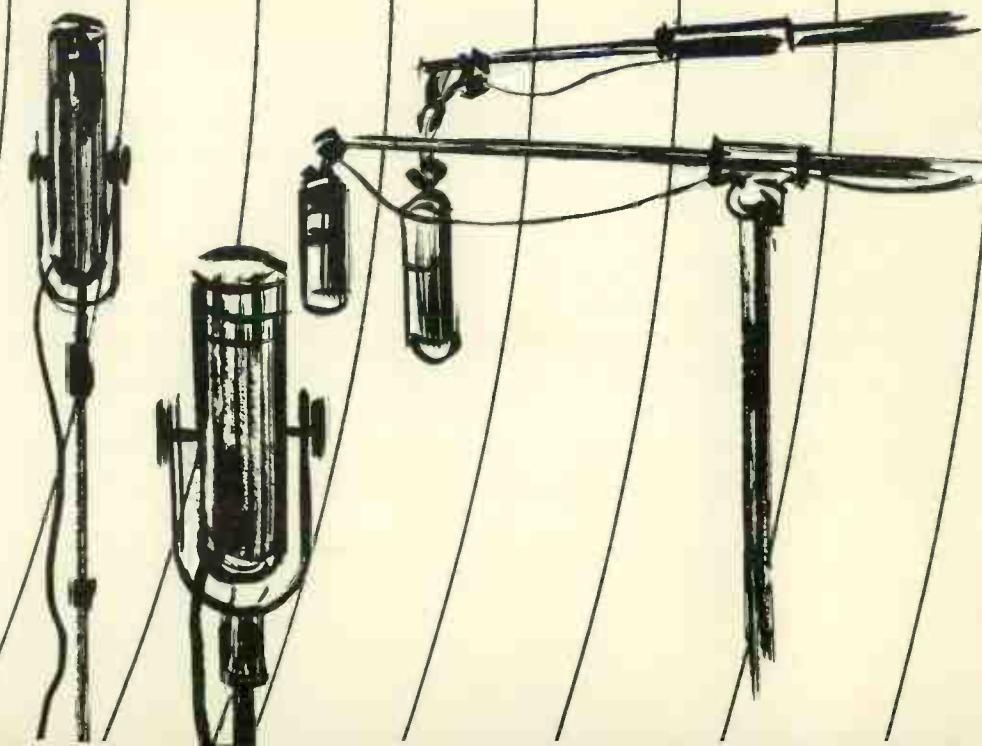


CAREERS

IN
RADIO



This booklet is published by the National Association of Broadcasters, the trade association of the radio and television industry. The Association seeks to foster the development of the arts of broadcasting, to protect its members from injustices, and to promote the practices which will strengthen the industry's ability to best serve the public.

A companion booklet, "Careers in Television," is also available. Single copies of the booklets are free. Prices for bulk orders are available on request. A bibliography of books and other material on broadcasting is also available from the Association on request.

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YOUR FUTURE IN RADIO

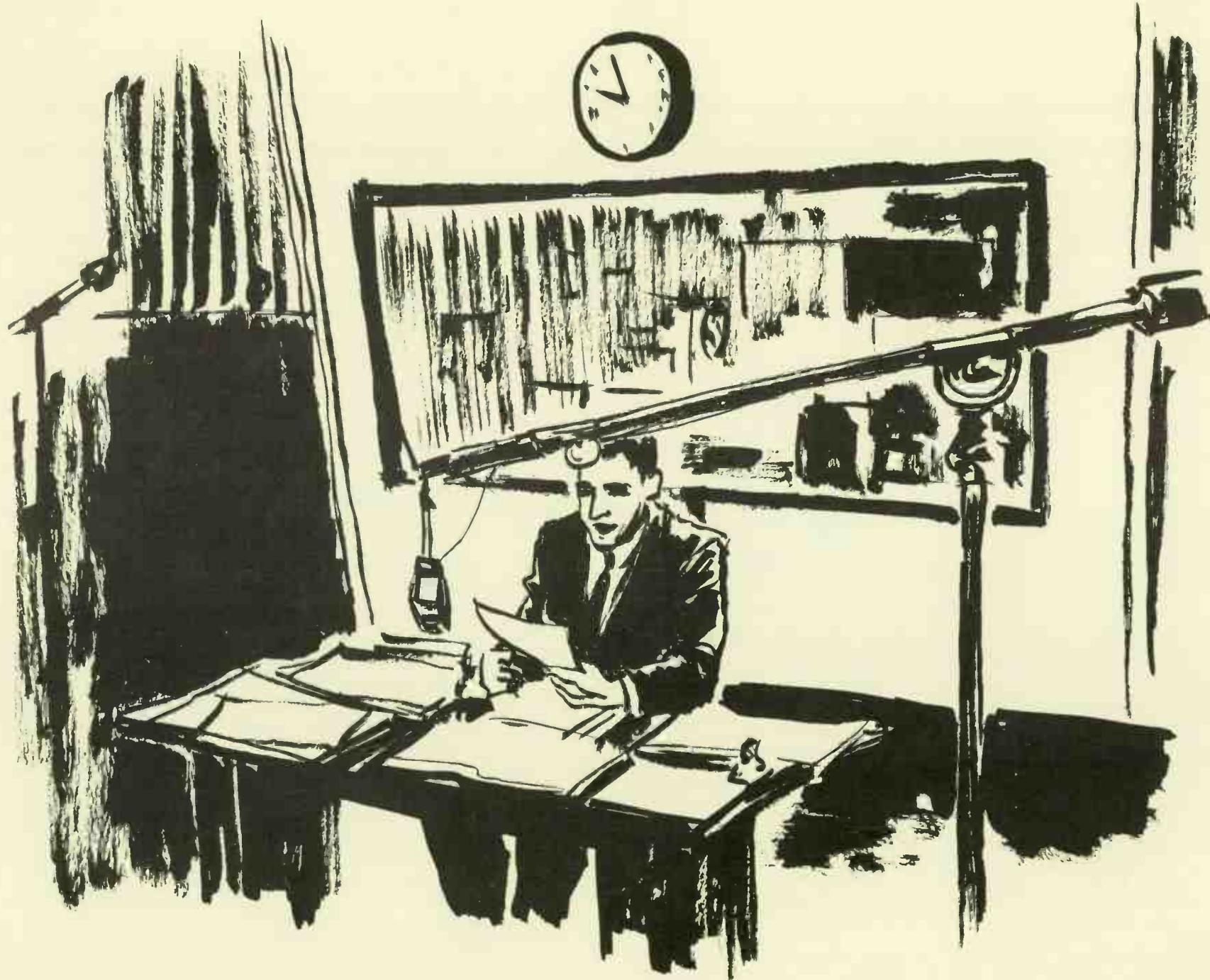
One of the most important decisions a young person must make is choosing the way in which he will spend his working life. This is a decision that is often made at an early age, yet it is a decision which will greatly influence the satisfactions and happiness of future years. It is a choice that should be well considered, not hastily made.

This booklet is prepared to tell you about radio as a career. We hope that it will help you to make a wise decision.

Radio is a most challenging field. It is America's greatest round-the-clock service medium. A turn of the knob brings to

millions of people every hour, news, music, weather, sports and entertainment. Radio is mobile, ever new and growing. People who work in radio are not mere observers, but participants in a very active way in the whole world around them.

We realize that the progress of radio will always depend on the quality of the young people who choose it as a career. Radio calls active young people with imagination and drive to explore new ideas, to develop new forms, and to meet new competitive challenges. We hope that many young people with these talents will choose radio as a career.



THE MIRACLE OF COMMUNICATION

In 1895 Guglielmo Marconi tapped his finger on a small key on top of a transmitting device which he had made with his own hands and a new era began. That small box contained one of the most dramatic inventions in history—a machine which transmitted signals over two miles without the use of wires or connections of any kind. Only six years later, a radio signal soared thousands of miles across the Atlantic Ocean. Man's age-old dream of instantaneously communicating with other men in all parts of the world had been fulfilled.

Many people quickly saw the exciting possibilities of radio. Amateurs by the hundreds built transmitters and receivers in their basements and experimented with this new toy. Ships were rapidly equipped with radio so that they could communicate with each other and with shore bases while far at sea. In World War I, radio was quickly pressed into service to send messages between airplanes, ships and ground installations.

Some people envisioned the new instrument as a magnificent opportunity to disseminate entertainment, education, and information in a way never before possible. These plans had to wait until World War I was over, but by 1921 a dozen stations were broadcasting to people in their areas and the radio broadcasting industry was under way. It grew rapidly. The National Broadcasting Company was organized in 1926 and in 1927 twenty-four stations were linked together for a coast-to-coast broadcast of a football game. In the same year, the Columbia Broadcasting System was organized. Three years later, in 1930, a radio broadcast was made around the world.

During the 1930's the number of radio stations grew to over 700 and few Americans were out of reach of a radio signal. Radio became America's greatest entertainment medium as whole families gathered around the radio in the living room to hear great stars such as Amos and Andy, Fred Allen, Jack Benny, Kate Smith,

and many others. During World II, radio came of age as an unexcelled service to inform the people as the voices of such newsmen as William Shirer, Edward R. Murrow, H. V. Kaltenborn, and John Daly, reported the conflict from every part of the globe, often directly from the battlefields, the decks of warships, and from cities undergoing bombing attacks.

After World War II, the industry began to change. Radio continued to be a primary source of great entertainment and a reliable reporter of world events. Hundreds of new stations came on the air and now there are over 4000 AM and 1600 FM stations in operation. Often the new stations coming on the air programmed for specialized audiences. Stations began to program for teenagers, classical music enthusiasts and country music fans. Many stations programmed for the particular tastes of minority groups in their areas. Programs were broadcast in Spanish, Polish, German, French, Hebrew, and many other languages. Music in some instances faded out, as the all-news, all-talk, and even all-ad station developed to meet specific community and audience needs.

While for a long time FM stations operated by AM stations largely duplicated the AM programming, this is increasingly less true. More and more FM stations offer separate, specialized broadcast fare for the listener.

Radio stations have multiplied in numbers, until virtually every town in the United States has a radio station of its own, serving its own specialized tastes and needs, with music, news, entertainment and public service programs of all kinds. With the development of automobile and portable radios, people could take radio with them wherever they went. Radio, in less than half a century, has become a great industry with roots in every place in America—from the largest cities to towns in which a few thousand people live.

THE REGULATION OF RADIO

Radio depends on electromagnetic waves to carry its signals from the transmitting tower to the home owner's set. Each message that is sent over the air waves requires a certain amount of spectrum space for a certain amount of time. Thus, each user of space is assigned an area of the spectrum which is referred to as a frequency. There are many users of the spectrum besides radio and television stations—the Federal Government, particularly the armed forces, state and municipal governments for police and similar types of communication, and private users of all types, including airlines, transportation companies, private communication concerns and amateurs. Without the assignment of spectrum space by a central authority, electromagnetic communications would be chaotic because of signal interference.

For this reason Congress, in the Federal Radio Act of 1927, established the Federal Radio Commission, which in 1934, became the Federal Communications Commission. The FCC is an independent agency of the Federal Government composed of seven commissioners appointed for terms of seven years by the President. It supervises and allocates spectrum space, makes frequency assignments, and licenses radio and television stations for periods of three years.

The Communications Act sets up certain basic requirements

which must be met by applicants for radio stations. Applicants must be legally, technically, and financially qualified.

The FCC determines whether or not the operation of each station will be "in the public interest, convenience and necessity," and, if there is more than one applicant, decides which of them should receive the license. At the end of the three year license period, the FCC reviews the overall operation of the station and determines whether its license shall be renewed. The Commission has also set a limit on the number of radio stations which a single individual or organization can control. The maximum number is seven and no two may be in one market. Further, the FCC has issued regulations for broadcasting stations concerning engineering and operating standards, and certain other matters such as the treatment of controversial issues, political broadcasts, and editorializing. To protect free broadcasting, however, the Communications Act states that the FCC shall not exercise censorship over station licensees.

Radio stations also regulate themselves under the Radio Code, a document which sets forth standards for program content and advertising practices. Stations and networks voluntarily join the Code, support it financially and agree to abide by its regulations.



FINDING A JOB IN RADIO

A career in radio appeals to many people. The radio station is at the nerve center of its town, providing entertainment, news and a variety of religious, agricultural, weather, sports and other services. People who work at a radio station are influential in the community. Their voices and names are known throughout their listening area, and they are usually the first people to know about anything that happens in town.

Normally, the employee new to broadcasting begins at a small station where experience requirements are not as high and where salaries are moderate. The knowledge that he acquires there often leads to a job in a larger station in a larger city. Of course, many people remain at smaller or medium sized stations, move upward vocationally, participate in community activities, and find careers which are satisfying and rewarding.

Many radio and television stations are operated by the same company. People transfer back and forth between radio and television and are able to take advantage of advancement opportunities in each medium.

If you have an interest in radio and feel that you have qualifications which will interest management, write to the station or network for which you would like to work. Include information on your educational qualifications and work experience. A personal visit to the station or network, with arrangements made in advance is, of course, helpful. The call letters of stations and networks, their addresses and the names of their management are available

from several industry directories.

These may be purchased or consulted in libraries.

Broadcasting Yearbook, Broadcasting Publications, Inc.,
1735 DeSales Street, N.W., Washington, D. C. 20036

Television Factbook, Television Digest, Inc.,
2025 I Street, N.W., Washington, D. C. 20006

The Working Press of the Nation, Volume III, Wood and
Lauth,
The National Research Bureau, Inc.,
221 North LaSalle Street, Chicago, Illinois 60601

There are job opportunities in fields allied to commercial radio which may lead to jobs in radio or provide satisfying careers in themselves. These organizations include: Program production companies, advertising agencies, station representatives, industry trade associations, broadcasting trade publications, universities and schools which offer radio and television training, educational radio and television stations, and various branches of the State and Federal governments. The publications listed above contain information on many of these fields.

A WORD ABOUT EDUCATION

Some beginning jobs in radio do not require a college education. Some top people in the broadcasting industry did not go to college. More and more, however, that beginning job provides little opportunity to the person without a degree. It is evident that today's beginner will not be tomorrow's leader without college or university training. A high school graduate may be able to get a job as a salesman, for example, and he may be talented enough to progress

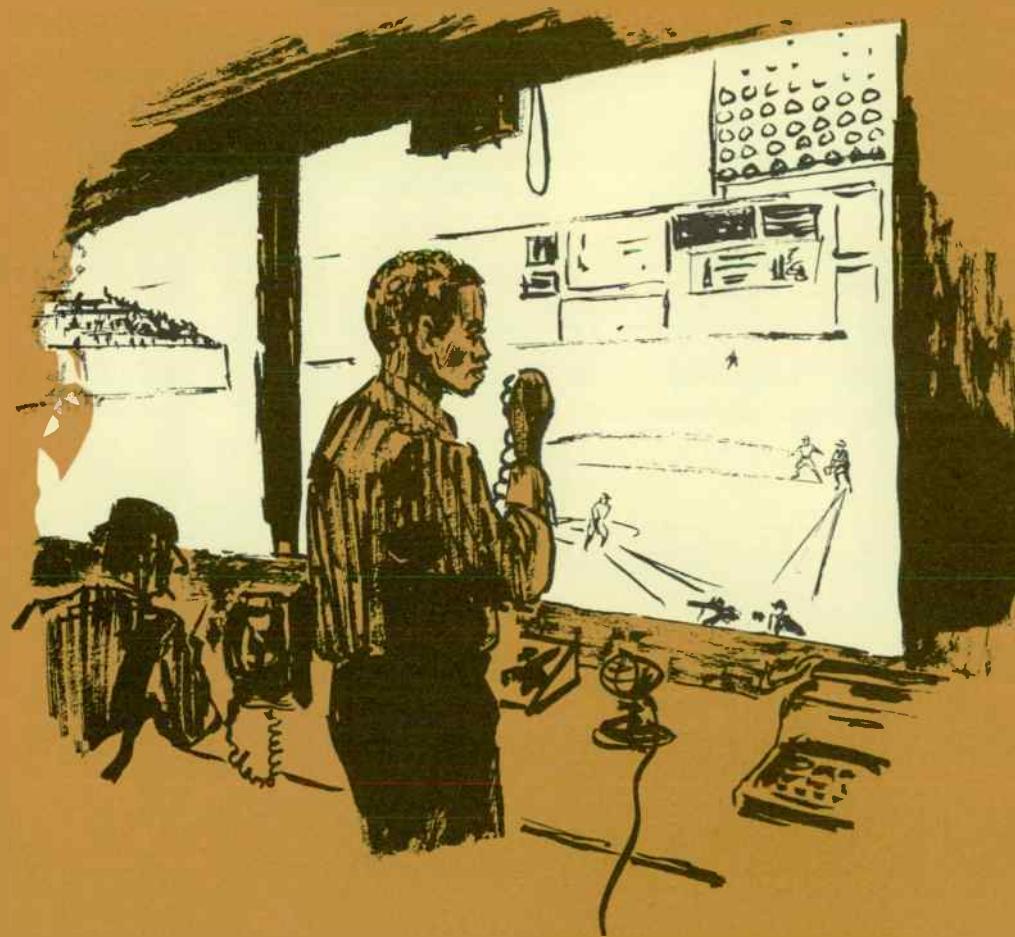
to management ranks without a college degree, but his opportunities are much greater if he has one. This is also true of the technician. Minimum technical training will enable a man to operate microphones and turntables, but more advanced knowledge is required to determine which equipment the station should buy, to ensure that the station is technically complying with the requirements of the FCC, or to supervise a department. In the programming area, a basic proficiency in announcing is often enough to get an announcer's job, but a program manager needs a broader background as well as administrative and supervisory skills. A mere "gift of gab" no longer suffices. A course at a university provides a better base for future advancement.

Thus, those who want to make a career in radio, and to give themselves the best chance to progress to the top ranks in the industry, should carefully consider the value of college training which will give them broader vision, a depth of understanding and a skill at learning new concepts rapidly.

For those who want to specialize in radio work at the college level, the Association for Professional Broadcasting Education, an organization comprised of more than 100 schools and colleges offering substantial course work in radio and television, will supply information about its member schools. Inquiries should be addressed to: Executive Secretary, APBE, National Association of Broadcasters, 1812 K Street, N. W., Washington, D. C. 20006.

A recent educational innovation, instituted at the urging and with the cooperation of NAB and the American Association of Junior Colleges, is the two-year course in broadcasting at the junior college or community college level. The student at such a school, who is unable to attend a four-year college or university, will find this course provides ample training for a beginning job in broadcasting. The student who wishes to pursue his education and earn a degree, however, will find it possible to transfer a maximum number of credits earned under the program. Details on this two-year program and schools currently offering the training may be secured from APBE or NAB at the address above.

Numerous scholarships are awarded each year by NAB and other associations, stations, and individual broadcasters, to young people interested in studying radio. A listing of these is available without charge from NAB.



A GOOD PLACE TO WORK

Broadcasting employees like their work and are happy with their decisions to make their careers in the broadcasting industry. In an NAB-APBE survey, 94% of the broadcasting employees gave this answer. They reported that they were well satisfied with wages, fringe benefits, working conditions, and the policies under which their stations operated.

Working conditions are good (though hours may be somewhat irregular) and fellow employees are generally friendly and stimulating.

Broadcasting employees are usually well paid. In small stations wages are moderate, but they are usually above those paid by other businesses in the town. Even in small stations, certain people, such as performers with strong audience appeal, can earn substantial amounts of money. In large stations, wages are good—typically well above the average.

For those with talent and ability to get to the top in management, on-the-air performing, selling, and engineering, the financial rewards are excellent.



SOME SPECIAL TRAITS FOR BROADCASTING JOBS

Broadcasters are, of course, interested in hiring good employees. The usual characteristics, such as diligence, honesty, and loyalty are just as important in broadcasting as in any business.

But, there are some special traits which are desirable in all station employees because they work in a business which is creative, fast moving and much in the public eye. Whether they are stenographers or salesmen, maintenance technicians or managers, the following traits are found in the best broadcasting employees:

Enthusiasm . . . a valuable asset in a changing, dynamic business.

Sense of Public Relations . . . no industry operates in a gold-fish bowl more than broadcasting. Every employee must be conscious of the effect of his activities, both during and outside working hours.

Creativity . . . the essence of programming is creative effort and everybody in broadcasting can make a contribution to this important phase of the business. But creative people must learn to create cooperatively and must accept the fact that their ideas will be changed and melded with the ideas of others.

Balanced Temperament . . . broadcasting is show business with a stop watch. It is geared to quick decisions and quick action. Employees need the ability to perform work quickly under pressure. There are some jobs for the contemplative man, but not many. Broadcasting needs people who do not get upset easily and who can work well with others.

Reliability . . . the broadcaster sells time. Once gone, it is gone forever. It cannot be warehoused and sold next year. Thus, meeting deadlines and getting a show or announcement on the air properly is vitally important. The entire effort of a radio station depends on the people on duty at the moment something happens.

Initiative . . . this trait is desirable in controlled amounts. An inventive and improvising individual can be a great help in a broadcasting station, but if he plunges ahead impervious to other departments and other people, he is often a headache.

Business Sensitivity . . . broadcasting is supported by the sale of commercial time to advertisers and the job of advertising is to sell goods and services, a fact that the alert employee keeps constantly in mind.



THE TYPICAL STATION AND ITS JOBS

Almost all stations, large or small, have four divisions of activity—programming, engineering, sales, and general administration. Under this traditional set up, news personnel come under the Programming Department. An increasing number of stations have elevated News to equal status with the other four divisions. Most stations have similar jobs within the four divisions although there are, of course, substantial differences in job content, working conditions, and compensation between large and small stations.

The smallest radio station employs only four or five people while the largest stations have 100 employees or more. This means, of course, that in the small station the job often consists of a combination of several jobs which would be separate at a large station.

PROGRAMMING

At a larger radio station, salesmen will only sell, announcers will only announce and technicians will only perform technical work. But at smaller stations announcers will often perform simple technical work and also sell time. Salesmen may spend a portion of their time announcing or writing copy. Secretaries may write promotional announcements or commercial continuity. For this reason, small stations offer a potential employee the opportunity to learn about many facets of broadcasting before they specialize and give such an employee a rounded picture of the broadcasting business.

The efforts of all of the people who work in a radio station—salesmen, engineers, continuity writers, promotion managers, administrators—are directed toward the ultimate product of the station—its program service, but the planning and production of this service is the job of the programming department.

Radio station programming comes from three different sources. Most programming is produced by the station itself but the station may also relay a network program, which has originated almost any place in the United States, or it may purchase recorded shows from independent producers.

About one-third of the AM radio stations in the United States are affiliated with one of the four national radio networks, others are affiliated with regional networks and a large number are inde-

pendent. A station affiliated with a network is not owned by the network, but merely has a contractual arrangement in which it agrees to carry programs supplied by the network during part of the broadcast day. These stations produce their own programs during the remaining hours of the day. Independent stations, of course, produce all of their own programs, or buy them from independent contractors.

The work of the programming department includes the selection of various types of music, gathering and writing of local news, and the selection of national news provided by the wire services, the coverage of local public events such as fairs, parades, sports contests and celebrations, the planning of specialized programs for women, children, teenagers, farmers, etc.; the development of public service programs involving ministers, university professors, politicians, and other leading citizens in the station's coverage area, and the development of programs and announcements for worthy causes.

All these elements must be integrated into a harmonious whole to give the station a distinct and recognizable sound. Further, they must be keyed to various types of audiences at different times of day or on different days of the week. For example, news, weather, and time are often important in the morning and early evening hours; programs for housewives are often scheduled for the middle of the day; programs for teenagers may be scheduled after school hours or on Friday or Saturday nights. Traffic reports in the morning and afternoon rush hours are now a program staple in metropolitan areas. In addition, the programming department must maintain liaison with the sales department to ascertain the commercial appeal of the various types of programs to potential sponsors.

The *Program Director*, in collaboration with the manager and sales manager, determines and administers the station's programming policies, and plans the most effective program schedule for the station. On a daily basis, he supervises the activities of the program department personnel on such matters as work assignments and schedules, budgetary matters and the problems of production. Many program managers are former announcers who have acquired experience and who have demonstrated an ability for supervision or administration. In many stations the program director may do one or more on-the-air shows himself.

One of the basic jobs in the program department is *Staff Announcer*. The typical staff announcer reads commercial copy, introduces programs and recordings, interviews guests, gives station identification and time signals, and makes promotional and public service announcements. In many stations, the staff announcer also selects the music to be played during part of the broadcast day and often writes announcements and sometimes script material. He may also operate the studio controls, turntables, tape recorders, and other technical equipment.

The job of announcing is a combination of talent and technique. The mechanics of the job are fairly simple, but only a few will have the combination of voice and personality to win widespread acceptance as an announcer.

Certain aptitudes are necessary for staff announcers. The first, of course, is a voice which conveys warmth, sincerity, and integrity. Most present-day radio stations emphasize informality—but not sloppy or careless delivery. Good diction is also important. It must be clear, correct and natural. A sound knowledge of English grammar, usage, and pronunciation is essential. Fluency—the ability to say something that makes sense and say it clearly and simply—is also important in modern radio, particularly where ad lib work is required. A knowledge of music is desirable because much of the announcer's work involves music. Although many stations do not require college graduates, quite a few do, and the number is growing. A knowledge of history, public affairs, government and the arts are helpful to any announcer and very important to those who want to progress to news, public affairs and editorializing.

In most stations a man works at regular staff announcing until he acquires a relaxed confidence and familiarity with the job. When he has acquired sufficient experience, he is often given the opportunity to become a *Special Program Performer*, which usually offers an opportunity for substantially greater earnings. In the smaller stations, this specialized work is often handled on a part-time basis by staff announcers. In the larger stations, it is usually a fulltime job. The special program performer is very important in modern radio. His personality contributes strongly to the image of his particular station in the minds of the audience. The work requires a combination of talent, showmanship, technical knowledge and a creative flair.





Some specialists eventually achieve enough prominence to work on a "free lance" basis. This means that they do not work as a fulltime employee, but rather contract to do a single program, a series of programs or commercial announcements.

The usual areas of specialty are sports, news, farm, home economics or music. A specialist in any one of these areas must stay abreast of developments in his particular field. He must regularly contact interested groups and often participate in their activities by giving speeches, attending meetings, etc. His duties may also involve liaison with sponsors whose products lend themselves to his particular program.

The special program performers often handle production elements involved in their shows. For example, a *Sportscaster* may secure the guests whom he interviews. Usually he collects information, anecdotes, and other program elements from which he can ad lib. If portions of his show are performed from a written script, he may prepare the script. The *Music Specialist* (often called a disc jockey) selects music for his shows and sometimes provides commentary on music and musical performers. Thus, he must have a good knowledge of music, which appeals to teenagers, classical music, country music, and the performers in the field depending on his specialty. The *Farm Editor*, and the *Home Economics Specialist* perform similar tasks in their particular fields.

The aptitudes mentioned above under staff announcer are, of course, applicable for most of these special jobs, although knowledge and enthusiasm for the subject often make up for less-than-perfect voice and diction.

The first educational requirement for a specialist is, of course, a thorough knowledge of his specialty. Farm directors are often agricultural college graduates. Newsmen have often taken journalism or political science courses. Women's directors are often home economics majors, and sportscasters are frequently former college and professional athletes. College is very useful to most program specialists, and many have been trained in the broadcasting departments of universities.

The radio newsman witnesses and reports history as it is being made. The excitement of reporting events as they happen and words as they are spoken is part of his daily job. He is free from the encumbrance of excessive technical equipment, and is able to report to his public immediately, without transformation of his remarks into print. With microphone and tape recorder, he covers fires, town meetings, elections or any other newsworthy happening. Jobs in the news have become more important in radio stations in the last few years because stations have been doing more extensive work in this area. Ask almost any American how he first learned of any event in recent history, such as the death of President Kennedy, and the odds are that he received this news by radio. This power to inform immediately makes radio news an exciting, rewarding career for the trained broadcast journalist.

Many radio stations have *News Directors* who guide the over-all news policy of the station, supervise newsmen, and also serve as working newsmen. The *Newsman* serves as a reporter, collecting local news and selecting stories from the wire services, editing and rewriting them for his local audience. But, in most stations the newsman is more than a reporter—he is also a performer who delivers the news on the air. For the newsman, the ability to write copy that sounds well on the air is an essential skill. A news sense—that is, a knowledge of what is important and interesting and where to find it—and a liking for the news is vital

to a good newsman. Most stations seek newsmen with college degrees in broadcasting or in journalism.

More and more radio stations are editorializing on local and national issues and news personnel play an important role in this activity. Some stations have an editorial board which sets editorial policies. Others have an independent individual who researches, writes and delivers station editorials. In either case, the editorial work is frequently handled by news people.

Some large stations employ *Directors* or *Producer-Directors* who have the overall responsibility for the production of a show or series of shows. This work involves the planning, rehearsal and direction of the on-the-air presentation. In some radio stations a *Music Librarian* is employed. This individual catalogues and stores the records, and often selects the music for shows. The most important requirement for this job is a broad-gauge knowledge of music.

The basic job of a *Continuity Writer* is to write commercial announcements which will sell the sponsor's products and services, write public service and station promotional announcements and occasionally create program material. The first requirement for the job is obviously an ability to write persuasive copy. A creative imagination is the difference between a fair and an excellent copywriter. A continuity writer must also be able to produce material quickly and sometimes under pressure. Elaborate rewriting is not always possible.



SALES

Unlike magazines and newspapers which make a charge to the reader, commercial radio relies on a single source of revenue to support its service—the advertiser who buys time in which to sell his product or service. It is the job of the sales department to provide a continuing flow of this lifeblood which makes possible the service that radio provides.

Stations receive three types of revenue: network, national and regional, and local.

If a station is a network affiliate it usually receives compensation from the network for carrying its programs' which have been sold by the network salesmen.

Some advertisers do not need the simultaneous national coverage for their advertising which the network provides. They prefer, often because their product is not nationally distributed or because they need to strengthen sales in a particular area to "spot" their advertising in certain markets. For the purpose of reaching these advertisers or their advertising agencies, which are generally located in large distant cities, many stations employ a national sales representative on a commission basis. The "sales rep" functions as an out-of-town sales force for the station.

Sales to local merchants in the station's coverage area are handled by its staff sales force. Technically the sales staff is selling segments of time on the station's facilities but actually it is selling the station's programming and the audience for that programming. Thus, selling radio is challenging and often creative and it affords, perhaps, as much freedom of scope for the individual as jobs in programming.

The *Sales Manager's* job in radio normally combines selling with management. The typical sales manager does a certain amount of selling but he is also responsible for setting the general sales policy of the station as well as for supervising the daily activities of his salesmen. He develops sales plans and packages which will appeal to sponsors and plans sales campaigns to tie in with seasons of the year, special programs on the station, etc. He leads and stimulates his salesmen to sell, hires and trains new salesmen, and oversees all of the sales activities of the station. He often works with the program director in developing salable programs.

Almost all sales managers in broadcasting have had successful careers as salesmen and more general managers come from the ranks of sales managers than from any other broadcasting job.

The *Salesman* sells radio time in the form of programs, portions of programs or commercial announcements, to advertisers or their advertising agencies. He must, of course, be conversant with the station's program schedule and with its time availabilities. He proposes a commercial schedule to the sponsor and closes the sale when the contract is signed, and often writes commercial copy tailored to the particular sponsor's need. He maintains contact with sponsors and "services" their accounts by handling changes in schedules, rotation of copy, special sales campaigns, etc. In small market stations, selling is often combined with other jobs, such as announcing.

Although many station managers put fluency, enthusiasm, and sincerity ahead of educational requirements, almost all radio time salesmen have a high school diploma and many are college graduates. College training is not mandatory, but with an advertising, broadcasting or marketing background, a salesman is better equipped to understand his client's problems and assist him in solving them.

The most important aptitude in a salesman, of course, is the ability to sell. This is a nebulous quality which is usually a combination of oral facility, willingness to work hard, competitive drive, and a pleasant personality. The really good salesman also is imaginative—that is, he understands his client's business and develops advertising approaches which will appeal to the particular client. He is, in fact, a sales consultant.

Salesmen who have experience in selling intangibles, such as life insurance, are favored by some station managers. Television, newspaper or magazine space sales experience and advertising agency experience is also valuable. Sales experience in the particu-

lar market, especially with potential advertisers, is generally regarded as a valuable asset.

Good salesmen are constantly in demand, and a good salesman, who also has administrative ability, frequently becomes a sales manager.

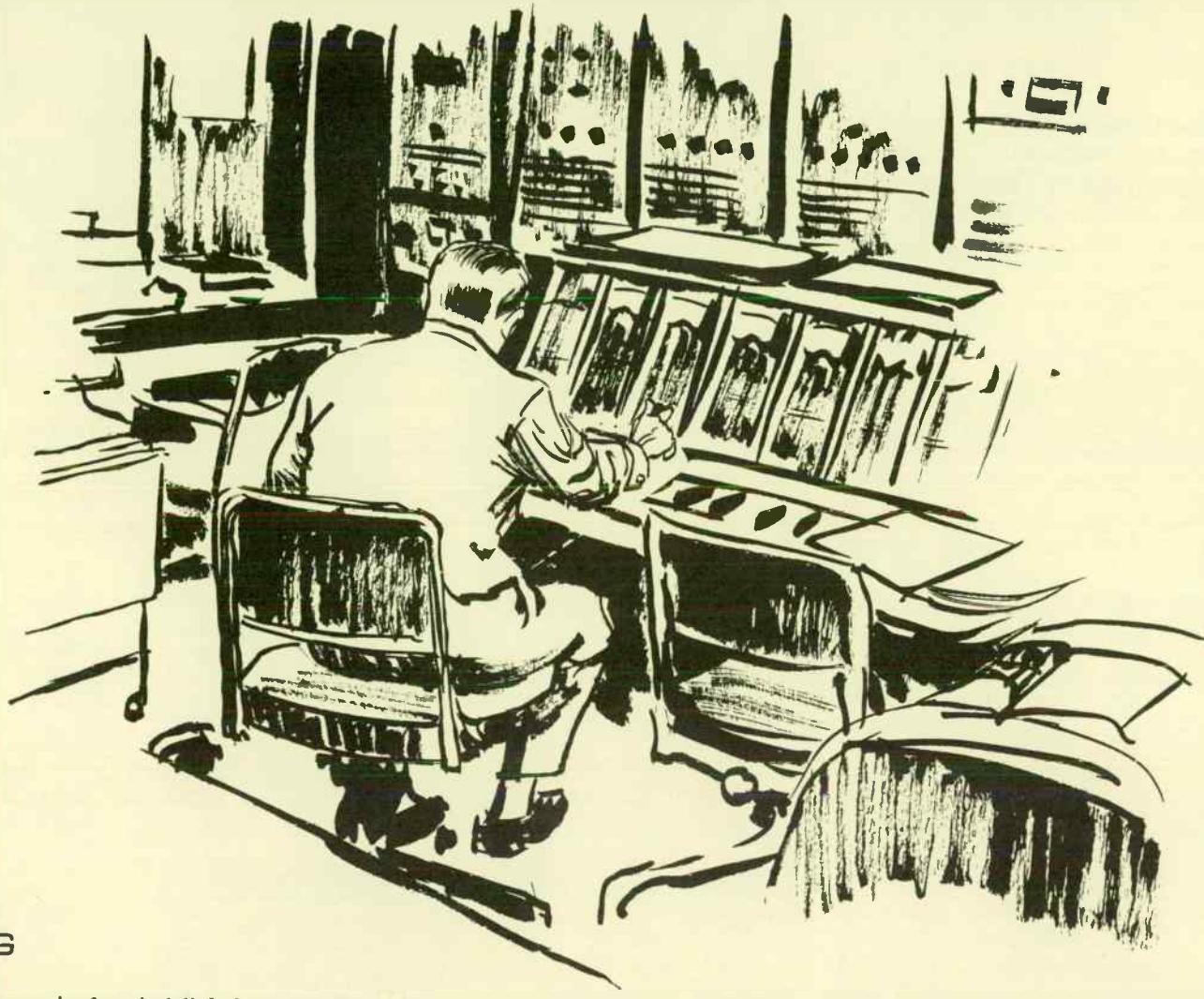
The job of *Traffic Manager* is the paperwork heart of a radio station's operation. It involves the preparation of the daily logs of the station's program activity, using information collected from the sales, programming, and engineering departments, as well as from the station's national sales representative and its network, if the station is a network affiliate. Nearly all information relating to the programs and commercials that eventually go out over the air comes into the traffic manager who collates the information and distributes it to all necessary station personnel.

Many traffic managers also prepare, for the use of the sales department, availability sheets showing unsold time periods.

In a great majority of radio stations, the traffic manager is a woman. Often she has been employed originally by the station as a secretary or a bookkeeper and has moved into this job after she has acquired a knowledge of the station's operations.

A high school diploma is desirable. Secretarial or business school training is an asset.

This job involves the handling of a substantial amount of detailed work and the necessity of meeting daily deadlines. Thus, an accurate and systematic individual who works well under the pressure of deadlines is normally the most successful traffic manager. Since the work also involves dealing with almost all of the departments of the station, an ability to work well with others is essential.



ENGINEERING

The engineering department is the vital link between the radio station and the public. All of the work of the program and sales departments, as well as all of the other employees of the station, depends on the strength, clarity and reliability of the signal which is sent out from the station's transmitter. The transmitter must be periodically inspected and adjusted to assure proper operation, and studio equipment must be maintained at peak performance.

The *Chief Engineer* is the head of the engineering department. In a large station, he may supervise the activities of a dozen technicians. In a small station, he may be the only engineer on the

staff. In either case, he is a man of considerable experience who normally has spent a number of years as a working technician. If he is the chief engineer for a large station, obviously much of his time is spent in supervising technical employees and administrative work. In a smaller station, the chief engineer may well spend a certain amount of time working on the control board or at the transmitter.

The chief engineer is a fully qualified engineer with an FCC First Class Radiotelephone Operator's license. He serves often as a "troubleshooter" who handles the most difficult maintenance or

repair jobs himself. He may also modify equipment for the station's use, and may even occasionally design and develop special equipment or devices. The chief engineer usually makes recommendations on the purchase of new technical equipment.

The basic engineering job is *Broadcast Technician*. In radio, these individuals control the operation of the transmitter and make adjustments to keep the output level and frequency of the outgoing broadcast within the limits required by the FCC. They also operate and maintain equipment such as the control boards in the studios, microphones, recording equipment and turntables. They also set up and operate equipment for remote broadcasts.

The simpler studio equipment can be operated by a person without substantial technical background but the technician interested in advancement will study the equipment until he is accomplished enough to perform the skilled work of maintenance and repair. Men who can handle these tasks are the best paid, and many become chief engineers.

To progress to the top technical ranks in broadcasting, a First Class Radiotelephone Operator's license is essential. In order to get such a license, the potential technician must pass a series of written examinations covering the theory, construction and operation of transmission and receiving equipment, the characteristics of electromagnetic waves, and U. S. Government and international regulations governing broadcasting. (Information about these examinations can be secured from the Federal Communications Commission, Washington, D. C. 20554)

The education normally required is at least a high school diploma plus technical or trade school courses. The aptitudes are an interest in and knowledge of electronics, plus a reasonable degree of manual dexterity and quick response to direction. Many small-market stations will hire applicants with a trade school diploma and no experience. In the larger markets, some radio and television or other technical experience is required.

In the last few years, automatic equipment which is reliable and accurate has been developed for both studio and transmitter use. Such technological advances as remotely controlled trans-

mitters and automatic programming equipment have tended to reduce the number of technical jobs in the individual station. This has resulted in a decrease in the size of the typical engineering department and a shift in emphasis from operations to maintenance work which requires a higher degree of technical background. Announcers and other employees may handle the operation of the equipment as part of their jobs and the station may employ only a single licensed engineer who is qualified to maintain and repair the equipment.

GENERAL ADMINISTRATION

In this area of a radio station's activities, under the direction of the general manager, are concentrated the business management and administrative work involved in running the station. The job of general manager requires a unique combination of business ability and creativity. The general manager is almost always a man who has had successful experience in sales, programming, or engineering. Often he is the owner or part-owner of the station. His responsibilities include the handling of the daily problems of station operations in consultation with the program manager, sales manager, and chief engineer. He determines the general policies which guide the station's operations and supervises the carrying out of these policies. Normally he handles the station's relations with the FCC and other Government bodies, and participates in many community activities on behalf of the station.

In a small station this department may consist of only the general manager and his secretary, who takes care of the record keeping, accounting, and other office work. Large stations employ one or more persons to handle accounting, a receptionist-secretary and typist-clerk, sometimes an office manager and an assistant general manager.

There are many organizations in broadcasting which own several stations. Frequently, these group owners have a headquarters staff which oversees the activities of the stations in the group. These headquarters jobs are usually specialized and include finance, law, labor relations, and personnel.

NETWORK RADIO JOBS

Basically, a radio network is involved in the same activities as an individual station—producing and distributing programs, and selling time to advertisers. Thus, the radio networks have all of the basic jobs found at the station level and some others which are unique because of the network's size and its far-flung operations.

Top network people plan and produce the network's regularly scheduled programming. Networks also provide extensive coverage of national and international news and special events for their affiliates. The production of these programs requires producers, announcers, newsmen, commentators, writers, musicians, actors and technical personnel. Normally, these jobs are filled by people with considerable experience which they have often acquired in local station operation.

Network selling involves contact with companies and their advertising agencies to plan and execute nationwide selling campaigns. The sales department is supported by advertising and promotion personnel, as well as by the publicity and research departments.

Networks also have departments which handle the complex relations with affiliates on such matters as agreements to carry programs, clearances for programs and technical arrangements. Three of the radio networks own and operate a number of radio stations as a division of network activity. Other network departments include research, publicity and promotion, law, program standards, and finance.



JOB FOR WOMEN IN RADIO

Broadcasting probably offers more professional opportunities for women than most American industries, and there are no jobs in radio that women do not hold.

Most jobs for women are in the office or performing areas, but there are women who serve as general managers, program directors, salesmen and even engineers. In office work, most beginning opportunities are secretarial and these often lead to jobs in accounting, traffic, copywriting, sales service, programming and sometimes to management.

In programming, the opportunities for women are varied. Many stations have at least one woman performer who prepares and presents on the air a daily program containing material of interest to women. The backbone of such programming is usually cooking, homemaking, and fashion information, but may also include

travel, current affairs, literature, etc. Many stations also employ women as weathercasters and a few use them as staff announcers. On the production side, there are programming jobs which involve general assistance to the performer on the many production details involved in putting shows on the air.

There are acting and singing jobs available regularly for women at the networks and occasionally at stations. Competition for this work is very keen and experience in radio, television, and the theater, and competence in the particular specialty is usually necessary to make the grade. Generally these are free lance, rather than staff jobs.

Script writing for networks or stations is generally performed on a contract or free lance basis, although there are some staff jobs available.



