as going on safari, my travels have taught me a lot about the music business around the continent, and given me insight into the influences of culture, politics and race on music and life.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I help put together a monthly "free-sheet" newspaper on the local music scene with other broadcasters, writers and musicians 	<p>I'm always trying to learn more about music and the industry and working with people with similar interests but outside the radio station allows me to do that.</p>



TV Producer

SALARY RANGE (2018): \$56,000–\$89,000

My passion has always been the arts, from writing short stories to dancing to acting in school plays. Today I pursue that passion by producing programming for a video production house. Some of our shows are scripted, including sci-fi, children's TV and sitcoms, while others are unscripted reality programming. Sometimes I work with writers, directors and actors, and sometimes I'm collaborating with journalists and documentarians. My job is to manage production, overseeing research, writing, logistics, shooting schedules, technical support and editing. My intent is to deliver content that's entertaining and informative. I travel a lot. My days are hectic, whether I'm on the set, meeting with technical crews or writers, or working with editors. It is incredibly satisfying to see the visual magic that unfolds on the small screen, especially when you know all the effort that went into it.

The Tip: People usually go into this field for the creative payoff, but to succeed you need a keen business sense to sell your product, network and negotiate. Mastery of those skills paves the way for more creative opportunities.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Production planning & design • Manage projects • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories • Ability to pitch ideas 	<ul style="list-style-type: none"> • Data analytics • Expertise in verbal and written use of language • Research • Visual and audio recording and editing • Ability to monetize content 	<ul style="list-style-type: none"> • Execute a promotional strategy • Link content with a specific audience • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather)

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Arts (film studies) • Other education paths could include: a Bachelor of Communication majoring in broadcast media studies or journalism, or a diploma in broadcast or media production from a college or technical institute • Took the Producers Emergence Program through local polytechnic. 	<p>I've always loved storytelling in any form. I started my own YouTube channel on gaming when I was in high school. I wrote fiction for a student publication in university. My post-secondary journey was all about exploring the aspects of different narrative forms, hoping I would make a career telling stories. My passion drives my work.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • While a student, I worked two summers as a production assistant on the TV crew of a western drama series • After graduation I was hired to help with the technical production of a reality TV series on Canadian cuisine • Three years later I started with a big production house, spending time writing scripts and in post-production, then as an associate producer for a movie review show, 	<p>I found in this industry my best shot at opportunities was through networking, not job postings. Getting involved early on in entry-level positions helped put me in contact with people who were either hiring or knew the outfits that were. That's how I landed my first role and how I eventually came on board with a multi-million dollar production house. Today I'm a senior producer with the same company, with a list of award-winning projects on my resume.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Volunteered at the local film festival as a student, and serve on the board now • I sit on the judging committee for the regional screen awards 	<p>I travel quite a bit but I try to connect with others in the business with my volunteer work. I also try to put myself in the position of helping young producers find their way through the industry.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I set up a program to donate used film gear to an inner-city youth film program 	<p>Media production is deeply entrenched in privilege, and it's critical to give access to storytelling tools to all segments of society.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I make a point of staying in touch with friends and colleagues, reaching out to them directly on social media 	<p>Maintaining professional friendships gives me extra opportunities to get feedback, and to run ideas past people whose opinions I value.</p>



Social Media Manager – Regional Restaurant Chain

SALARY RANGE (2018): \$64,000–\$86,000

I am the voice, eyes and ears of my organization. I monitor, contribute to, filter, measure and otherwise guide the social media presence of my brand in real time, and often have a team working under me to stay on top of a constantly shifting digital landscape. My strong communication skills, expertise with content management systems and deep understanding of social media allow me to engage with the public and potential customers at a high level. I create the content that drives traffic to our digital platforms and, ideally, puts bums in the bar stools of our restaurants. I am always in contact with my online community and maintain an image that corresponds to my organization’s desires and goals. I am responsible for the public’s perception of us.

The Tip: Join a club that is outside of your comfort zone. There is magic in being different.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather) • Link content with a specific audience • Data analytics • Apply deep understanding of media needs, practices and news cycles • Expertise in verbal and written use of language 	<ul style="list-style-type: none"> • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories • Production planning & design • Manage projects • Research • Visual and audio recording and editing • Ability to pitch ideas 	<ul style="list-style-type: none"> • Execute a promotional strategy • Ability to monetize content

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Diploma in <u>digital marketing and design</u> • Other education paths could include: a Bachelor of Communication majoring in broadcast media studies or journalism or a Bachelor of Arts majoring in English with a minor in marketing • Continuing professional development courses to maintain familiarity in digital technologies 	<p>My strength has always been my narrative writing. I knew from an early age I wanted to write in some capacity. Adding a minor in marketing (and additional education in digital design) helped me find a critical sweet spot in today’s content-driven world.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • During college, I worked as a website 	<p>In the old days, marketing could be bought; now it has to be earned. I built on my formal education by</p>

<p>designer and content creator for a local retailer</p> <ul style="list-style-type: none"> • Did a work term at a digital agency as a project coordinator • Worked full-time one summer as the social media coordinator for a local economic development agency • After college, I was hired as the social media coordinator for a local retailer • Three years ago, I was recruited by a regional restaurant chain as their social media and content marketing manager. I now have a team of three reporting to me including a photographer and videographer. 	<p>taking increasingly senior positions that developed my skills to create immersive rich content. These roles all demanded the fundamentals of a good story. What is my plot, who are my characters and how do I connect emotionally to an audience to make them care? I remember watching a TED Talk by Andrew Stanton, one of the lead writers at Pixar, about how to tell a great story. This was when I first realized how I could make a living doing what I love to do.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I teach a pro bono course to non-profit organizations so they can leverage real-time content to drive engagement • On the executive of local photography club • Lead content curator for a local marketing association's digital channels 	<p>I've learned a lot by doing. I gained proficiency with the tools and channels I need for my job, but also learned what resonates with different audiences. I realized early on my passion for creating and finding content is significant and can make an impact on the things that are important to me.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • Active blogger and digital storyteller • Voracious consumer of popular culture and the factors that drive trends 	<p>It sounds silly, but I focused on becoming famous in my organization for being the person who knows what's going on with everyone. This is part of my unique value proposition.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I seek mentors who are opinion leaders with diverse experiences 	<p>I need to be social and easy to get along with because if I am, people will let me into their world, allow me to document their stories, and trust I will act in their best interest.</p>



Corporate Video Producer

SALARY RANGE (2018): \$55,000–\$75,000

The expression “content is king” has become a cliché, but that’s because it’s true in the world of corporate communication. I work for a major international energy company and the range of video projects I’m involved in has become incredibly wide. Much of it is promotional in nature, highlighting our global operations for shareholders and potential investors. Some of it supports the company’s efforts to share its vision of corporate social responsibility: to help less-fortunate communities in countries where it operates. But I also create video for training and internal communication. Increasingly my work includes producing content for social media as well. In some respects what I do isn’t much different than a documentary filmmaker. I use visual imagery, voice, graphics and sometimes animation to tell meaningful stories. The difference is that all my work supports the company I work for.

The Tip: As with any media production, the keys to good corporate video work are knowing your audience and planning.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Ability to develop a compelling narrative • Ability to develop evidence-based content • Ability to generate new approaches to familiar stories • Expertise in verbal and written use of language • Visual and audio recording and editing 	<ul style="list-style-type: none"> • Production planning & design • Manage projects • Link content with a specific audience • Research 	<ul style="list-style-type: none"> • Execute a promotional strategy • Ability to create and edit content for digital applications

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Communication (journalism) • Other education paths could include: a Bachelor of Communication majoring in broadcast media studies or a diploma in broadcast or media production from a college or technical institute • Completed series of editing tutorials on Lynda.com 	<p>My love of TV, especially cartoons, made me think about the people who make those programs for a living. When I realized I could tell video stories for a living, I started looking for the education I'd need to do it.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • I interned in the communication branch of the municipal government. I appreciated the regular hours, while still working creatively as a videographer and editor. • After university I was hired on a contract by a big oil and gas company to shoot and edit a video on a new installation in northern Alberta. I was offered a staff position when the contract ended. • The company was bought by a European corporation and I was kept on. Now I work with big budgets documenting operations all over the world. 	<p>I am a bit of a perfectionist when it comes to video production. I approach every project with a lot of planning and detail, ensuring my lighting is just right, the audio is clear, and that the images are sharp and meaningful. Working for a big company means there are lots of demands for my time, but the range of projects is also diverse and interesting. There's a little more job security in the corporate world compared to other media sectors. I feel like I've found the perfect niche for my interests and personality.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I'm involved in the university and program alumni associations at my alma mater. I organized our 10-year reunion and post news from my graduating class on our Facebook page. 	<p>University was such an important part of my life, allowing me to pursue my career interests and giving me lifelong friends. I hope my service will help give new students all the wonderful experiences I had.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • In university I took part in a field school to India, where I produced a video about an 	<p>It's rewarding to be able to do something I love and help people who wouldn't have the resources to take advantage of visual storytelling.</p>

orphanage. I have continued to help raise money for the program and have returned twice to put together much better videos to help attract more donations.	
Relationships: <ul style="list-style-type: none"> I get together once a month for beers and conversation about the industry with a bunch of videographers and former classmates 	Video production evolves quickly with new equipment and resources entering the market all the time. I find other video producers are a great resource to find out what's working and what's not.



Creative Commercial Producer

SALARY RANGE (2018): \$45,000–\$75,000

My job is to plan and produce advertising content for broadcast media. I work with our clients to promote their businesses or organizations through persuasive creativity. I need to understand what the client needs and then work with them to produce ads that capture the imagination of the audience and deliver key messages. I coordinate with copywriters, actors, voice-over talent, videographers and editors to deliver effective content. Our work must be incredibly creative to be effective, because audiences are so familiar with advertising. Our range of clients is diverse. I have produced spots for beef jerky, sex shops, car dealerships, restaurants and designer clothes. Social media and the internet have added fun new wrinkles to the business, allowing for content of varying lengths aimed at specific audiences. Production involves a lot of teamwork and the atmosphere is high-energy.

The Tip: Clients often have ideas about what they want in an ad that aren't actually very effective. Diplomacy and gentle persuasion can be important assets in this role.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> Ability to generate new approaches to familiar stories Ability to develop a compelling narrative Expertise in verbal and written use of language Production planning & design Execute a promotional strategy Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather) 	<ul style="list-style-type: none"> Link content with a specific audience Ability to create and edit content for digital applications Apply deep understanding of media needs, practices and news cycles Manage projects 	<ul style="list-style-type: none"> Data analytics Visual and audio recording and editing

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Communication (broadcast media studies) with a minor in marketing • <i>Age of Persuasion: How Marketing Ate Our Culture</i> by Terry O'Reilly and Mike Tennant 	<p>I went into communication because I thought I wanted to work on documentaries. I loved my commercial writing classes so much I changed my career choice. Adding a marketing minor really broadened my understanding of advertising and gave me a leg up in the competition for creative jobs.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Voiced station IDs and promos, and produced public service announcements for campus radio station • Landed my first job at a small town radio station where I read the news and worked on a creative team • Moved on to a medium market TV station where I worked with the sales team to produce local commercials for our clients • Stepped into a similar role at a TV station in one of the biggest cities in Canada 	<p>I have a knack for public speaking and excelled at voice-over work. That helped me find my first role out of university where I wrote, produced and voiced my first spots for the only radio station in town. Working in an audio medium, without the support of images, made me a much better writer and paved the way for opportunities in bigger market TV stations.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Mentor for students in a women in broadcasting program • President of my child's school council 	<p>I try to be a strong role model for young women breaking into the business.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I did a study abroad program in Mexico in my third year of university • Since my study abroad, I've studied Spanish extensively and now I'm almost fluent 	<p>My ongoing interest in Spanish takes me to Latin America regularly. I enjoy the interaction with locals and a different culture I learn a lot from the media I see and hear while I'm there.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • A guest speaker, a broadcast executive, in my first year of university invited us to call her anytime. I did, and we've been friends ever since. 	<p>Invest in relationships for life. I intentionally reach out to people unlike me. Everyone has a story if you just give them a chance.</p>



Advertising Sales

SALARY RANGE (2018): \$35,000–\$65,000

The changes in advertising have been profound. Today's clients are looking for campaigns that extend across all platforms: radio, TV, internet and social media. And yet the sales relationship itself still comes down to the fundamentals of providing excellent service to clients. My job is to help businesses succeed through the power of persuasive messaging. I work with existing clients to extend their reach to target prospective customers. I show them everything we can do to help boost their sales. For me, landing a new account and then rolling out that first campaign is a big rush.

The Tip: To paraphrase Wayne Gretzky: you don't score if you don't take shots. When you have a strong product, building sales is a matter of putting it in front of people.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Execute a promotional strategy • Ability to pitch ideas • Expertise in verbal and written use of language • Data analytics • Link content with a specific audience • Ability to generate new approaches to familiar stories 	<ul style="list-style-type: none"> • Ability to create and edit content for digital applications • Apply deep understanding of media needs, practices and news cycles • Manage projects 	<ul style="list-style-type: none"> • Ability to develop a compelling narrative • Production planning & design • Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather)

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Bachelor of Business Administration (marketing) with a minor in communication studies 	<p>Entering university, my fascination with business and marketing was only slightly higher than my interest in media. As I moved through my studies I recognized my outgoing personality and competitive nature positioned me well for a sales career. I sought out a sales-related work term opportunity with a media company after third year and found my niche.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • Started at a small market TV station just after graduation, and sold my first spot to a company that installs septic tanks. Promoted to sales manager five years later. • Took a job as a sales associate based in a major market for a national media company with an extensive network of TV, radio, digital and mobile assets 	<p>As a former collegiate athlete I have always been interested in motivational psychology. I am motivated to perform at my best, and I try to take advantage of resources available to me. I am an early adopter of technology and spend a lot of time understanding data analysis to help my clients.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • Assistant coach of a junior B hockey team 	<p>Sports at any level offer life lessons in resilience, teamwork, accountability and leadership.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • Spent two years playing professional hockey in Europe before university 	<p>Living overseas and travelling with the team helped me understand what it's like to be "different."</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I seek to foster good working relationships with all the people I am dependent upon for deliverables. They need to know me well enough to understand my intentions. 	<p>I understand motivation and how or why people do what they do. I need to know how to read people and know who's having a bad day and how to deal with that so I always get the best out of them.</p>



Videographer, Camera Operator

SALARY RANGE (2018): \$55,000–\$80,000

A lot of technical work occurs in the “gig economy,” which is fine by me. I am constantly working, but not for one employer. My income comes from a series of contracts, some lasting a few days, some go on for many months. I spent a number of years shooting news for a local TV station, but I prefer the variety I now get from news, sports and live event media production. In the past year I have spent a month working for the host broadcaster at the Olympic Winter Games, spent more than 50 nights doing ice-level camera work at NHL games, and provided the live images for national awards shows, political conventions and occasional news programming. I have also filmed with documentary crews. I have been at the forefront of a lot of important moments in history, watching it all through a viewfinder, but experiencing it much closer than just about anyone else.

The Tip: Famous Second World War photojournalist Robert Capa once said, “If your pictures aren’t good enough, you’re not close enough.” The advice applies to moving images too. A videographer who’s willing to get close to the action is very much in demand.

PRIORITY KNOWLEDGE AND SKILLS:

Expert

- Visual and audio recording and editing
- Ability to develop a compelling narrative
- Ability to generate new approaches to familiar stories
- Research

Great at

- Production planning & design
- Manage projects
- Data analytics

Good at

- Expertise in verbal and written use of language
- Link content with a **specific audience**

BUILDING BLOCK EXPERIENCES:

Education & Learning:

- Bachelor of Communication (journalism) with a minor in film studies

I wasn’t sure exactly what I wanted to do when I enrolled in a journalism program, but my first photography course changed everything. When I presented my portfolio to my professor she said, “I’ve really been looking forward to this.” I discovered I have a good eye.

Employment Experiences:

- I provided both still photos and videos for the student newspaper when I was in university
- A stop-motion animation project I did for a capstone visual media production course won an international student award
- I started working as a casual video editor at a local TV station part-time. I lobbied to go out and shoot video with reporters, and was

I learned early on that you can’t compromise on the basics; everything has to be properly lit, focused and framed, the audio clear and well-recorded. I try to stand out by being creative, and finding new approaches to standard shots. I don’t aspire to be a manager in this business, but I’d like to be known for my work.

<p>eventually offered a position as a staff videographer.</p> <ul style="list-style-type: none"> • Four years ago I took a package in a round of layoffs and began freelancing 	
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I'm part of a group of amateur wildlife photographers in the region. We try to raise awareness for conservation and the environment by sharing our images online and through social media. 	<p>Wildlife photography allows me to experiment with notions of capturing images, and to share my passion with other likeminded individuals.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I'm a frequent guest speaker at the local poly-technical school 	<p>It's really useful for me to articulate what I do for my own self-reflection, but it also helps budding videographers in their development in the craft.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • I belong to a creative group of friends interested in film, music, writing, design and art 	<p>My friends, colleagues and neighbours are endless sources of inspiration, knowledge, stories and creative exploration.</p>



Sound Engineer

SALARY RANGE (2018): \$35,000–\$80,000

Sound is the foundation of broadcasting. Even the most compelling video images are rendered useless if the audio isn't correspondingly great. My work requires a strong understanding of the technical systems required to share voices, sounds and music that are clear and engaging. It starts with picking the right microphone, positioning it properly, and then working a sound board to ensure the audio input is just right for our audience. I have worked in both radio and TV, but my approach is always the same. Working for the national broadcaster, I'm meticulous in my approach. Whether it's a morning radio show or the supper-hour TV news, I ensure the quality of our audio. When things go wrong, I'm there to troubleshoot. The best days for me are when our programming runs so smoothly, no one notices.

The Tip: Context is king. Explore different contexts to provide you more agility in the future.

PRIORITY KNOWLEDGE AND SKILLS:

Expert	Great at	Good at
<ul style="list-style-type: none"> • Visual and audio recording and editing • Ability to develop a compelling narrative • Ability to generate new approaches to familiar stories • Research 	<ul style="list-style-type: none"> • Production planning & design • Manage projects • Data analytics 	<ul style="list-style-type: none"> • Expertise in verbal and written use of language • Link content with a specific audience

BUILDING BLOCK EXPERIENCES:

<p>Education & Learning:</p> <ul style="list-style-type: none"> • Diploma in media production • Avid Pro Tools certification course 	<p>In college I spent hours in our radio studio and audio editing suites. I became the “go-to” for other students looking for help with their audio work.</p>
<p>Employment Experiences:</p> <ul style="list-style-type: none"> • I was the station manager at our campus radio station • I started on a street team at a private radio station in my first year. While there for a meeting, I approached the technical manager to see if he needed anyone on the weekends to run the board. I started two years of weekend work the following Saturday. • After graduation I became the technician for the afternoon show • Took a job with the national broadcaster working the evening newscast, then switched to the radio afternoon show 	<p>You have to be thorough and organized in this type of work. The systems are complicated so you need to understand them better than anyone else. In addition to providing the technical production for the on-air product, I help train other staff members—producers, hosts, reporters—on using the studios, editing suites and audio software.</p>
<p>Community Experiences:</p> <ul style="list-style-type: none"> • I volunteer with the local folk music festival, using my technical skills to help musicians and organizers with set-up, tear-down and sound design 	<p>Volunteering not only allows me to contribute my skills to my community, it broadens my network and relationships. The diversity of these relationships forces me out of my comfort zone.</p>
<p>Contextual Experiences:</p> <ul style="list-style-type: none"> • I helped set up an online radio station for an inner-city school, and still help out with maintenance 	<p>I’m not very outgoing, but there’s always a way to give back, and I learn a lot from the students.</p>
<p>Relationships:</p> <ul style="list-style-type: none"> • It might seem a bit strange, but I’ve developed a strong network of colleagues among electronics vendors. These people often know more about the latest technical developments than anyone. 	<p>Staying current is critical in the media business today, as platforms, equipment and software evolve—and improve—so quickly.</p>

CONSOLIDATING YOUR MISSION MAP

This is it. Now that you’ve been inspired by the sample Mission Maps, it’s time for you to connect the dots and put it all together in a concise and actionable plan. To develop your Mission Map, refer to the knowledge and skill gaps you identified in Mission Map Table 1 (p. 32) and link these to professional building blocks. In the sample below, data analytics was identified as a gap. **To close this gap, we identified four possible building block activities.** Executing these activities is your Mission Map.

You might find it useful to create a checklist based on the activities you’ve identified as key to your mission. See the appendix for a Mission Map checklist designed to be accomplished during a four-year university program.

Mission Map Table 2 – Linking to Professional Building Blocks

Knowledge or Skill Gap	Professional Building Block Activities Required
Data analytics	Education: Do my minor in statistics. Employment: Internship or summer job at sport broadcast media agency. Community: Join analytics club at school. Relationship: Secure a mentor who is immersed in analytics.

Mission Map Finale

You’ve put in the work and now it’s time to write down your Mission Map in your journal. Follow the template below. This information includes the concise 10-year mission statement from earlier and the professional building block activities from Table 2 above.

What is your final 10-year mission statement?

What are the priority knowledge and skills you’ll need to achieve your mission?

Expert	Great at	Good at

What are the building block experiences you'll need to achieve your mission?

Now map out priority building block experiences you'll need to achieve your mission. In the near-term (years 1-3) these should be more refined. For example, these may include specific courses or volunteer opportunities you'd like to pursue. In the longer-term (years 7-10) your building blocks will be more aspirational.

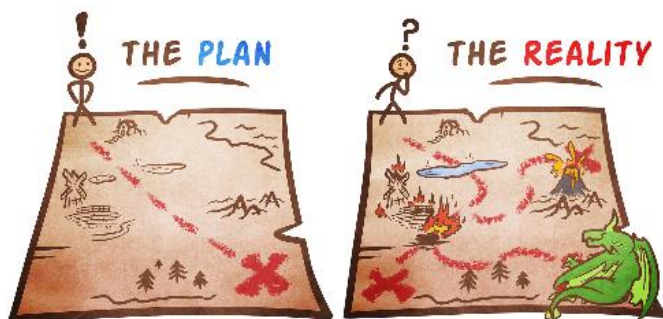
Experiences	Years 1-3	Years 4-6	Years 7-10
Education & Learning Experiences			
Employment Experiences			
Community Experiences			
Contextual Experiences			
Relationships & Mentors			

ADAPT AND CHANGE

“THE MEASURE OF INTELLIGENCE IS THE ABILITY TO CHANGE.”

—Albert Einstein

During our interviews with working professionals for this series, we’d ask a common question: “What advice would you give your 18-year-old self?” The most common answers were to be proactive and develop a plan, **but embrace opportunities** when they come. In other words, planning to be a VP of broadcast media in ten years is important, but always **be prepared to adapt and change** as you grow and learn.



This principle of evolution is essential. Your 10-Year Professional Mission in your 30s will look very different from the 10-Year Professional Mission in your 20s. Regardless of where you are on your 10-year Mission Map, don’t sit back. Life inevitably will throw you a curveball. You’ll find new skills, new interests, opportunities and relationships. But that’s why this process is so important and fun.



Adapting, learning and growing are your only options. At certain times in your life, your professional mission may be most important, and at other times it may be your relationships, your health & wellness or your spirituality. How and where they each fit in depends on how you define success at any moment in time. Stepping back and

Focus on the next step

When Kyle graduated from his broadcast media program the one thing he and most of his peers asked was: “What is the one thing I need to do?” This idea of *one* thing is important. Kyle found focusing on the next one thing removed the fear of getting something wrong.

Someone said to Kyle: “Go get experience in an agency setting. No if ands or buts.” So he did. This was a super clear goal. With all the uncertainty that surrounds life after graduation, look at that logical single step. It is stressful. This is where your mentor can be a critical resource. Today, Kyle is at a global agency mentoring a group of 11 interns. His challenge to them is to focus on the next step.

Kyle’s Tip: Define your mission, but then focus on one small step at a time.

reflecting on everything else important in your life gives you a solid foundation to make those big (and small) decisions in life.

Recall, you considered several “what if” scenarios before arriving at your 10-Year Professional Mission. That same exercise is really practical throughout your life. When you’re faced with a change in life, use it as a reason to wonder “what if?” and revisit your 10-Year Professional Mission. If you have a job opportunity on the other side of the world, consider what your 10-Year Professional Mission might be if you went for it. If you lose your job in a recession, consider “what if” scenarios around going back to school, or starting your own business, or taking time off with the kids. “What if?” is your best tool against sticking to a path simply because you’re already on it.



AT A GLANCE

1. *Broadcast Media YOU* is based on three steps: (1) Explore; (2) Define your professional mission; (3) Develop your Mission Map.
2. To design you, you need to be intentionally curious.
3. Start a journal so you can reflect every day on the process of designing your life in broadcast media.
4. A career in broadcast media is influenced by three big questions:
 - What functional broadcast media job do I want to do?
 - What industry do I want to work in?
 - What type of organization do I want to work for?
5. It is critical for you to get a team of professional mentors.
6. When plotting your 10-Year Professional Mission, you must focus on the development of broadcast media knowledge and transferable skills.
7. Broadcast media is influenced by prevailing trends—from technology to the gig economy—that are redefining that it means to be a broadcast media professional. Reflect on how these trends may influence your mission and the knowledge and skills that'll be valued in the future.
8. Commit to doing rigorous research when defining your 10-Year Professional Mission. Be patient and remember to triangulate your research from credible sources.
9. When you think you've defined your 10-Year Professional Mission, reflect on everything else in life and how you define success. Don't be afraid to stop and change if your professional mission doesn't align with all these other important factors in your life.
10. Designing your Mission Map is based on connecting three questions:
 - What's your 10-Year Professional Mission?
 - What skills are critical to your 10-Year Professional Mission?
 - What professional choices and experiences (building blocks) create the critical knowledge and skills demanded by your professional mission?
11. Once you've answered these questions, build a map to deliver on your professional mission, and then prepare to update it:
 - Evaluate your 10-Year Professional Mission scenarios and be ready to change directions if the evidence tells you it's time.
 - Borrow from the sample Mission Maps included in *Broadcast Media YOU*.
 - Engage your mentor(s) for feedback. They are the experts.

APPENDIX

KNOWLEDGE AND SKILLS GLOSSARY

Core Transferable Skills

Core Thinking Skills

Analytical thinking: The ability to deconstruct issues (and data) into smaller, more manageable pieces, use evidence and reasoning to identify unique relationships and weigh the costs and benefits of the alternative actions discovered.¹

Transdisciplinary systems thinking: In the future, it won't be good enough to be an expert in just one specific area. The ability to understand and apply knowledge from across disciplines and can think like the experts in those disciplines will be essential. Transdisciplinary systems thinking is highly dependent on being intentionally curious beyond one's natural area of expertise.

Problem solving: Problem solving often leverages analytical thinking. Effective problem solving is made up of four inter-related skills:

- The ability to identify vital questions and problems and communicate them clearly.
- The ability to gather and evaluate relevant information.
- The ability to think open-mindedly, recognizing and assessing assumptions, implications and practical consequences.
- The ability to come to well-reasoned conclusions and solutions, testing them against relevant criteria and standards.

Adaptive thinking: The ability to successfully adjust to changes in circumstance or environment. Adaptability includes learning and growing from experience.

Intentional curiosity: The ability to be curious with a purpose and identify and explore a deeper meaning than what is being overtly expressed. Intentionally curious people look at the world (and their place in it), see big questions, are humble enough to acknowledge they don't know it all and seek to understand the unknowns.

Thoughtful creativity: Bringing a fresh voice or approach that helps projects stand out in a noisy broadcast media environment, yet in a way that is appropriate for the corporate culture of an organization, client and brand.

Core Communication Skills

Written communication: The ability to share information and explanations with a target audience in writing in a persuasive, engaging and influential way. This includes grammar, tone, vocabulary and style.

Verbal communication: The ability to share information and explanations with a target audience by speaking in a persuasive and influential way. This includes vocabulary, tone, pace, volume and articulation.

Non-verbal communication: The ability to indirectly imply meaning through non-verbal cues that subtly influence a target audience. This includes body language, such as gestures, expressions, stance, eye contact, proximity and appearance.

Effective listening: The ability to commit full attention to what other people are saying, taking the time to understand points being made and ask questions when appropriate, without interrupting at improper times.

Persuasive storytelling: The ability to leverage a story, supported by evidence and delivered with conviction, to influence the attitudes or behaviour of a specific audience. The persuasiveness of a story may be influenced by the media used to tell it (speech, video, visual, text). For example, an accountant may be influenced by a logical argument supported by statistics; whereas a graphic designer may be influenced by a story that possesses depth and emotional appeal.

Conflict resolution and negotiation: The ability to resolve conflict or create common ground and reach an agreement to settle a topic that creates friction between individuals.

Core Interpersonal Skills

Cross-contextual competency: The ability to work well no matter the context. The contextual setting can include the culture, socio-economic conditions, organization size, industry type and team composition in which one is working. Having cross-contextual competency requires adaptive thinking and communication skills to operate effectively across contexts and with diverse people.

Effective leadership: The ability to guide others to complete a task through charisma, rank, intellect, will or experience. A leader's influence may be formal (e.g. a boss) or informal (e.g. social influence). Effective leadership includes three elements: the ability to establish a clear goal; the ability to communicate this goal to others; and the ability to balance the interests of others to engage them to deliver on this goal.

Self-confidence: To trust in oneself and in one's skills, abilities and knowledge.

Work ethic: To find value in a job well done and understand the importance of doing high-quality work with the discipline and determination to complete any assigned task.

Effective team player: The ability to cooperate with others to work towards a common goal.

Emotional intelligence: The ability to identify, assess and influence one's own feelings and the feelings of others. Emotional intelligence requires a mix of self-awareness and empathy towards others. There are six recognized dimensions to emotional intelligence: emotional management, self-awareness, optimism, motivation, empathy and social skills.²

Core Organizational Skills

Self-starter: The discipline and ambition to start a task, regardless of difficulty, with limited guidance from others and be self-reliant under pressure.

Time management: Efficiently and effectively managing one's own time, the time of others and deliverables for projects. Time management also includes the ability to manage and filter vast levels of information to make timely decisions.

Follow-through: The discipline to stay effective and committed to complete a task or project.

Perseverance: The ability to remain persistent in overcoming all obstacles to achieve a goal. Obstacles are broad and may include previous failure, criticism, physical pain or injury. Perseverance is not, however, blindly sticking to a goal when all credible evidence says it is unachievable.

Core Technical Literacy

Confident use of digital technology: The ability to effectively use digital technology to access, manage, integrate, evaluate, create and communicate information. Most career pathways require using technology to communicate, collaborate, solve problems and conduct research, so understanding how to navigate an increasingly automated world is vital. Note that this broad technical literacy is different from task-specific technical literacy.

Broadcast Media Knowledge & Skills

Content Creation

Ability to generate story ideas: Ability to creatively generate new and innovative story ideas.

Ability to generate new approaches to familiar stories: Come up with an original take on stories that are told over and over again.

Ability to pitch ideas: Persuade others on the merit of your ideas.

Production planning & design: The organizational skills required to build a detailed plan including the steps needed to produce a specific media project.

Manage projects: The ability to apply knowledge, skills, tools and techniques to deliver on a project's goals within defined resources and scope. Influencing others to meet deadlines and goals is essential.

Manage technical execution: The skill and know-how to plan and execute the recording, editing and dissemination of broadcast media.

Execute a promotional strategy: The ability to create and execute a campaign to influence the attitude and behaviour of current or potential customers.

Leverage research. Ability to develop and execute research including secondary, qualitative and quantitative methods.

Inform & Engage

Ability to identify and appeal to a specific audience: The ability to subdivide the population into unique audience segments who have similar needs, wants, or demand characteristics. The goal is to develop content and narrative that appeals to the unique needs of each audience. At a high level, four major variables are most often used to segment audiences: behavioral trends (e.g. past use of different media), demographic characteristics (e.g. age, education), psychographic characteristics (e.g. values and beliefs) and geography (e.g. address or climate).

Ability to develop compelling narratives to engage different audiences: The ability to create compelling narratives across media to engage different audiences; to identify the elements in a given story that most appeal to a given demographic, and produce the content accordingly.

Ability to translate research and analysis into a persuasive, evidence-based story: Ability to translate research and analysis into an informative credible evidence-based story: The ability to bring research to life through a range of media, to bring about a shared understanding and compelling reasons for change. Research alone doesn't change minds; an emotional hook and narrative are also required.

Expertise in verbal and written use of language: Expertise in use of language including the meaning and spelling of words, rules of composition, and grammar. This includes an ability to apply vocabulary to suit a wide variety of audiences.

Content Curation

Use third-party content in a compelling narrative with a clearly defined audience: Ability to synthesize third-party content into a compelling narrative with a clearly defined audience. Includes the ability to find and understand information on a specific topic. Digital content curation normally incorporates a range of media including text, video and audio. Content curation excludes the creation of original content, rather it encompasses gathering and disseminating existing content.

Create and edit content for digital applications: Media content initially produced for one medium is edited and reformulated for another purpose on a different platform(s).

Monetize curated content across media channels: This is the ability to monetize original and curated content across media channels. Strategies for monetization may include the ability to leverage Search Engine Optimization, Google AdWords, YouTube, Facebook Advertising, image revenue (e.g. iStockphoto) or video revenue. Advertising and sponsorship; subscription or premium content; data leasing.

Apply technical expertise across the range of platforms, genres, software systems and technical equipment including visual and audio recording and editing and live broadcast production: Ability to use specialized communications and design technology to prepare, edit and distribute content across media platforms. This includes the ability to shoot high quality photos and create online photo galleries, shoot and edit video, create infographics for an online audience. It also includes the ability to use current software relevant to a role. Examples for design software currently include: iMovie, Premier Pro;

Adobe Photoshop, Illustrator, InDesign and Sketch. Examples of web development tools include Adobe Animate CC and HTML 5. Website platforms include: Squarespace, WordPress, Wix and Weebly. GarageBand can be used for video and audio editing, including podcasts. Be fluent with all major social media marketing platform tools, and can use Google AdWords and/or Facebook Advertising processes and technology in marketing programs and campaigns.

Expertise in graphic design: The ability to use current marketing software relevant to a role. Examples for design software currently include: Adobe Photoshop, Illustrator, InDesign and Sketch.

Expertise is social media: Be fluent with all major social media marketing platform tools, and be able to use Google AdWords and/or Facebook Advertising processes and technology in marketing programs and campaigns.

Contextual Knowledge

Apply expertise in media-focused subject areas (current affairs, sports, entertainment, weather): Broad expertise in current events: Keeping current on a wide range of local and global trends including shifts in business, industry, society, marketing, technology, environment, entertainment, design, politics, culture, etc. to help place any data and findings in a meaningful context.

Link content with a specific audience: This is the ability to determine the relevance of a subject for a specific audience. This requires an essential understanding of a topic at hand, and the key groups it relates to.

Apply deep understanding of media needs, practices and news cycles: The knowledge of how media works, including the types of content, voices and formats best suited to broadcast organizations, as well as the peaks and lulls in production schedules.

BROADCAST MEDIA CAREER RESOURCES

Media & Communication Job Postings

Journalism & Media Job Postings

<http://www.mediajobsearchcanada.com/>

Freelance Writing Job Postings

<http://www.freelancewritingjobs.ca/blog/category/canadian-freelance-writer-jobs/>

PR & Communication Job Postings <http://www.cprs.ca/careers/jobsandrfps.aspx>

Professional Associations (Canada & U.S.)

Professional Writers Association of Canada

<https://pwac.ca/About>

Radio Television Digital News Association Canada

<http://www.rtdnacanada.com/>

Canadian Public Relations Society

<http://www.cprs.ca/>

International Association of Business Communicators

<https://www.iabc.com/>

— THE DESIGNING YOU PROCESS —

The *Broadcast Media YOU* is just one piece of the puzzle. Great products don't happen by accident. Products have a map, and more importantly, they have a champion: the product manager. The product manager is the captain of the ship without whom your product faces the risk of failure due to being poorly designed, costing too much, being late, being too much like something else in the market or just not being perceived as valuable.

There can only be one product manager in your case—only you can create your plan, be nimble enough to change it, launch it and tell the world your story.

“GREAT PRODUCTS DON'T HAPPEN BY ACCIDENT. PRODUCTS HAVE A MAP, AND MORE IMPORTANTLY, THEY HAVE A CHAMPION: THE PRODUCT MANAGER.”

Designing YOU follows an eight-step process. This process isn't new or revolutionary. In fact, almost every product manager follows a similar map to develop the products you use every day. We've just adapted it to design you.



Step 1 — Becoming your product manager walks you through the seven key attributes of a product manager and why you must adopt these to become the champion of your life. A great product manager:

1. Is intentionally curious.
2. Thinks about the whole.
3. Is empathetic.
4. Gets feedback early and often.
5. Relies on evidence, not simply intuition.
6. Is resilient.
7. Is accountable.



Step 2 — Exploring the Current YOU is about reflecting on the you that you are today. It involves exploring your current personality, knowledge and skills. We all live our lives in the bubble that's our home community, family and friends, so a big part of this step is getting out of that comfort zone and being inspired by the world and the people around you. This inspiration is your launching pad for the Whole YOU.



Step 3 — Building your mentor team focuses on the team effort required to design you. We explore the value of your relationships and from this you'll

form your **mentor team** of experts who will support and guide you through the *Designing YOU* process.



Step 4 — Defining the future Professional YOU explores career options. First, you'll evaluate what you love to do and what you're good at, then you'll explore how to leverage it to make a living. By the end of Step 4, you'll start to have a vision of the future Professional YOU. **This is the point where *Broadcast Media YOU* goes deep into designing your professional mission in the fast-paced world of broadcast media.**



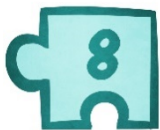
Step 5 — Defining the Whole YOU is when you'll discover how your professional mission fits into your Whole YOU. The Whole YOU is about how you define success. You'll think about where you want to live, the people you want to be around, the importance of your bank account and other factors important to you. The alignment of all these factors is the Whole YOU.



Step 6 — Defining your roadmap is possible after you've identified your definition of success in Step 5. The map allows you to implement the Whole YOU. Every decision you make in pursuit of your destination now has a purpose. There are many paths to this destination, some direct, others slower and scenic. We encourage you to take some of the scenic drives and explore. In fact, taking a side route may change your destination and guide you toward a different Whole YOU. This is the value of exploring, adapting and changing.



Step 7 — Telling your story recognizes that having the best product that no one has ever heard of or cares about is called "going out of business." Your story is how you'll connect to the audience you care about and how you'll make them care about you. You'll figure out what you can offer the world and develop a strategy to communicate it. Your story must be so compelling that they can't wait to be part of what happens next.



Step 8 — The Whole YOU 2.0 and beyond is about the ever-evolving you. The book *Designing YOU* and the tools you learn within it aren't only useful in your current stage of life. To be always relevant you must constantly update yourself and adjust to new realities. As your mission changes and you decide to try new things and develop new skills, the guidance contained in *Designing YOU* can be there for you.

ABOUT THE AUTHORS



Before arriving at Mount Royal University in 2006, **Dr. Brad Clark** spent six years as a national reporter for CBC Radio based in Calgary. He covered the oil and gas industry from Caracas, Venezuela; Houston; Tuktoyaktuk, N.W.T.; and Washington, D.C. His career at CBC started in Edmonton in 1992, where Brad's duties included reporting for an award-winning radio investigative team. At CBC his personal interest in sports often crossed into his professional life, too; he reported on NHL lockouts, Stanley Cup finals, the Paralympics in

Salt Lake City, and the Summer Olympics in Athens. Brad has a master's degree in Journalism Studies from the University of Wales (Cardiff) and a doctorate from Charles Sturt University in Bathurst, Australia. His doctoral dissertation examined network television news representations of Indigenous peoples and ethno-cultural minorities in Canada. Brad can be reached at bclark@mtroyal.ca



Before becoming a university professor **Dr. David J. Finch** spent almost two decades in product management and marketing roles primarily in the technology sector. After working away in cubicles and on airplanes for some giant companies like Bell Canada and Rogers Communications, David decided it was time to find some answers, so he pursued his PhD in management and became a university professor. It turns out being a university professor is less about finding answers and more about asking better questions. As he started asking those better

questions, it struck him that education and product management have a lot in common. Each year, universities and colleges churn out really expensive products called students; some of these products find an audience, but many don't. This led to the question, "What if students started to manage their lives as if they were product managers?" This was the inspiration for the *Designing YOU* series and *Broadcast Media YOU* Career Guide. David can be reached at dfinch@mtroyal.ca

NOTES

(In case you want to dig deeper!)

- ¹ For a fascinating TED Talk on the power of being open and empathetic, see Ash Beckham: *We're all hiding something. Let's find the courage to open up.*
https://www.ted.com/talks/ash_beckham_we_re_all_hiding_something_let_s_find_the_courage_to_open_up
- ² For further information on the benefits of journaling, see: Slatcher, R. B., & Pennebaker, J. W. (2006). How do I love thee? Let me count the words: the social effects of expressive writing. *Psychological Science*, 17(8), 660-664.
- ³ In Step 2 of Designing YOU, we go deep into exploring your personality, emotional intelligence and inventory of your knowledge and skills. If you haven't explored these areas yet, now is a good opportunity to give you a sense of where you stand
- ⁴ Refer to: <https://www.gsma.com/mobileeconomy/>
- ⁵ Refer to: <https://www.theguardian.com/media/2017/may/02/google-and-facebook-bring-in-one-fifth-of-global-ad-revenue>
- ⁶ Refer to: <https://www.economist.com/blogs/economist-explains/2017/05/economist-explains-12>
- ⁷ Refer to: This from ipolitics: <http://ipolitics.ca/2017/02/07/facebook-nation-social-media-titan-now-dominates-canadian-news/>
- ⁸ For more information on the New York Times and VR see: <https://www.forbes.com/sites/patrickhanlon/2016/11/01/the-new-york-times-launches-daily-360-vr-news/#242e8f36226d>
- ⁹ Refer to: <https://www.wired.com/story/vr-ads-are-almost-here/>
- ¹⁰ Refer to <https://transmediajournalism.org/2014/04/21/multimedia-crossmedia-transmedia-whats-in-a-name/> for a detailed explanation of the difference between multimedia, crossmedia and transmedia. Also see: Jenkins, H. (2010). Transmedia storytelling and entertainment: An annotated syllabus. *Continuum*, 24(6), 943-958.
- ¹¹ Watch this ad at: <https://www.youtube.com/watch?v=XLpDiVX0Wo>
- ¹² Refer to: <https://www.theglobeandmail.com/report-on-business/careers/career-advice/life-at-work/freelance-work-expanding-to-more-sectors-report-finds/article31519391/>

¹³ Refer to: <https://www.theglobeandmail.com/report-on-business/industry-news/marketing/specialized-freelancers-shaking-up-the-traditional-advertising-business-model/article31777643/>

¹⁴ Refer to: <https://www.fastcompany.com/3066905/how-the-gig-economy-will-change-in-2017>

¹⁵ For additional information on how men and women's brains are wired differently, see: <https://www.theguardian.com/science/2013/dec/02/men-women-brains-wired-differently>

For additional resources on gender related issues in the workplace, please see the following:

[OECD Report on Closing the Gender Gap in Canada.](#)

[Viser Gender Equity Report.](#)

A bestselling book by Sheryl Sandberg: <http://leanin.org/>

An excellent podcast on gender issues is:

<http://www.stuffmomnevertoldyou.com/podcasts/>

In addition, it is important to note that issues related to transgender inequality are emerging in the workplace. For additional information, see:

<https://othersociologist.com/2014/12/01/transgender-women-inequality-work/>

¹⁶ For more information, see Noland, M., & Moran, T. (2016, February). Study: Firms with more women in the c-suite are more profitable. *Harvard Business Review*.

<https://hbr.org/2016/02/study-firms-with-more-women-in-the-c-suite-are-more-profitable>

¹⁷ Refer to data on gender wage gap data from broadcast media Week Salary Survey:

<https://www.prweek.com/us/salariesurvey>

¹⁸ For more information, see: Berinato, S. (2010, April). Is a woman's MBA worth less?

Harvard Business Review. <https://hbr.org/2010/04/the-pay-gap-and-delusions-of-p>

¹⁹ For additional reading see:

Eagly, A.H., & Carli, L. L. (2007). *Through the Labyrinth: the Truth About How Women Become Leaders*. Boston, MA: Harvard Business School Press

http://www.salon.com/2016/04/13/its_not_choices_its_pure_sexism_women_get_paid_less_for_one_reason_theyre_discriminated_against/

²⁰ Infographic: Yes Sex Matters! Please see: the Organisation for Economic Co-operation and Development (OECD) study on Closing the Gender Gap available at:

<https://www.oecd.org/canada/Closing%20The%20Gender%20Gap%20-%20Canada%20FINAL.pdf> Also, please see the *Viser Insights* Gender equity report:

<https://www.visier.com/lp/visier-insights-gender-equity-report/>

Please see, *McKinsey Global Institute* (2015) report - the power of parity:

<https://www.mckinsey.com/global-themes/employment-and-growth/How-advancing-womens-equality-can-add-12-trillion-to-global-growth>

Finnie, Ross (2015). *Barista or Better? New Evidence on the Earnings of Post-Secondary Education Graduate*. A summary of this study is available at:

<https://www.thestar.com/news/canada/2016/07/26/higher-education-does-lead-to-higher-incomes-university-of-ottawa-study.html>

²¹ For more information and resources associated with *Lean In*, refer to <https://leanin.org/>

²² For more information, see: Elsesser, K. M., & Lever, J. (2011). Does gender bias against female leaders persist? Quantitative and qualitative data from a large-scale survey. *Human Relations*, 64(12), 1555-1578.

<http://hum.sagepub.com/content/64/12/1555.full.pdf+html>

²³ McKinsey & Company has an online psychological test you can take to measure whether you have an unconscious gender bias: <https://esurveydesigns.com/wix/p46257077.aspx>

²⁴ This section on gender is borrowed from the gender impact of designing you by Leah Hamilton and Laurie Stretch. For more detailed reading on this topic please head to *Designing YOU*. At the end of each step, Laurie and Leah provide their insights into the gender issues and how to factor them into your thinking during this step.

²⁵ Documentary filmmaker's income will vary based on a number of factors. Please see the following for additional information: <http://work.chron.com/salary-freelance-filmmaker-4462.html>

²⁶ Please see <http://www.statcan.gc.ca/daily-quotidien/170718/dq170718a-eng.htm>

¹ For additional information on evidence-based management, see: <https://www.cebma.org/>

² Step 2 of *Designing YOU* goes deeper into EI, including an assessment. For further information, see: Goleman, D. (2004). What makes a leader? *Harvard Business Review*, 82(1), 82-91.