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Guidance
Series

Your Career In
RADIO AND TELEVISION BROADCASTING

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TO RICHARD

Contents

Preface

This book was truly a labor of love for me because I love its topic. There is a fraternity among broadcasters that must be experienced and can't be explained. Each individual working within the broadcasting industry is there for his own special reason, as you will find your own.

I realize that within this text I have made quite a few demands on the reader. I did this because the industry, itself, is demanding, and a broadcaster must be able to handle these demands. Broadcasting is not something you do nine to five every day. It's something you become. So, good luck, and I hope the following chapters will help you to discover one of the most rewarding careers in the world.

Acknowledgments

Without the assistance of many people this book would never have been published. To these wonderful individuals and outstanding organizations goes my most sincere appreciation: Beth Bendig, Sue Brinson, Marie Carlow, CBS, the Columbus/Dayton/Cincinnati chapter of the National Academy of Television Arts and Sciences, Richard Dunn, the FCC, Daniel Flamberg, Dr. Bill Hanks, Mike Jarvis, Jim Lange, Roberta W. Maggenti, MBS, Miami University, Miami University's Mass Communication Department, Gary Mouse, NPR, Thomas D. Snyder, Jo Subler, the U.S. Department of Education, the U.S. Department of Labor, WHIO-AM, FM, and TV, Dr. Clay Waite, Bob Wells, Greg Wright, and my family, Harold, Carol, Sonya, and Jason Zeller.

INTRODUCTION

An Overview of the Broadcasting Industry

On November 4th, 1979, 66 American citizens were taken hostage by Iranian militants at the U.S. Embassy in Tehran. With this act of terrorism, U.S. radio and television began perhaps the most extensive coverage in the history of broadcasting. Of all the important problems faced recently by the United States—the fearful possibility of war in Afghanistan, the delicate SALT talks, and the failing economy, broadcasters chose the hostage situation in Iran as the year's most newsworthy event.

The American public seemed to agree.

Fewer than three months after the triumphant return of the hostages to the States, camera crews from each of the major networks were videotaping a routine speaking engagement of President Ronald Reagan at the Washington Hilton. At 2:30 P.M., the routine was broken as shots rang out, and for the first time in history, television cameramen recorded an actual assassination attempt upon an American president.

Even as you read this page something is happening that will be recorded, interpreted, or editorialized upon by broadcasting journalists and cable TV journalists, as well. From the assassination of President Kennedy to the assassination attempt on President

Reagan, although the newsworthy events have remained newsworthy, the ability of the telecommunication industry to cover them has changed. These changes, of course, are of great benefit to the young man or woman seeking a career in the field because they promise great turnover and the creation of more jobs every year.

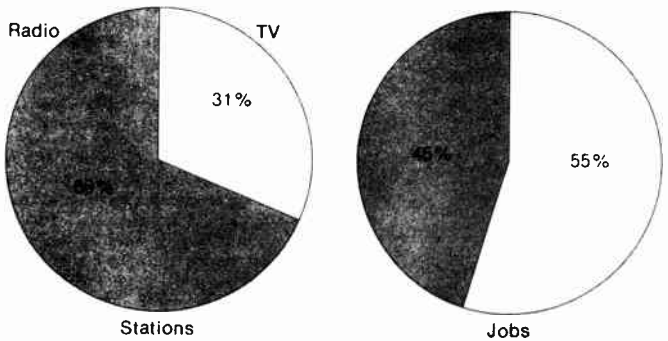


Fig. 1-1. Television accounts for 55 per cent of all broadcasting jobs. *(Courtesy Federal Communications Commission)*

The Impact of Broadcasting

Broadcasting has developed into a major economic, political, and social tool. Consider the contribution radio and television has made to advertising or the impact of a nationally televised debate between two candidates for the American presidency or the vital role radio and television play during a major disaster. By controlling our lines of communication, broadcasters affect our decisions on what products to buy, what government actions to follow, and which problems (e.g., child abuse, disease, poverty) we should be concerned with. Radio and television are used as a tool by marketers, educators, politicians, public service organizations, and entertainers. One reason for radio and television's tremendous impact is that they are pervasive and captivating. The broadcast-

ing media add color to our lives and link us to our community, our nation, our world.

With the help of radio, we can unleash our imagination and become our favorite singer, disc jockey, or actor. We can create our own visual image to accompany the words and the sounds. The *CBS Radio Mystery Theater* is a good example of how we can create our own pictures to go along with the words. You may not be able to see the murderer, but you know exactly what he looks like from his limp to the scar over his left eye. Visually, we understand the power and wealth of J.R. Ewing in *Dallas,* return to the Korean War in *M*A*S*H,* and relive our childhood years with *Happy Days.* The program *Fantasy Island* is particularly geared to satisfying our dreams. Each week, we are carried off to a paradise island where two peoples' ultimate fantasies are fulfilled, whether they be discovering a hidden treasure or becoming the world's greatest lover. One must remember, though, that these programs of the seventies will quickly be outdated by the programs of the eighties and nineties in terms of satisfaction provided to viewers. Each year will bring new programs to be enjoyed by the public. Perhaps the best way for the individual to understand this phenomenon is to look at his or her own viewing habits and ask, "Why do I like this?" Is there any particular reason why you enjoy listening to the X show or watching the Y program? You may find that you identify the villain with an unsympathetic boss, a teacher, or some other objectionable character in your life. Perhaps the program's humorous situations provide a perfect release from a long day of working or studying. There are so many forms of entertainment and education. Why do so many people choose radio and television? The possibilities are endless, but the connection is most assuredly there. Radio and television have become more than options in our lives, they have become a definite part of our lives.

Looking beyond the glamour and fame, though, few people realize the tremendous social responsibility required of broadcast communicators. What is social responsibility? Here are a few examples. A broadcast news reporter must interpret an event honestly. He must also be sensitive to matters of national secu-

Fig. 1-2. Morley Safer, Harry Reasoner, Mike Wallace, and Ed Bradley of the CBS newsmagazine, *60 Minutes*. *(Courtesy CBS News)*

rity. If the media had released the names of the U.S. Embassy employees stationed in Iran immediately after the takeover, they would have jeopardized the escape plans of six of the employees. These six had managed to flee before the crisis and were hiding in the homes of Canadian Embassy officials. Furthermore, a television producer must be both artistic and timely while he is creating a new prime-time show but must also stay within the boundaries of good taste. Suggesting sex or violence on prime-time television is accepted, but the actual acts are a totally different story.

One noncommercial radio station was penalized by the Federal Communications Commission (FCC) because it did not stay within the boundaries when it aired George Carlin's *Seven Dirty Words*. . . . In other words, a broadcaster must supply "reality within reason."

A Career in Broadcasting

The glamour of broadcasting has attracted thousands of people, particularly young people, into broadcasting careers. Some will become famous; the majority will not. If the chances that one will become a nationally recognized broadcaster are slim, why are so many people still seeking careers in the field? Perhaps it's just the gamble of making it.

One girl told her mother that she was going to pursue a career in broadcasting, and the mother immediately announced to all her friends that her daughter was going to be the next Barbara Walters. This may be a rather far-fetched dream, but who wouldn't want to be one of the most respected faces in the United States? In the eyes of the American public you are the calm and collected journalist who will bring the news to people's homes or the handsome announcer who delivers his lines without a single mistake. Along with the high visibility goes the glamour of being an active participant in the events that mold our world.

Whether in radio or television, for the recent graduate or soon-to-be graduate in the area of broadcast communications, a glance through the want-ads of any broadcasting industry periodical can be a very disheartening experience. A typical advertisement may look like this:

WANTED: Writer/Announcer for sports talk show. 5 years experience required.

Unlike some other areas of business, there are few management trainee programs for the young man or woman looking for a job in radio or television broadcasting. Many communication graduates are forced to find jobs outside their preferred field. For some this "outside job" serves as a stepping stone to the field of their choice. An example would be a young man who takes a job as a mail clerk till a position opens up in the news department. For others, these jobs lead to frustration, depression, and sometimes to leaving the industry altogether.

My first taste of the broadcasting industry led me to this conclusion: people who want a good job in this field must have 1) luck, 2) a close friend or relative in the industry, or 3) a great deal of perseverence and hard work. It should be noted that options 1) or 2) can get you the job, but only option 3) can keep it for you, that is, of course, unless you own major stock in the company. In any case, the last alternative (hard work) should be circled, underlined, and asterisked 100 times. The glamour and star status that many broadcasters hold comes only after many years of hard work and dedication. A broadcaster performs under constant pressure. He must be willing to commit more than the standard 40 hours a week. In short, he's got to love it, because there are few easy roads to a career in radio and television broadcasting. There is also no guarantee that after you've obtained a job within the industry you will keep it. The need for new and creative ideas grows every day.

A broadcaster must be committed to working hard to keep ahead of the competition. He or she must also be willing to develop with the changing times or step aside and let a younger substitute take over. In the words of my boss (a writer and producer and 10-years-plus veteran of the industry), "When I feel so confident in my job, when I feel I have nothing left to learn, then I'm going to look for another job." In one way or another, everyone in broadcasting is a rookie.

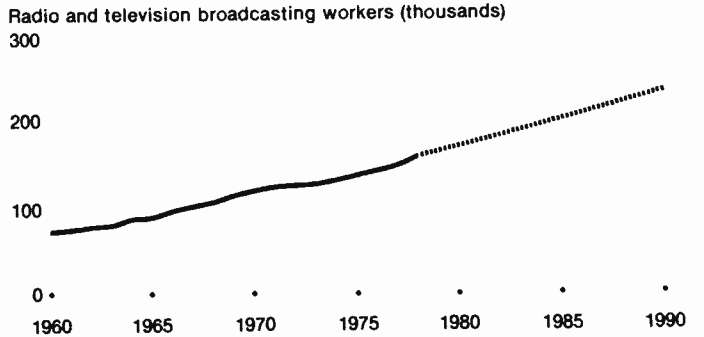


Fig. 1-3. Employment in radio and television is expected to continue to grow. *(Courtesy Bureau of Labor Statistics)*

Though the life span is a bit longer, broadcasting can be compared to any major sport: there is always someone waiting to take your place.

According to the Bureau of Labor Statistics, about 200,000 full-time and part-time workers are employed in broadcasting; slightly more than half are in television and the rest in radio. In addition, several thousand freelance artists, mostly writers, performers, and musicians, work on a contract basis for stations, networks, and other producers. Of course, with the rapid development in radio and television—for example, satellite communications and cable—these figures are sky-rocketing. This means that there will be a constant increase in the need for broadcast professionals, but hand in hand with the increasing need will be the growing glamour and intense competition for existing jobs.

The person who gets a job in broadcasting is educated, self-confident, and patient (a characteristic that, if not already possessed, will probably be developed during the job search). He or she is always informed on new areas opening up in the field; you can begin by subscribing to *Broadcasting* or one of the other

industry periodicals. And above anything else, a broadcaster has excellent one-to-one communication skills, whether he is speaking, writing, or listening.

If you haven't figured this out for yourself by now, let me say, broadcasters are special people.

CHAPTER 1

The Birth of the Broadcast Communicator

With all its trials and tribulations, the broadcasting industry has come far in a short period of time. Threatened by big business' desire to monopolize and the government's desire to regulate, it has survived on the national as well as the local level to become an integral part of our lives.

This chapter will give you a thumbnail history of broadcasting, highlighting great years of triumph and of defeat.

A Brief History

Many names come into play when discussing the founding of broadcasting. In 1844, Samuel Morse demonstrated that intelligible messages (translated into Morse code) could be transmitted over long distances by the use of wire. Nearly 55 years later Guglielmo Marconi carried the experiment one step further by transmitting Morse code through the air without the use of wires. During that same century Alexander Graham Bell invented the telephone and Thomas Edison the phonograph.

The first major breakthrough for American broadcasting came in 1907 when the New York *American* newspaper ran a wire to the experimental station of Dr. Lee DeForest in High Bridge,

New York, where he broadcast, to a relatively small number of radio receivers, the results of the Wilson-Hughes presidential election. DeForest signed off that night saying (as did numerous U.S. newspapers), "Charles Evans Hughes will be the next president of the United States." Definitely not a flawless start, but nevertheless it was a start. And broadcasting flourished.

Many persons contributed to the founding of broadcasting, but it is Marconi, creator of wireless communication, who carries the title "Father of Broadcasting." Marconi was born in 1874 near Bologna, Italy. He spent many hours as a youth experimenting with what were called "Hertzian waves," radio waves detected by the scientist, Heinrich Hertz. Marconi knew that many other scientists were trying to develop the Hertzian wave into a tool for long-distance communication. As Marconi's experiments proved more successful, he became more and more of a recluse. Eventually, Marconi was able to ring a bell from a short distance via radio waves. These experiments were followed by others conducted outside over much greater distances. Marconi's father saw his son's experiments as a total waste of time but when Marconi began transmitting over distances far beyond human sight, his father reconsidered. Soon after, the family contacted the Italian Minister of Post and Telegraph about Marconi's findings. The Italian government responded by saying it was not interested, so Marconi traveled to England. Accompanied by his mother, Marconi presented his invention to investors in the vast and scattered British Empire. Where many men were working to get patents in the field of wireless communication, Marconi held the two trumps that set him far above the rest in the race to the patent office: money and friends in high places. It was in 1897 that Marconi presented his invention to a group of wealthy British investors, who saw it as a very valuable item for a country spread all over the world. Thus, the group formed the British Marconi, a corporation capitalized at £100,000 with one 23-year-old board member named Guglielmo Marconi holding the title Director in Charge of Development, half of the stock, and £15,000 in cash. The company's objective: to create a worldwide monopoly on wireless communications. British Marconi nearly succeeded but was hin-

dered by a rate of progress that brought many rivals to its doors. In the United States, its two leading competitors folded because of financial problems. Yet, as those and many other companies came and went, there were still others waiting in the background. The two major companies to survive the patent race were Westinghouse and General Electric, both of which held patents by World War I. It was during this war that American Marconi, the subsidiary of British Marconi, lost control of all its major broadcasting stations, the stations located along the U.S. coastlines. As a security measure, the U.S. Navy took control of all coastline stations for the duration of the war. This marked the first attempt by a government agency to take over the broadcasting industry. When the war came to a close, though, Congress denied the Navy's proposal to maintain control of all broadcasting stations, and the option was forgotten.

Communication technology and research was, and still is, a very expensive business. Thus the power in the industry fell to the giant companies, which maintained the greatest amount of capital for research and development. By 1921, broadcasting in the United States was controlled by four powerhouses: General Electric, Westinghouse, AT&T, and United Fruit. Together these American corporations created RCA, the Radio Corporation of America.

Until this point, wireless was primarily a system for relaying messages. In 1920, Westinghouse placed a shack and a 100-watt transmitter on the roof of its East Pittsburgh plant. From this, KDKA, the first commercial broadcasting station, was conceived. By the end of 1921, 29 other broadcasting stations had been created, and by the end of 1922, there were about 500 in operation.

The next eight years were turbulent ones for broadcasting, as more stations raced to get on the air. In 1926, AT&T, RCA, Westinghouse, and General Electric regrouped patents to form the National Broadcasting Company. This was followed a year later by the formation of the Columbia Broadcasting System. During that same year NBC split into the NBC Red and the NBC Blue networks and began regular coast-to-coast service.

Fig. 1-4. An example of today's high-technology broadcasting equipment: Mutual Broadcasting System's exclusive long-distance wireless reporting back-pack for location and remote broadcasts. *(Courtesy Mutual Broadcasting System)*

It was not until the early thirties that some order was restored to the radio spectrum.

No historical essay on broadcasting is complete without some mention of David Sarnoff. By 1930, Sarnoff was a leader in the broadcasting industry; only 15 years earlier he had been an assistant manager for the Marconi Wireless Telegraph Company. Around 1915 Sarnoff proposed that radio be used for entertainment as well as long-distance communication. Sarnoff's vision was not widely accepted, but the future chairman of RCA stayed with the industry long enough to realize some of his dreams.

While the chaos caused by the race for patents and licenses may have been hard on pioneer broadcasters, the next few years were to present problems of a new sort. The decision about what direction broadcasting was to take was no longer in the hands of the broadcasters themselves. All over the United States special interest groups and concerned politicians made proposals and inquiries. The era of uncontrolled growth was over. The time had come for broadcasters to give attention to the social responsibilities of their childlike creation. It was a difficult time, but radio still prospered. NBC celebrated five years of existence; CBS, or the Columbia Broadcasting System, celebrated four years. The Mutual Broadcasting System was formed. Hampered by the intense competition, though, MBS complained to the FCC, which resulted in the sale of one of the NBC networks—NBC Blue. In 1945, NBC Blue would become the American Broadcasting Company. Even as broadcasting fell under the new title of "organized business," broadcasters began to turn their concentration away from the competition among themselves, joining together to survive the pressure placed on them by advocates of a government-controlled medium.

The Federal Communications Commission (FCC)

The government's solution to these problem years was the Communication Act of 1934. The most important provision of this act was the disbandment of the Federal Radio Commission,

which had represented the nation's first attempt to regulate the airwaves, and the creation of the new Federal Communications Commission.

The FCC was created as an independent federal agency reporting to Congress. Its purpose was to regulate all interstate and foreign radio communications. Its objective was to provide for the orderly development and operation of radio service. Radio, telegraph, telephone, and eventually television, cable, and satellite communications all fell under its control. While the main task of the FCC was to assign frequencies to individual stations, its activities also included licensing broadcast operators, regulating common carriers in interstate and foreign communications by telegraph and telephone, promoting safety through the use of radio, and utilizing wire and radio communication services in national defense.

The FCC consists of seven commissioners appointed by the President with the approval of the Senate. The original FCC consisted of Eugene O. Sikes, chairman, and Thad H. Brown, both former members of the Federal Radio Commission, Paul A. Walker, Norman S. Case, Irvin Stewart, George Henry Payne, and Hampson Gary.

The "Golden Age" of Radio

With the new external and internal organization of broadcasting came what was called the "Golden Age" of radio. It was a season of growth. Edwin H. Armstrong perfected frequency modulation, commonly known as FM, two new networks, as noted before, came to life, NBC began recording spot programs for its affiliates, and 60 per cent of U.S. homes had radios. A new dimension in telecommunications came in the summer of 1935. RCA put television through a million-dollar field test; radio with pictures or facsimile broadcasting was here. The United States, though, was not the first to initiate nonexperimental broadcasting of television. It was the British Broadcasting Company, who in 1936 began the first continuing public broadcast service in the world.

Four years later, the FCC approved a program for commercial television broadcasting in the U.S., and within 12 months both CBS and NBC had stations on the air.

During that same period, FM broadcasting took to the air. Its growth, however, as well as that of television was stifled in the coming years because of World War II and its necessity for funds, personnel, and equipment.

World War II brought another panic to broadcasters as the War Department announced its plan for a special group to coordinate all radio communications. The veteran broadcasters feared a repeat of the U.S. Navy takeover of World War I. Yet during World War II, radio was established as an important center of information for the American public. This was not easy. When the U.S. went to war, it instituted censorship, banning all programming such as weather reports for fear that they would aid the enemy. And while radio gave the war effort its full support, with news, promotions, and entertainment, the war drained broadcasting of vital funds, materials, and manpower.

On the home front, business was nearly normal. By 1941, over 80 per cent of American homes had radios, and television, now beyond its infant stage, had over 10,000 receiving sets in use.

The FCC made numerous decisions during the war and postwar years. It extended the term for broadcasting licenses to three years, and it adopted a plan for the use of four-letter calls for AM and FM stations. It created discontent when it banned multiple ownership and when the U.S. Supreme Court upheld its right to regulate broadcasting policies. It allocated 84 through 108 megahertz (MHz) to FM broadcasting, and it provided 12 channels for television—each of them 6 MHz wide set between 44 MHz and 210 MHz.

Recent Developments

Television's progress was once again halted during the Korean War when the U.S. government banned the production of televi-

sions (a wartime necessity). Finally, in June of 1951, CBS presented its first color program. The audience sat mesmerized by the hues of the Revlon nail polish, the Amber Pabst beer can, and the red of the model's gowns. For obvious reasons, the radio networks worried about their new competitor—television. The television audience nearly tripled in a matter of a year.

Both parties would survive, though. During the next 40 years television was to make the most obvious external changes. Radio, on the other hand, made some major internal changes. The quality of programming and equipment was to improve in both media. Radio and television would become more automated. While television expanded its programming, radio developed into an industry of specifics, gearing its programming to a specific format: country and western, jazz, top 40, adult rock, classical, all talk, easy listening, and middle of the road (MOR). In some cases, it has even geared its programming to a specific age group.

Television's external changes were manifested by such things as cable TV, home videotape recording units, and our linkage to the worldwide communication satellites.

CHAPTER 2

An Education in Communications

The first and most important step in becoming a broadcaster is education.

College

The primary function of a broadcaster is to communicate, and college provides an excellent opportunity for the young communicator to expand intellectual horizons and sharpen basic skills.

In the words of one educator, "To communicate one must have something to say."

John Shingleton and Robert Bao state it best in their book, *College to Career,* "A college education remains a clear-cut advantage to those who know how to utilize it."

Thus, if you are a college student you already have an advantage over the competition. If you are choosing your coursework carefully and obtaining some practical experience, you have a greater advantage.

When you choose your college coursework, keep in mind that broadcasters touch on many aspects of human life. It is important that you get as eclectic an education as possible. Take courses in basic speech, fundamental English, political science, literature, philosophy, natural science, business—particularly marketing

and management—psychology, mathematics, and, even more pertinent to today's broadcasting industry, computer sciences. When you consider your broadcasting courses, you can give yourself an over-all view of the industry by taking courses in mass media theory, mass media law, television production, radio production, news reporting, news writing, broadcast programming, history of broadcasting, educational television, audience analysis, media management, advertising, international broadcasting, FCC, American broadcasting, basic cinematography, and radio and television script writing. Of course, all university curriculums are different, and some may not include courses in all of the suggested areas, so I suggest that you keep in close contact with your academic adviser, who can help you choose your classes wisely.

Once you've discussed your study plans with your academic adviser and chosen your courses thoughtfully, what can you expect to gain from your classes? *A base.* These classes will help you understand broadcasting theory, practice, and the general direction radio and television broadcasting is taking today. They will, also, assist you to learn terminology. Though this is seemingly unimportant, many stations use the manufacturer's name when referring to their equipment. You should know the generic terms for all the equipment and their functions. This will definitely come in handy when you change jobs and encounter equipment of a different manufacturer. Finally, your courses will give you a fundamental idea of the working conditions and assist you in making your decision on what phase of broadcasting to specialize in. To summarize and clarify, your coursework will prepare you to learn. The real education begins after you get your first broadcasting job, and it never ends. Though your education may not get you that first job, it will certainly make it easier than having no education at all.

Internships

There is one aspect of college coursework that takes you beyond the prep work needed for a job. The broadcasting internship.

A broadcasting internship takes you directly into the industry, giving you an in-depth picture of how it works. It is one of the quickest ways to shake off all dreams of glory, because it will show you the day-to-day activities in the field. Here, you can decide whether or not you belong in the business.

An intern's responsibilities may cover a wide spectrum of jobs. An intern may work with the equipment, write copy, deliver mail, carry coffee, make copies, hold props, run cameras. This is dependent, solely, on the intern's abilities and the limitations placed on him by the broadcasting station. In any case, he or she becomes a part of the team—the fundamental unit in any station. This team experience may prove to be the most satisfying one of the college career. As the internship takes students out of a controlled classroom environment and into the real world of radio and television, they may be pampered during slack times or pressured to perform like a professional during busy times. For whatever time, the experience is real and there are few feelings like this in the lifetime of a career.

Other benefits to be gained from a broadcasting internship include the numerous "inside" contacts you make, one of whom may help you get a job someday, and the actual working experience, which you can take with you into your job interviews.

Then how does a student find a suitable internship? The following eight-step system should simplify the task.

Step One: *DEFINE.* What do I want? Am I looking for a *general internship,* one that will give me a bit of experience in all areas of radio and television? Or do I want a *specific internship?* Do I want to concentrate my efforts in one area (i.e., news, production, promotion)? When considering these two questions, you must decide whether you want a career, for example, as a news reporter. In this case it would be most beneficial to obtain a news internship. Or do you know you want to work in broadcasting but aren't sure in exactly what capacity? In this case, choose a general internship, one covering many areas.

Step Two: *INITIATIVE.* This is a skill necessary for success in any field, but particularly in broadcasting. Nothing will go any further than a great idea till you talk to the right people and make the initial request. Unless it is an academic requirement, the first

move toward securing an internship must come from you. This leads to the next step.

Step Three: *SEARCH.* Where do I find my internship? A good place to start is your college adviser. He or she can put you in touch with professionals in the area or recommend a university that has an excellent broadcasting internship program already set up in your community.

Step Four: *RESUME.* If you want to work with professionals, let them (typically the personnel manager or internship supervisor at the station) see you as a professional. Suggestion: Review the section of Chapter 5 devoted to résumés.

Step Five: *COVER LETTER.* Before the personnel manager or internship supervisor sees your résumé, he will read the cover letter. A cover letter should reflect your enthusiasm to learn and present your reasons for applying for the internship. It should point out what you hope to gain from the internship and what makes you the best candidate for the job. The cover letter format in Chapter 5 will guide you through the basics of this step.

Step Six: *APPLICATION FORMS.* Some broadcasting stations and universities require the student to fill out an internship application form. The word here is *care.* Take this form as seriously as you would an application for a much-desired summer job. While it's a known fact that during the four years a student spends in college many pounds of paperwork will be placed under his or her pen and that the whole process begins to resemble a grind after the second or third year, an internship application should be treated as a special case. This sheet of paper should tell the supervisor what relevant experience you have that gives you the ability to handle this internship. This is serious work, and most definitely a time to think before you write. In some cases these paperwork proceedings can go as far as the student and the supervisor signing a contract.

Step Seven: *INTERVIEW.* Here you should review closely the guidelines given in Chapter 5. Treat this as a regular job interview. You should dress appropriately and present yourself as confident, hard working, and eager to learn.

Step Eight: *FINAL IMPRESSION.* Always leave an interview

with a smile and a thank you for the broadcaster's time and knowledge, and follow the interview up with an appropriate thank you letter. Try to convey interest at all times during the interview, so that when you walk out the door, the broadcast professional has already seen what kind of a listener and learner you are.

Assuming you secure your internship, how do you get the most out of it? Your first task should be to overcome any fears you have working in the industry under real pressure with serious professionals.

One way to accomplish this is by doing your homework. Understanding the market and the company you are interning with. Most stations have pamphlets outlining their history, operations, and position in the marketplace. Read them. Know them. This will help you to understand the station's mission or goal and why things are done in a particular way. It will also help you to understand your position within the team.

Another way to gain from your internship is constantly to show your interest. This will build your supervisor's confidence and trust in you through your energy and attention to small details. A fact: Interns who show little enthusiasm and spend little time proofing their work will find themselves left in a corner desk most of the time with very few assignments. You are stepping into a situation with professional people, and only by projecting yourself as a professional will you be allowed to work on their projects. There are deadlines to be met and responsibilities to take care of. An internship is learning by doing. When you are given a task, this is definitely not the time to play, or to sit back and watch. The professionals you will work with take their jobs very seriously; you should do the same. Along with not loafing in the office, you should avoid the office games. This means stay clear of office gossip. Regardless of the situation, always speak courteously of the people you work with. One of them could stand between you and a job someday. With the difficulties already faced by a young man or woman trying to break into broadcasting, the last thing one needs is an enemy. Stay neutral during all differences and graciously accept all criticism. You should never consider criticisms given to you as personal attacks. Every cri-

Fig. 2-1. Broadcasting is a team effort. These are the hosts, producers, editors, and engineers of National Public Radio's newsmagazine, *All Things Considered. (Courtesy National Public Radio)*

tique on your performance will only sharpen you, making you a better professional. The good reputation you acquire with your work will advance you much faster than any résumé. You will be walking into an industry that places a great deal of emphasis on experience, while you are fresh out of college with little to no paid professional time to support you. It will help you to have as many supporters on the "inside" as possible.

A TYPICAL INTERN EVALUATION*

Name _____

Internship site _____

Name of faculty adviser _____

Name of employer supervisor _____

Were you well "matched" with your sponsoring employer?

Yes _____ No _____
Please comment:

What objectives were you to reach during your internship?

Did you achieve these objectives?

Yes _____ No _____
Please comment:

Did your employer supervisor help you achieve these objectives?

Yes _____ No _____
Please comment:

*Courtesy Miami University, Oxford, Ohio.

Did your faculty adviser help you achieve these objectives?

Yes _____ No _____
Please comment:

Were your assignments and responsibilities clearly explained to you?

Yes _____ No _____
Please comment:

Did assignments provide sufficient challenge for you?

Yes _____ No _____
Please comment:

Did you receive sufficient direction and supervision?

From faculty adviser?

Yes _____ No _____
Please comment:

From employer supervisor?

Yes _____ No _____
Please comment:

Did you have frequent interaction with your employer supervisor?

Yes _____ No _____
Please comment:

Did your coursework properly prepare you for the internship experience?

Yes _____ No _____
Please comment:

Do you feel your internship has been beneficial to your studies?

Yes _____ No _____
Please comment:

What were the strong points of your internship experience?

What were the weak points?

How would you rate your over-all experience?

Excellent _____ Above average _____ Average _____
Below average _____ Poor _____ Totally inadequate _____

What suggestions do you have for improving the internship program?

Signed: _____
(Intern)

One copy to student; one to employer supervisor; one to faculty adviser.

A TYPICAL INTERNSHIP CONTRACT*

TERMINATION

If the intern terminates the internship by resigning, s/he agrees to give cause in writing to both the employer and faculty supervisor.

If the employer terminates the internship by dismissing the intern, s/he agrees to give cause to both the intern and faculty supervisor.

*Courtesy of Miami University, Oxford, Ohio.

Intern Name _____ Class _____

Grade Point Average _____ Hours in communications dept. to
Grade Point Average _____ date _____

As a student, I, _____, hereby commit to serve an internship with _____ (organization), in accordance with the job description and responsibilities listed above.

Student Signature _____ Date _____

****

As intern supervisor, I, _____, hereby agree to guide the above-named intern in his/her work, to evaluate this work as requested by the faculty adviser, to foster a close relationship between the working experience and the intern's academic program, and to supply the faculty supervisor with a final evaluation of the internship.

Intern Supervisor Signature _____ Date _____

Position/Title _____

****

As faculty supervisor, I, _____, hereby agree to monitor the above-mentioned internship, to assess its progress, and to advise both the intern and the intern supervisor of this assessment, to integrate the experience in the student's educational development, and to assist both the intern and the intern supervisor in making the experience mutually rewarding. The student shall be awarded _____ semester hours of credit for satisfactory performance of the duties and responsibilities outlined in this contract.

A TYPICAL EMPLOYER EVALUATION*

_____ Interim
_____ Final

_____ is an intern under your supervision.
INTERN'S LAST NAME FIRST MIDDLE

*Courtesy Miami University, Oxford, Ohio.

Please provide an interim evaluation of the intern's performance midway through the internship period and a final evaluation at the conclusion of the period. Please return your evaluation to the Coordinator of Student Professional Development at the address above.

INSTRUCTIONS: Below are listed several dimensions that we believe are important to the successful completion of an internship experience. Please evaluate the intern on each of these dimensions by making a check in the appropriate boxes: (E—Excellent, AA—Above Average, A—Average, BL—Below Average, P—Poor, NO—Not Observed).

	E	AA	A	BL	P	NO
Is dependable						
Is creative/innovative						
Can work independently						
Can work under supervision						
Can work as a member of a team						
Meets deadlines						
Meets job responsibilities						
Shows leadership ability						
Shows initiative						
Seeks additional work opportunities						
Is highly motivated toward profession(s)						
Readily accepts challenges						
Readily applies instruction						
Positive attitude toward learning						
Readily accepts constructive criticism						
Appreciates importance of internship experience						
Dresses appropriately for job						

Please describe in some detail the nature of the assignments given the intern:

Date	Official Position
Institute/Organization	Typed Name
City and State	Signature

A TYPICAL INTERNSHIP APPLICATION*

Name _____ Home Phone _____

Permanent Mailing Address _____

_____

Campus Address _____ Phone _____

Rank your preference for the type of internship:
(1—first choice, 2—second choice, etc.; blank—not interested)

_____ Radio General
_____ Radio News
_____ Radio Sales
_____ Radio Promotion
_____ Radio Traffic
_____ Television General
_____ Television News
_____ Television Production
_____ Television Sales
_____ Television Promotion
_____ Television Traffic
_____ Advertising Agency

Courses you have taken that are relevant to the internship:

#	Title	#	Title
_____	_____	_____	_____
_____	_____	_____	_____

GPA in Major _____

Do you have transportation (a car) _____

This application is a FIRM COMMITMENT for the _____semester.

Professional Experience relevant to the internship:

*Courtesy Miami University, Oxford, Ohio.

Workshops

An excellent complement to the broadcasting internship is the broadcasting workshop. Workshops or seminars provide numerous advantages. The workshop gives you another opportunity to meet top-flight professionals. It also provides you with a better understanding of the relationship between textbook theory and practical application. To clarify: It takes the textbook theory taught to you in the classroom and combines it with the practical application shown to you in the studio.

Even for the student who has yet to participate in an internship, a broadcasting workshop holds many benefits. This student can gain an insider's view of the industry and learn a more useful broadcasting vocabulary.

If the opportunity is there, I strongly suggest attending as many workshops and seminars as possible. Broadcasting professionals will constantly plan, sponsor, run, and attend workshops because they keep them in touch with the leading edge in the industry and serve as excellent sources of intellectual stimulation. These workshops can be beneficial to students in the same way. Broadcasting workshops are usually less expensive for students, and students usually have more free time for attending these functions. Workshops are also excellent places to obtain portfolio material. Once you've decided to attend a workshop, you are next faced with two important factors: interest and availability. It is a waste of time and money to attend a workshop simply because it involves broadcasting. Why go to a workshop on lighting if your main interest is announcing? Begin by choosing a workshop the same way you would choose an internship. Ask yourself, "Do I want to acquire a specific knowledge of one area in broadcasting or am I interested in obtaining an over-all view of the industry?" Once you've determined this, check with your adviser to see what workshops are available through the school. After exhausting that possibility, contact a professional broadcasting association known to organize workshops. Check to see whether these workshops are open to students, then find out the degree of difficulty in the topics of these workshops. You should

write to the organization, asking many questions with the intention of obtaining as much information as possible. If you are fortunate and have a list of workshops to choose from, sit down and decide which of them would be the most useful. For the student on a limited budget, this is very important.

The final step is to sit down and plan your trip carefully.

Whether a workshop is on your campus, on another campus, or in another city or state, I strongly suggest you give yourself as much time as possible to prepare for it. For example, get to the workshop at least 20 minutes before its commencement. This will give you enough time to study the notes, pamphlets, or agenda given in advance of the program. By studying this material before the workshop, you'll have increased your background and confidence before the best part begins. You'll know the right questions to ask, and you'll begin to impress people in the industry with your knowledge.

Now that you've arrived at the workshop, you should consider the following list of helpful hints.

1. Take only the notes necessary to remember key points. A workshop is not like a class. A workshop instructor or speaker may not necessarily repeat important information, so don't miss this input by worrying about what was said five minutes ago.
2. Pay attention to short phrases, descriptions, and stories. Listen to the stories inside the story. A professional, while giving a lecture, may absent-mindedly slip more information to you than a syllabus could ever contain. Broadcasters are not usually teachers; what they may toss out as common knowledge could prove to be a gem of information to you.
3. Be organized when you attend a workshop. Once again, this means showing up on time and bringing the proper tools (e.g., paper, pencil, video cassettes). Workshops are usually one-shot deals. There is rarely a chance to "make up" projects done at a workshop. If you're going to attend, attend for the whole time.
4. Ask questions! This is the time to ask, before you're in a working situation and expected to know.

5. Review the material learned. There are few times that a workshop will give written tests to see whether or not you've learned the material. Here you must use self-discipline and study information without the incentive of a grade.
6. Be prepared for the social setting. Some workshops include nonlecture or nonwork time in the form of luncheons, dinners, and hospitality suites. Though this time may seem inconsequential, it is important to remember that a great deal of information can come from casual discussions. You can find out about potential jobs in the industry, hear about the day-to-day pressures, or, perhaps, learn about future workshops.

Scholarships

For the financially limited student there are scholarships designated solely or primarily for broadcasting education. These scholarships are limited, but every student in financial need should consider applying for one. When you decide to apply for a scholarship, read carefully the instructions for submitting applications, recommendations, and samples of your work. It is a painful thing to discover days after submission that you did not qualify because you forgot to include one form. Follow closely the advice of your academic adviser or seek the aid of a professional broadcaster when you fill out the papers. Their advice will be invaluable as you prepare the neatest, most concise, and most professional presentation for selling yourself.

Vocational School

The last point I would like to cover briefly in this chapter is the alternative to college: vocational school. For some positions in broadcasting, a two-year degree from a vocational or technical school is all that is necessary. For example, to work as an engineer a two-year electronics degree would suffice. Of course, it depends largely on what type of position in broadcasting you are looking for. Contact the personnel director of your local station.

He will be able to fill you in on the basic educational requirements for different jobs within the industry. If you choose a vocational school, be sure to check with your state's department of education and find out about the credentials of the school before you enroll. There are many fine broadcasting schools in this nation, but remember, like any other commercial operation, a broadcasting school has a product to sell, and like any other product, its package will promise a sure thing. When considering a vocational school, make sure you can differentiate between a sure thing and a sure advertising campaign. Once you've found the right one, a vocational school can give you excellent, highly specialized training in broadcasting.

Let me close this chapter with the following thought. A college or vocational education will provide you with facts and give you some training, but the real education comes from working with and talking to professionals in the field. In the words of Ralph Waldo Emerson, "The things taught in schools are not an education, but the means of an education."

CHAPTER 3

Choosing a Broadcasting Market

In this chapter we will concentrate on the two basic components of broadcasting: radio and television. We will take a look at their different applications—small market, larger market, commercial, and public—and we will consider the employment outlook and other related information for each application.

Radio

Though early broadcasters thought they saw radio's end with the invention of television, radio has continued to thrive. In the United States today, almost 99 percent of all homes have at least one radio, and car radios continue to be the most popular auto accessory.

The majority of radio broadcasting stations are small, independent businesses. The average radio station employs about 11 full-time and four part-time workers. The smallest radio stations employ only four or five people, while larger stations may employ as many as 100. Although these numbers vary, every radio station has similar duties to perform. In any station there are three basic functions: engineering, programming, and sales.

Engineering. It is an FCC regulation that every radio station have one full-time engineer, with a first-class radiotelephone license on

Fig. 3-1. Audio engineers check sound levels and arrange tape segments for a live broadcast of National Public Radio's newsmagazine, *All Things Considered. (Courtesy National Public Radio)*

staff. The reason for this is obvious. The chief engineer or engineering department keeps the station on the air. The engineering staff maintains and repairs the equipment and keeps it adjusted to meet FCC standards.

Programming. Another function of a radio station is programming. While the engineering staff keeps the station on the air, the programming staff determines what the audience will hear. The department usually comprises a program director, announcers (or disc jockeys), a news staff, a music librarian, and a public service director.

Sales. The sales department of a radio station is headed by a General Sales Manager. He supervises a staff of salespeople or account executives who solicit local advertising. Among his staff there is normally one person who handles the national advertising and a commercial copywriter who prepares the local commercials or tailors the national commercials for broadcast in that particular market. Within the sales department, the traffic department maintains the station's "log." The log is a record of each program segment and commercials broken down to specific times.

How the Functions Interlock

It is important to understand how each of these functions interlock and how they are necessary to the station's survival. Money makes the world go round. The sales department keeps the station in the black, and an effective sales staff can even provide extra revenue for station growth. Fortunately, though, it doesn't cost a great deal to run a radio station. For a sales staff to bring in excess funds, it takes a good product. This is the responsibility of the programming staff. If a station broadcasts material that no one wants to hear, the greatest sales staff couldn't sell its air time. The programming department must please everyone. It has to keep the consumers happy with high-quality programs, interesting announcers, and relevant news. It must keep the advertisers happy

by keeping the audience (consumers) happy and plentiful and by avoiding any negative programming related to the advertiser's product. This is a gray area for many stations. Where does one draw the line? For example, the X company is taken to court because a substance in its product may be harmful to children. The station's newsman feels obligated to inform the public on the potential danger, but the X company happens to be the station's biggest advertiser. A decision like this is based on financial need and the integrity of the decision-maker. Depending on the seriousness of the problem, the decision-maker could be the newsman himself, the program director, the sales manager, or even the station manager. In some cases, the station will decide that its responsibility to the community is greater than the financial loss that may be incurred if the company takes its business away. In other cases, and these are rare, the loss of this one advertiser could place such an extreme financial burden on the station that it can't possibly afford to take the chance. This relates to the third group the programming department must keep happy: the FCC. The FCC requests that the content of a station's programming "be in the public interest." This means that when a station determines its programming it must take careful consideration of its community's needs.

Finally, vital to both the sales and the programming departments, we have the engineering staff.

Imagine that the programming department has spent the past two months preparing a special one-hour radio documentary, and the sales department has spent weeks selling the commercial breaks. The air date finally arrives, and five minutes into the program the transmitter malfunctions and everything goes silent. Without an engineering staff to troubleshoot such a problem, a great deal of time and money could be lost. It also makes for an unraveled traffic department trying to maintain a station log run solely at the mercy of the equipment; an unsatisfied audience turning dials to other stations; and an angry advertiser who spent his hard-earned dollars on a show no one heard. And we have yet to mention the broken-hearted producer, who spent many hours researching, writing, interviewing, taping, and editing to put this

program together. Nor have we mentioned the distraught salesman, who sold all his major accounts on this debut performance. The engineering department needs the sales and programming departments and vice versa. None of these singular functions can stand alone or, in this case, be heard alone.

Then, to top off this interlocking puzzle, is the general manager or station manager. He or she makes sure that each of the three functions are being performed adequately. The manager is concerned with the station as a whole unit. He or she deals with the sales manager who wants more commercials per program segment; the program director who wants more commercial-free programming; and the chief engineer who wants the commercial announcers and disc jockeys to be more careful with "his" equipment. The manager is a diplomat, tyrant, arbitrator, teacher, salesperson, friend, parent, and much more. A station manager wears many hats, but a good one knows when to guide his or her staff and when to sit back and let them wear their own hats. He does his job by letting them do theirs.

Market Size

The size of the market usually determines the size of the station, with some exceptions. In most cases, the larger the city, the larger the station. And in the larger stations are more jobs, but the competition for these jobs is fierce. An established medium- to large-scale broadcasting operation, covering a wide receiving area, must maintain a large staff; a small-scale operation can be run by fewer than seven people. This is accomplished by having staff members do more than one job. Here our good general or station manager's rule is broken. In a small radio station, the manager, who is frequently the owner, may act as sales manager, program director, announcer, and head engineer. The announcer in a small radio station may work as a salesman and copywriter part of the time. The basic functions are once again, engineering, programming, and sales, but their distribution as responsibilities among the staff may be totally different.

Fig. 3-2. A producer commonly "sits in" on the production session to see that all segments of the program are put together properly. *(Courtesy National Public Radio)*

The pay scale in a smaller station is usually lower than that in a larger station, but the opportunities for entry-level positions are better at the smaller stations. In addition, the larger stations are more specialized job markets. The people who hold positions in these larger, typically metropolitan stations often began their careers in the smaller, typically rural stations. They learned the ropes and became especially good in one specific area of radio broadcasting, then moved up in that area to a larger market, station, and paycheck.

Commercial and Noncommercial Radio

Market/station size is just one way of categorizing broadcasting stations. Another consideration is commercial versus noncommercial stations.

According to the most recent *Broadcasting Yearbook*, there are 7847 commercial radio stations operating in the United States. 4575 of these are commercial AM, the remainder commercial FM. Commercial radio accounts for nearly $2.7 billion in total revenues and $241 million in profits.

It goes without saying, commercial radio is big business.

As noted in Chapter 1, the birth of commercial television had a tremendous impact on commercial radio. This effect was most obvious in the area of programming. During the early years, the networks were the primary source of programming for the individual stations. As the networks began to shift their emphasis to television, a network affiliation became less and less important. Today the only advantage of a network affiliation to a radio station is the high-profile network news programming and the live coverage of major sporting events. Most radio programming today originates locally and is in the form of recorded music. When radio started, it was a bad idea to play records on the air because of licensing and royalty conflicts brought up by the record companies. Now the record companies flood the radio stations with their new releases, begging for "play time." What once was thought to be the record industry's biggest threat has turned

out to be its greatest source of advertisement. Through this binding relationship, the record companies maintain a cost-effective promotion tool for their releases while the radio stations enjoy low-cost programming.

The end of World War II brought the booming sounds of rock 'n' roll and a definition in music styles never heard before. Thus, there emerged stations specializing in country and western, soul, top 40, jazz, easy listening, adult rock, middle of the road (MOR), and many other varieties of music formats. The rock 'n' roll or top 40 format drew the most attention, and at the center of this hot new sound was the disc jockey. In the fifties the DJ "Wolfman Jack" mesmerized kids with his magnetic on-air personality. Yet he's just one example of a disc jockey whose personality became as popular as the music he played. Disc jockeys all over the United States entertained, intrigued, and added new meaning to the music. The initial group of consumers to be caught up in this "new" radio was the young. Advertisers discovered that radio was the best method of reaching the young audience. The second audience radio acquired was the "drive" audience. Thousands of consumers driving to and from work, home, or the store found radio a relaxing companion. The most recent radio audience is the "news and information" audience. People turn to their radios in times of natural disaster—tornadoes, hurricanes, floods. Radio keeps them up to date on school and factory closings during the hard winters and tells them when and where to take shelter during storms. As stations begin to upgrade their news operations, more people are turning to radio for their international, national, and local news. Commercial radio today is geared to an active society, and as we find less time to be entertained and informed by other forms of media, the stronger it will become. This strength is measured by a rating survey.

A rating survey determines the share of an audience a station holds. Knowing the number and composition of its audience helps a station to program for that audience and to sell its air time to advertisers looking for that audience or segment of the consumer market. There is also the superficial benefit of ratings, or in particular, good ratings. A station with high ratings has more pres-

Fig. 3-3. An example of a "DJ" who has become a legend in his time—Larry King of the Mutual Broadcasting System. The *Larry King Show* is broadcast all night on over 200 radio stations. *(Courtesy Mutual Broadcasting System)*

tige. Stations often try to increase their audience just before rating time with special promotions, contests, give-aways, etc. Since this is a fairly common practice, in the long run those stations with the best programming remain on top. This programming can mean anything from a full-service station, complete with a news staff, portable equipment for recording interviews and live performances, top-notch on-air personalities, and a large music library to a semiautomated station where the programming is bought from syndication companies with breaks left between segments for commercial messages.

Whatever the public (or a segment of the public) wants, radio tries to give. This is important as commercial radio fights to hold its own against the national competition, television, and its local competition, the newspapers. Yet these aren't the only problems facing commercial radio stations. Each year the FCC requires more paperwork at licensing time, and alternative music systems like the in-dash eight-track and cassette car stereos add more worries to the commercial station's list. Although radio may need to find a new means of existence, its survival need not be questioned. A medium that's made it the past 50 years when nobody said it would will probably survive the next 50 years one way—or another.

Noncommercial or educational radio shares many characteristics and problems with its sister form, commercial radio, but educational radio has some distinctive qualities all its own.

The term "educational radio," as used by the FCC, means all radio stations licensed for noncommercial operation, whether the programming is cultural, instructional, public affairs, or a mixture. The majority of the large noncommercial radio stations call themselves "public radio stations," while the majority of the smaller stations still use the terms "noncommercial" or "educational" to describe themselves. According to the latest *Broadcasting Yearbook,* there are 1086 noncommercial FM radio stations operating in the U.S. All of these stations are licensed to nonprofit educational organizations for the advancement of educational programs. Another form of noncommercial radio is the closed-circuit systems operated by colleges and fed directly to the

Fig. 3-4. Larry King interviewing Gene Autry in the studios of KMPC in Los Angeles. Photo by Howard Levine. *(Courtesy Mutual Broadcasting System)*

campus buildings. These stations are not licensed by the FCC and are regulated only in respect to radiation that may affect other radio stations. In this section we will concentrate solely on licensed noncommercial stations. If you haven't figured this out by now, all noncommercial broadcasting stations are FM stations, and they fall between 88 and 100 MHz on your dial. Why FM? Because from its earliest days noncommercial radio had to fight to stay on the air. The feeling of certain government agencies was that commercial radio could adequately service educators, and since there was a lack of proper funding, 88 through 100 MHz is what the FCC offered, so that's what the educational broadcasters took.

Noncommercial stations are forbidden to sell commercial time, which makes funding their primary problem. Since they cannot sell to advertisers, educational broadcasters depend largely on foundation grants, philanthropies, public contributions, and matching grants from the government to keep their stations running. If a station is licensed to a college or university, it usually receives most of its money from the university's budget or the department responsible for operating the station.

Another primary source of funding is the Corporation for Public Broadcasting. Established in 1967 by the Congress, CPB was given public tax funds and the task of setting up a public broadcasting system. CPB provides money for program production, fellowships, operating costs, development, and station interconnection. In 1970 CPB organized the Public Broadcasting System (PBS), which is responsible for the creation of production houses for educational programming. While the main thrust through PBS was educational television, CPB did establish one year later a radio section, National Public Radio (NPR). NPR's main function is the production of radio programming. And in 1980 it distributed approximately 3000 hours of programming to its member stations. This programming ranged from symphonic and operatic music, folk, bluegrass, and jazz to dramas, documentaries, and public affairs programs.

As noted earlier, commercial and noncommercial radio broad-

casting are similar in their methods of funding and, to some degree, their programming.

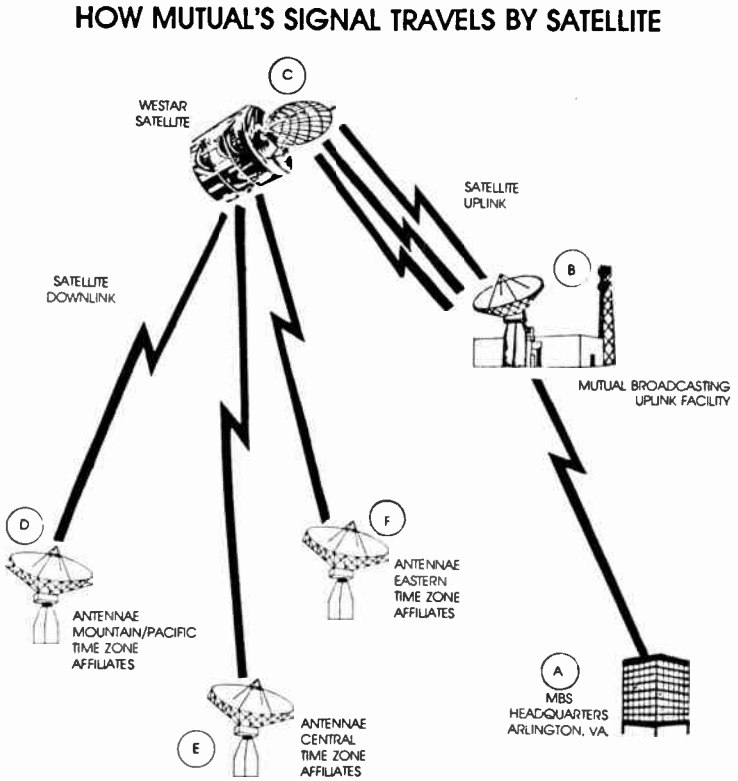
Thus, for a young person interested in radio, public radio may be the place to start. Because of limited budgets, noncommercial stations depend on voluntary assistance for special promotions or fund-raising events. Volunteering a few hours a week at a public radio station could give you invaluable experience, and since many colleges run noncommercial stations, this opportunity may be sitting in your backyard.

A Final Note

If you ask where radio is going today, one would have to answer "out of this world" or satellite. What is the benefit of satellite? A satellite interconnection increases program transmission capability and improves the quality of the transmission. It allows radio stations to receive more than one program signal at a time and to have greater flexibility in the selection of programs for broadcast. Two broadcasting networks that have made outstanding contributions to satellite technology are the Mutual Broadcasting System (commercial) and National Public Radio (noncommercial). For the young person interested in the technical areas of broadcasting, this is one subject well worth studying.

Glossary of Radio Terms

AMBIENT NOISE: background noise.
AMPLIFIER: a device that enlarges electrical impulses, thus increasing the volume of sound.
ANTENNA: a metal structure that radiates and accepts radio frequencies.
AUDIO: equipment for handling sound.
AUDIO LEVEL: amount of audio power.
BACKGROUND: sound heard under the primary source of sound (e.g., music behind an announcer's voice).



The signal originates in studios at Mutual's headquarters in Arlington, Va. (A) and is sent by high quality 15 kHz telephone lines to a computerized satellite facility in nearby Bren Mar, Va. (B) The signal is converted to a microwave format and sent into space to WESTAR I, a satellite (C) parked in geostationary orbit 22,300 miles above the equator. The satellite receives and retransmits the signal back to earth stations or parabolic antennae (dishes) (D,E,F) located near Mutual's affiliate stations.

Fig. 3-5. *(Courtesy Mutual Broadcasting System)*

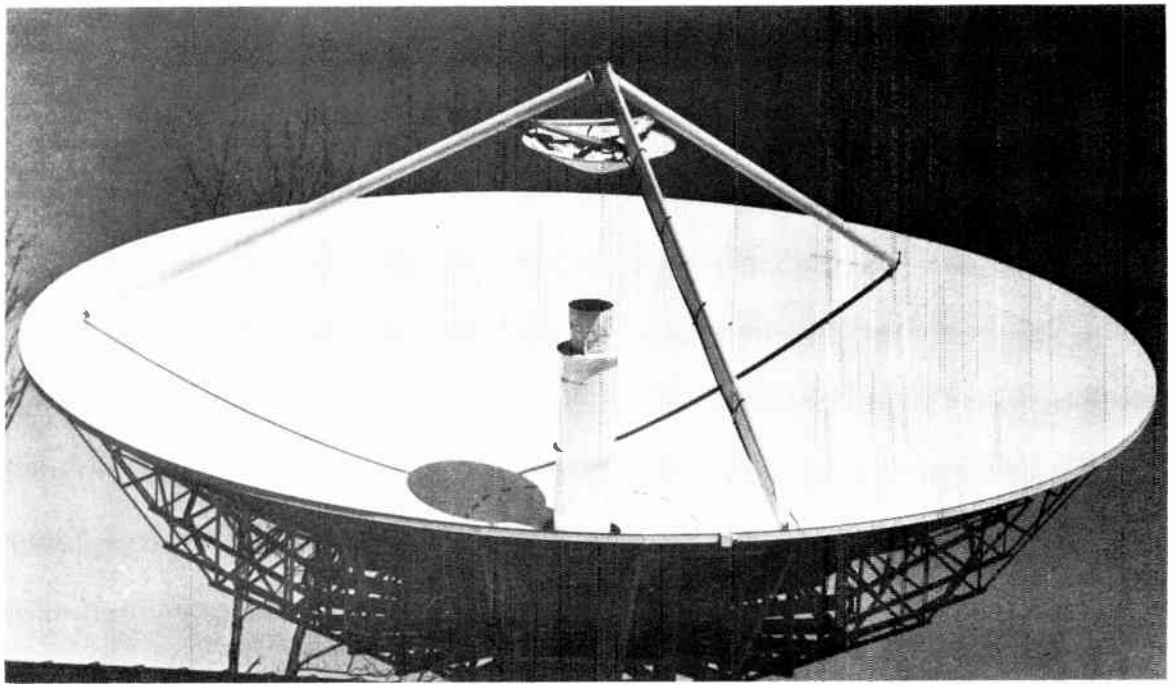


Fig. 3-6. Mutual Broadcasting System's 11-meter up-link antenna, located at Bren Mar, Virginia. *(Courtesy Mutual Broadcasting System)*

BALANCE: blending sound sources.
BOOM: a microphone stand that places the microphone above the source of the sound.
BRIDGE: a musical piece used as a transition between scenes or segments of a program.
CANS: earphones.
CARRIER WAVE: the transmitting wave in the radio frequency spectrum.
CARTRIDGE: a type of audio tape recognized as a single continuous reel.
CASSETTE: an encased reel-to-reel tape.
CLIP: to cut a sound off instantly.
COMBO OPERATION: when one person performs the functions of audio engineer and announcer.
CONTINUITY: a written script.
CONTROL CONSOLE: the device that mixes, balances, and amplifies sounds.
CONTROL ROOM: the room in which the audio control functions are performed.
CUE: the signal to begin.
CUE UP: to prepare a recording for play.
CUE SHEET: a list of cue-ups and the times they are to be performed.
dB: a decibel.
DUB: to make a copy of a recording.
ECHO: reverberation.
FADE: to lower a sound gradually.
FREQUENCY: a measurement of the sound in cycles per second or Hertz.
GAIN: audio volume.
HERTZ: (Hz) cycles per second.
INSERT: a recorded portion of a program.
LEVEL: the degree of energy being put out by an audio source.
LIVE: a program that broadcasts action as it happens, with no prerecordings.
NOISE: unwanted audio sounds.
OFF-MIKE: to speak away from the microphone.

ON-MIKE: to speak into the microphone.
PROGRAM: a complete presentation, lasting from a few minutes to a few hours.
RECORD: to make a tape recording.
REMOTE: a program or segment of a program recorded outside of the station's studios.
REVERBERATION: sound reflection.
SEGUE: playing two programs or recordings back-to-back with no interruption.
STUDIO: a room designed for broadcasting or recording.
TALENT: the announcer or anyone who is heard on radio.
TALKBACK: the intercom system between the studio and the control room.
TAPE: a coated plastic ribbon used for recording purposes.
TRANSDUCER: (e.g., a microphone) a device that changes one form of energy to another form.
VOLUME: the amount of sound; its loudness.
VU METER: a device that measures volume; unabbreviated it is called a volume unit meter.

Television

Radio, with all its virtues, may never again attain the glamour and sophistication of its big brother—television. To some extent this is unfair, as it was radio that laid the groundwork and built the audience for broadcasting. Yet, while radio gives the audience insight into important events, television gives them sight. Television is magic. Let a famous man and woman be married and the public is moved. Let the man and woman be the next king and queen of England, and the public is interested. Let the British royal family plan a gala wedding ceremony, and the public is impressed. Let television bring the entire event to your home live, and the public is in awe. Such was the case with Prince Charles of England and Lady Diana Spencer. People all over the world were glued to their sets to watch a prince marry a lady. It was truly a moment in history, but television made it a moment of sheer fantasy.

Today there are approximately 1024 licensed television stations in the United States. Over 700 of these stations are commercial, the remainder noncommercial.

Television Station Functions

Television plays by many of the same rules radio does. A television broadcasting station has the same primary functions: engineering, programming, and sales. And as in radio, on top of the responsibilities sits the general manager.

The average staff size for a television station is about 90. In some larger stations, however, the number of employees may exceed 150, and small stations may operate with as few as 50 employees. The average time a station is on the air is 18 hours. Of these 18 hours, approximately four are filled with locally produced shows. The remaining 14 hours of programming are obtained from networks and television syndications.

In television, the engineering, programming and sales functions work much as they do in radio. The only major difference is, of course, the medium—sight and sound versus sound alone. Also, a prime concern in television programming that plays a secondary role in radio is news. Local television stations and the networks invest quite a lot of money in their news coverage. Although television is primarily an entertainment medium, news has become an extremely profitable form of programming. A solid news coverage and popular news anchors add prestige to the station. Most television stations provide a noon and an early evening (usually 6:00 P.M.) news program during the week. While the early news broadcasts featured a stationary announcer reading from a script, today's news programs involve a multitude of formats. Advanced production equipment has allowed television journalists more freedom. With the invention of the wireless, portable videotape camera, called a minicam, television newscasters can report the news from the scene of the action. This method of electronic news gathering (ENG) is common in newscasts today. The news function in commercial television is different from that

Fig. 3-7. The master control room of a medium-sized television station. Photo by Greg Wright. *(Courtesy WHIO-TV)*

of noncommercial television. Noncommercial television usually provides informational programming throughout the day. In commercial television, news and informational programs are set at specific times. And most commercial stations obtain the bulk of their news programming from the networks.

Commercial Television

In commercial television the networks play a much greater role than they do in radio.

Each of the three major television networks, ABC, CBS, and NBC, has approximately 200 affiliated stations. In addition, the FCC allows each network to own and operate seven stations of its own, five VHF and two UHF. These stations are known as network O & O's. An affiliate contract is an agreement with a network for exclusive rights to broadcast all of that network's programming in the station's coverage area. An affiliate-network contract lasts two years and is automatically renewed until either party gives notice of its desire to cancel. There are two kinds of network affiliations; primary and secondary. A primary affiliation means that the station has first pick of the network's programming. If the station with the primary affiliation decides it doesn't want to air a certain program, the program may then be offered to a secondary affiliate station. In any case, a station may have a primary affiliation with one network and a secondary affiliation with another. There is a popular myth that the stations pay to affiliate with the networks. This is false. It is the networks that pay the stations to affiliate, with the price based on the size of the station's market. It is the networks that must do the selling job. "Selling" the network's programming takes place many months before the programs air. The programming directors from the affiliated stations meet with the network people in either New York or Los Angeles to review the program offerings and to meet some of the stars. Here the program director decides what network shows he or she will air on the station. Here the networks use the red carpet treatment to assure that the station will buy all

Fig. 3-8. The news set for WHIO television, Dayton, Ohio. Photo by Greg Wright. *(Courtesy WHIO-TV)*

or most of the package. The way the networks make their money is through commercial inserts they place in the programs. These commercial inserts, under the over-all title of national advertising, bring in more than 42 percent of the industry's total revenues. And, of course, the networks leave time slots for local stations to place their own commercial inserts.

Noncommercial Television

Noncommercial television, on the other hand, has no commercials. Noncommercial TV like noncommercial radio is forbidden to air commercial announcements.

By definition, noncommercial or "Public Television" includes all television stations licensed for noncommercial operation, whether the programming is cultural, instructional, public affairs, or otherwise. Today public television is in virtually every state in the United States. It works under many of the same guidelines that noncommercial radio does and like noncommercial radio, it is a good place to obtain experience by volunteering.

Programming in public television may range from in-school instructional materials to the covering of a performing arts event (e.g., opera, ballet, or theater). Noncommercial television stations receive programming from many sources, the most common being in-house production and the Public Broadcasting System.

A common problem noncommercial television shares with noncommercial radio is financing. It receives its funding (like radio) primarily from business contributions, state and local government sources, foundations, principally the Ford Foundation, viewer subscriptions, and matching federal grants. The Public Broadcast Financing Act of 1975 contains a matching grant formula of one dollar for every two dollars and fifty cents in nonfederal contributions raised by Public Broadcasting. One other method of funding, viewer subscriptions, is used by our final television category—cable.

Cable Television

Cable television or CATV was developed in the late 1940s for communities unable to receive TV signals because of terrain or the distance from existing TV stations. Cable systems place their antennae in an area of good reception to pick up broadcast signals, then distribute these signals by cable to subscribers, for a fee. The average cable system offers 10 channels of broadcast television and other services, while some systems are capable of offering 60 or more channels. This channel capacity makes it possible for cable systems to offer separate channels for weather, stock market reports, wire service news, FM radio, movies, and television stations located outside the subscriber's viewing area. In the future, cable operators see systems developing into two-way home communication centers, allowing the subscriber to shop for merchandise, handle banking-business transactions, read the newspaper straight off the screen, and take part in regional, even national surveys.

Employment Outlook

What is the employment outlook for these different areas of television? Personnel needs are growing in all of these areas, particularly for "the new kid on the block," cable. The problem lies in the fact that television operators are looking for *experienced* personnel. Some television broadcasters even suggest starting in radio. The salaries in radio are substantially lower than they are in television, but there are also more entry-level jobs. The average broadcaster in television or radio does not make a great deal of money, but most of them will tell you, "I'm not in it for the money." So, if you are truly dedicated to becoming a broadcaster, an entry-level radio job should be seriously considered (yes, even if it means sweeping floors) as a way into the industry. Then you can say you have some experience in broadcasting and can keep your ears open for that better job in radio or that last-minute opening in television.

A future possibility for entry-level positions in television is the low-power television station. A low-power station operates with only 10 to 1000 watts of power and serves a relatively small area of less than 15 miles. Some low-power stations are set up on a subscription basis, but most provide local programming. At this time the FCC has a freeze on license application for low-power stations, but when that freeze is lifted, the number of television stations will grow rapidly, offering new job opportunities for all. This may even replace commercial radio as the suggested starting place for careers in television.

Glossary of Television Terms

AD-LIB: dialogue or action that is unrehearsed, unplanned.
ASSEMBLE EDITING: creating a television program by adding various segments sequentially in a final program order.
BLOCKING: planning the movement and positions of talent and production equipment during a program.
CAMERA CONTROL UNIT (CCU): an electronic device that regulates the engineering functions for each particular camera. This is usually located in the master control room.
CAMERA HEAD: the camera, itself, the lens, pickup tube, viewfinder.
CAMERA MOUNT: the stand that holds the camera head. This could be a tripod, a pedestal, or a crane.
CATWALK: walkways suspended right below the ceiling that allow the lighting crew easy access to the lighting instruments.
CHARACTER GENERATOR: a device that looks much like a typewriter and can electronically produce letters, numbers, or symbols directly on the screen.
CLOSE UP: a type of camera angle. It gives the audience a view of the talent up close. It is commonly abbreviated CU.
CUE CARDS: large white cards with the script or program outline written on them. These are held next to the camera for the talent to read.
CUT: to eliminate a segment of the program material.

DISSOLVE: a simultaneous fading out of one picture while another is fading in.
DOLLYING: moving the entire camera closer or farther away from the subject being taped.
DRESS REHEARSAL: full rehearsal with props, costumes, etc., that takes place before the final taping.
EDITING: putting together segments of a program either by hand (cutting and splicing) or by the use of an electronic editing device.
ELECTRONIC NEWS GATHERING (ENG): the use of a portable videotape camera to record news events for broadcast.
GOFER: many times this is an alias for "intern." It is the person who goes for coffee, goes for scripts, goes for props, etc.
GRAPHICS: charts, slides, photographs, drawings, etc., prepared especially for television use.
GRIP: the production assistant who holds the camera cable for the cameraman during a production. He or she may also help the cameraman move the camera or may move parts of the set that get in the way of the camera.
JUMP CUT: a badly planned video edit.
KILL: to turn the equipment off.
LAVALIERE: a type of microphone used often in television. It is worn around the neck on a cord or attached to a piece of clothing with a clip.
LIVE PRODUCTION: an in-studio or remote production that is transmitted to the viewing audience as it takes place.
LONG SHOT (LS): a shot of a subject from a relatively great distance.
MASTER CONTROL ROOM: where all vital engineering functions are performed.
MEDIUM SHOT: view of a subject from an average distance. It is the view you would get if you were standing directly in front of the subject.
OFF-CAMERA: any sound or action that takes place out of the camera's view.
PANNING: turning the camera on its mount horizontally.
PICKUP TUBE: the transducing element of the camera (see "transducer" under radio terms).

"READY": the command given by the director before a camera take or cut.
REMOTE PRODUCTION: sometimes called an "on-location shoot." It is a television production that takes place outside of the studio.
RUN-DOWN SHEET: also called a "format sheet," a list of the various program segments in order of their appearance.
SHOT SHEET: a small sheet of paper attached to the back of the camera listing all the shots and the order in which the camera will be getting them during the production.
STUDIO: the main room dedicated to television production.
STUDIO ADDRESS: a loudspeaker system allowing the director to speak directly to the studio from the control room.
SWITCHER: the video mixing panel.
WIPE: a transition that makes it seem as though one picture is pushing another one off the screen.
ZOOM: to change the lens angle from narrow to wide and vice versa.

CHAPTER 4

Choosing a Broadcasting Career

Now that we've discussed the industry in general and its different markets, let's take a look at the actual jobs. The broadcasting careers we will cover in this chapter are programming, promotion, management, sales copywriting, announcing news, producing-directing, production, film editing, and engineering.

Much of this section is condensed from the publication *Careers in Television* by the National Association of Broadcasters obtainable by writing to the NAB, 1771 North Street, N.W., Washington, D.C. 20036; the publication *Careers in Broadcasting* by American Women in Radio and Television, obtainable by writing to AWRT, Inc., 1321 Connecticut Avenue, N.W., Washington, D.C. 20036; and the U.S. Department of Labor's booklet *Communications Occupations*, reprinted from the Occupational Outlook Handbook 1980–81 edition, available through any Bureau of Labor Statistics regional office.

Programming

One could say that programming is the most vital department in any broadcasting station. To quote *Careers in Television*, the efforts of everyone who works in a television station—sales people, 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 are the job of the programming department.

Technically, anyone involved in the content of programs, from the producer-director, the news director, and the staff announcers to the continuity writers, is a part of the programming department, but for the sake of clarity and simplicity, I will concentrate solely on the programming manager and his immediate staff.

The size of a station's programming department depends largely on the size of the station, the size of the market, the amount of local programming the station does, and the amount of programming it receives from the networks. In the average radio station, the program director may also serve as an announcer. In the average television station, the program director may serve as producer-director, but he usually concentrates solely on the task of planning the broadcasting day. The position of programming director is a prestige job. It is an upper-level management position obtained only after years of hard work and an in-depth understanding of all the broadcasting elements.

Working with the program director is the public service director. He or she serves as the liaison between the community and the station. The public service director collects information from community organizations, prepares copy, and produces spots publicizing their events. Once again, this job may be only part of a broadcaster's job, depending on the size of the station. A background in public relations, writing, and broadcasting production is important.

The community affairs director produces public affairs programming and, in many cases, serves as the editorial director. He or she may also be responsible for maintaining the station's FCC Public Inspection File and the station's community ascertainment. A community affairs director must have knowledge of the community, and, of course, broadcasting experience.

As noted, the program director is an upper-level management position. The public service director and the community affairs director are usually lower-level management positions. Thus, the pay is above average. And these positions are not entry-level.

Fig. 4-1. Every broadcast production begins with a production meeting. *(Courtesy National Public Radio)*

Working as an administrative assistant for any of these directors may be one way to start in programming, but the best way is to get a position anywhere in the station to get some solid broadcasting experience, then work your way up.

Promotion

The promotion department serves as the station's advertising agency. The promotion director and his or her staff are responsible for selling the station. They accomplish this by devising publicity and promotional campaigns through the use of television, radio, and the print media. In many larger stations, the promotion department contracts an independent advertising agency to handle the bulk of its promotion outside of the promotional spots it places on its own station. It may hire the agency to buy newspaper space and time on stations in the other medium (meaning radio time if you're talking about television and television time in the case of radio). To work in the promotion department, whether it be as a producer, writer, or artist, one must be creative. The promotion director is, typically, a seasoned, experienced broadcaster who worked his way up through production or as a copywriter. The promotion director, again a management position, receives an above-average income and earns every penny of it! If the station's ratings are not tops, he's usually one of the first to get leaned on. He must be a skilled writer and have a strong ability to persuade. On the average, the promotion personnel working under the promotion director make substantially less, and they are hired primarily for their creative abilities.

Management

The top positions in broadcasting offer the best pay, the most prestige, and the greatest amount of responsibility. The job of general manager (or station manager) requires a unique combination of business ability and creativity. Many times station mana-

gers move up the ranks through sales or programming. They acquire their positions after working as sales managers or program directors. They are usually college graduates with many, many years of experience in broadcasting. This experience is vital because the station manager supervises the "whole" station, and he or she determines the station's "mission," or what it intends to accomplish in the market.

If your goal is to become a station manager, you should work to show your total dedication to broadcasting and your understanding of broadcasting operations. And the first step toward this job is a lower-level management position where you can prove your proficiency and your ability to supervise others.

Sales

The sole source of revenue for commercial broadcasting is advertising. Advertisers buy commercial time to sell their products or services. Broadcasters insert the commercials in their programming, which is given to the viewer for free. The station's commercial time is sold in three ways. First, if the station is network-affiliated, the network salesperson sells the time to national advertisers. Another way is through a station representative or "station rep" who sells time to advertisers looking for regional or spot advertising rather than national advertising. The station representative is commonly employed by a single firm representing many stations. The representing firm usually has offices throughout the country and serves as the out-of-town sales force for the station. The final method involves the station's own sales staff. The local salesperson or sales account executive sells time to the merchants in his or her community.

In a medium or large broadcasting station, there is a general sales manager, who supervises the sales staff, plans and implements sales strategies, and establishes sales objectives or goals. Working with the general sales manager is the regional sales manager and the national sales manager. The regional sales manager works directly with the local sales staff and, in some cases, sells

time himself. He may also have the responsibility of working with the station reps. The national sales manager, on the other hand, works with the networks, handling the national advertising. Working under the sales managers are account executives. It is the sales account executives who deal directly with the client. He or she proposes the commercial schedule and closes the sale with a signed contract. The account executive handles all changes in the schedule and copy content and sees that the production department produces the client's spot exactly the way he wants it. Sales is a very lucrative broadcasting profession. This is because most broadcasting sales staffs are paid in part or in toto in commission checks; the harder they work, the more they get paid. Broadcasting sales jobs are not easy to come by. Competition is tough, but there are a couple of ways you could work your way into a sales job. Many broadcasting salespeople came from other areas of sales, particularly selling intangibles like insurance. It is also possible to work your way into a sales job by becoming a sales assistant. The sales assistants type correspondence for the account executives, answer phones, maintain availability sheets (the list of open commercial times), and handle the contracts. This job requires excellent secretarial skills, the ability to handle detail work, and the ability to work with all types of people. Salaries in this job are usually low.

The final member of the sales staff we will discuss is the traffic manager. The traffic manager controls all the vital paperwork that keeps the station running. He or she prepares the station's daily log or list of its daily program activity. This is accomplished by collecting program information on commercial spots, shows, and promotion spots from all the other departments, organizing the data, and then distributing the log to all necessary personnel. The traffic manager is extremely organized, works well under pressure, and has a good business mind. Salaries in this position are usually average to above average, but regardless of income, the traffic managers are never paid what they are worth because a good traffic manager is worth his weight in gold. An entry-level position as a traffic assistant is a good way to work into this job. Salaries are low, but a traffic assistant job is the best way to learn the ropes.

Fig. 4-2. Television sales account executives reviewing a client's commercial schedule. Photo by Greg Wright. *(Courtesy WHIO-TV)*

A SIMPLIFIED VERSION OF AN AVAILABILITY SHEET USED FOR TELEVISION COMMERCIALS FOR A LOCAL TELEVISION STATION

DAY	TIME	TYPE OR LENGTH	PROGRAM	TOTAL SHARE OF ADULTS 18–24 (in thousands)	TOTAL SHARE OF ADULTS 25–54 (in thousands)	COST
M-F	7-8:00 am	:60	Network News	—	9	$ 60
		:30				30
M-F	9-10:00 am	:60	Local Morning News	13	25	100
		:30				50
M-F	12-1:00 pm	:60	Noon News	7	33	250
		:30				125
M-F	1-3:00 pm	:60	The Weekday Matinee	11	21	240
		:30				120
M-F	3-4:00 pm	:60	Happy Days/M*A*S*H	27	64	360
		:30				180
M-F	4-5:00 pm	:60	Alice/One Day at a Time	18	28	330
		:30				165
M-F	5-6:00 pm	:60	Evening News	33	56	500
		:30				250

ADVERTISER: ACME PLUMBING
PRODUCT: PLUMBING SERVICE
SALESMAN: B. JONES
TELEPHONE NO. 216-222-8118

SCHEDULE: NOVEMBER
DATE OF COST/RATE CARD: 9-1-81
RATING SERVICE: ARBITRON
DATE: 10-1-81

ALL AUDIENCE MEASUREMENT DATA ARE ESTIMATES, HENCE MAY NOT BE ACCURATE MEASUREMENT OF TRUE AUDIENCE.

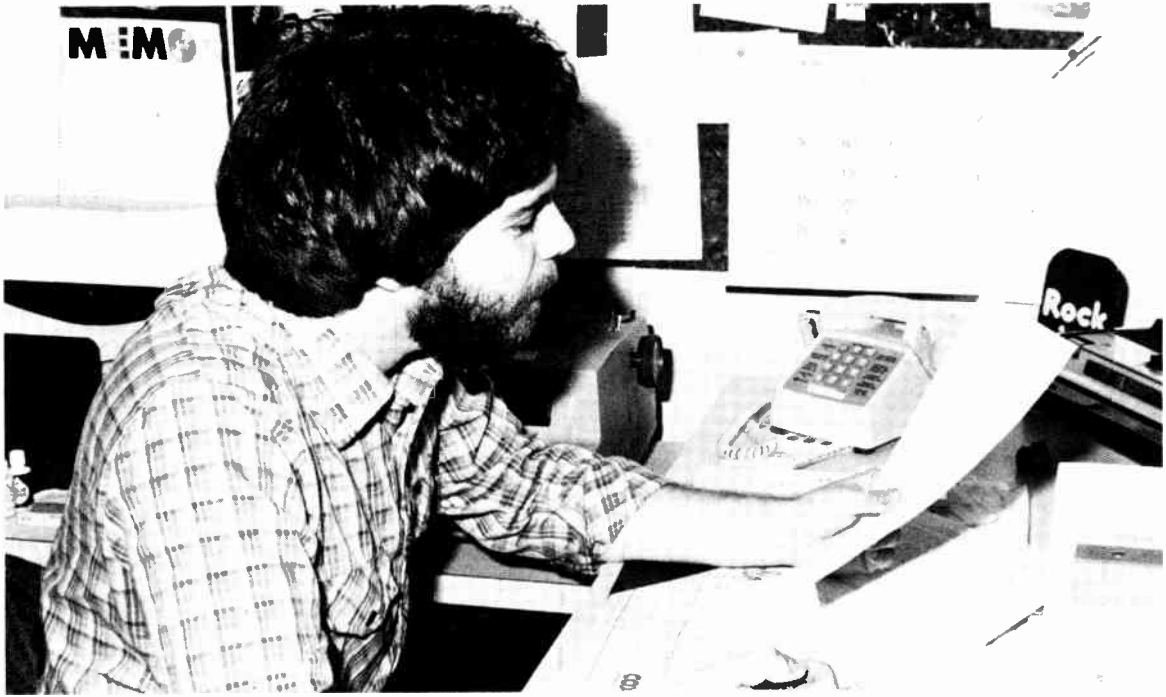


Fig. 4-3. A television copywriter preparing on-air copy. Photo by Greg Wright. *(Courtesy WHIO-TV)*

Copy Writing

Now we come to a broadcasting profession very near and dear to me—copywriting. To be a successful copywriter, one must believe that there's no greater thing than the written word *or* one must be very good at faking it. A copywriter must have the ability to write creative, concise, persuasive, and informative copy, in a short period of time and under terrific pressure. He or she may write copy for a commercial, a news documentary, or a special program. The difference between a good copywriter and a great copywriter is speed and creativity. Broadcasting is a time-oriented industry, and the time to have the work done is now. A top-notch copywriter can make a fortune, but the competition is fierce, and it takes extraordinary talent and perseverance to be one of the best in the business. And before any great success is acquired, there is usually a long period of time that broadcasters call "paying one's dues," when salaries are rather low. A copywriter must be objective when reviewing his work. It takes a thick skin to work in this position because the work comes under constant criticism from qualified and unqualified sources alike. The basic tools of a creative copywriter are a good education and strong writing skills. When applying for a copywriter's job, be sure to have samples of your work in hand to show the potential employer. Copywriting is a demanding profession requiring an alert mind, but it can be one of the most rewarding in the industry.

SAMPLE CONTINUITY COPY

DATE: 10-8-81
MEDIUM: Television
ACCOUNT: Allied Tire
SALESMAN: F. Smith
WRITER: E. Doe
LENGTH: :30

ANNCR: ALLIED TIRE . . . ALWAYS A STEP AHEAD . . . PRESENTS AUTOSCOPE . . . THE REVOLUTIONARY COMPUTERIZED DIAGNOSTIC MACHINE THAT'S ADDING A NEW DIMENSION TO INDIVIDUALIZED CAR CARE.
ALLIED AUTOSCOPE WILL PINPOINT TROUBLE SPOTS IN YOUR ENGINE . . . IN JUST FIFTEEN MINUTES . . . AND WITH NINETY-NINE PER CENT ACCURACY. AUTOSCOPE THOROUGHLY INSPECTS YOUR ENGINE . . . DIAGNOSES YOUR ENGINE PROBLEMS . . . AND MAY EVEN INDICATE HOW YOU CAN GET BETTER GAS MILEAGE.
ALLIED AUTOSCOPE . . . ONLY AT ALLIED TIRE . . . TWO-TWO-ONE EAST CENTRAL AVENUE IN BRECKSVILLE.

DATE: 9-10-81

ACCOUNT: The Steak House

MEDIUM: Television

SALESMAN: B. Baker

WRITER: J. Subler

LENGTH: :10

ANNCR: ENJOY ONE OF THE GOOD THINGS IN LIFE . . . THE STEAK HOUSE . . . FOR A TEMPTING VARIETY OF LUNCHES AT AFFORDABLE PRICES . . . THE STEAK HOUSE . . . ANYTIME.

DATE: 3-7-81

ACCOUNT: The Sandwiche Bar

SALESMAN: J. Webber

LENGTH: :30
MEDIUM: Radio

PLAY JINGLE THROUGHOUT
ANNCR: STOP ON OVER TO THE SANDWICHE BAR FOR THE BEST OVER-STUFFED SANDWICHES YOU'LL EVER TASTE. EACH SANDWICHE IS MADE BY HAND AND MADE RIGHT THERE WHEN YOU ORDER IT. AND AT THE SANDWICHE BAR YOU GET ONLY THE TOP CUTS OF HAM, SALAMI, PASTRAMI, CORNED BEEF, ROAST BEEF, AND TURKEY. EVERYTHING AT PRICES YOU CAN FEEL GOOD ABOUT. THE SANDWICHE BAR, LOCATED IN THE SPRING CREST SHOPPING CENTER, DOWNTOWN AT THE ARCADE, AND IN NORTH MANSFIELD AT SIXTH AND BARKER STREET.

DATE: 5-16-81
ACCOUNT: Garret Hotels
MEDIUM: Radio
LENGTH: :60
SALESMAN: R. Donner

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10 SECONDS THE RIGHT HOTEL IS SOMETIMES HARD TO FIND. IF YOU'RE LOOKING FOR ONE THAT
20 SECONDS HAS QUALITY, CONVENIENCE, AND JUST THE RIGHT LOCATION—GARRET IS THE
30 SECONDS PLACE. THE GARRET HOTEL PEOPLE HAVE BUILT THEIR REPUTATION ON DOING
60 SECONDS THINGS RIGHT, AND ONE OF THE THINGS THEY INSIST ON DOING RIGHT IS HAVING THE RIGHT LOCATION, LIKE THE GARRET REGAL ON CENTRAL PARK IN NEW YORK, OR IN CHICAGO CONVENIENTLY LOCATED

ON MICHIGAN AVENUE. GARRETS ARE WORLDWIDE, SO THEY CAN EVEN DO IT RIGHT FOR YOU IN SAUDI ARABIA, KUWAIT, AND HOLLAND. IF YOU WANT A TROPICAL VACATION, GARRET HAS HOTELS IN ACAPULCO, BARBADOS, AND MARCO ISLAND. YOU CAN MAKE RESERVATIONS WITH YOUR TRAVEL AGENT OR BY CALLING TOLL FREE 1-800-223-5590. GARRET HOTELS. WHEN GARRET DOES IT, THEY DO IT RIGHT.

Announcing

Today the majority of broadcast announcers are radio disc jockeys. The disc jockey introduces music, presents the news, makes commercial announcements, and reads the station's promotion copy. At many local stations, he or she may also run the equipment. To do this, he must have a third-class broadcast license. Information on obtaining a third-class license can be found by writing to the FCC. A disc jockey must have a pleasant voice, good pronounciation, knowledge of current events, and the ability to ad lib on just about any topic.

Another type of announcer is the television staff announcer. He or she reads commercial copy, public service announcements, station identifications, and promotional announcements. The staff announcer also introduces live and videotaped programs, and may present the noncomedy or nondramatic portion of a program. The staff announcer, like the disc jockey, must maintain a pleasant, well-controlled voice and have good pronunciation, and, as much of his work is done live, he must possess the fluency necessary to cover any of the accidental "flubs" that happen while reading on-air.

Next let's examine the announcer who actually appears on-air to read copy. The on-air announcer has all the gifts of the disc jockey and the staff announcer, but he also has what is called "stage presence." This means having a nice appearance, an air of confidence, a bit of acting ability, and a magnetic personality that can be seen as well as heard.

Announcing is perhaps the most glamorous of all broadcasting jobs, but the work is in no way easy. It is not uncommon for an announcer to work a 12-hour day in the studio, and often his free time is spent at luncheons, meetings, and community events. An announcer's salary is based largely on the size of the station, the market, and his own audience appeal. A commercial broadcast announcer is usually paid more than a noncommercial announcer.

A college education is not necessary in this position, but it can be extremely helpful. Frequently an announcer will be a specialist in one area: delivering the weather updates, consumer reports, or presenting play-by-play coverage of a sporting event. In this case, a specialized education or subject awareness is important. On the network level and at many large stations, a union membership is required.

A good place to start your career as an announcer is in a small radio station as a disc jockey. After you've acquired the necessary polish, poise, and confidence, you can move on to bigger markets or into different areas of announcing.

Sample Announcer's Script for a Live Broadcast

Along with commercial messages and station IDs, an announcer may be assigned to do live programming like the basketball game outlined in this script. The producer sets up a generic script, and then the time, place, sponsors, etc., are filled in for every game. The announcer reads the open, the commercial breaks, and the close. Then another announcer, called the play-by-play man, comments on the game and reads the audio giveaways (outlined on pages 65 and 68). The announcer usually receives a full script with all video and audio instructions, but for the purpose of this example I have omitted the video instruction.

AUDIO
BOOTH ANNOUNCER:
THE FOLLOWING PROGRAM IS ANOTHER CHANNEL EIGHT . . . LIVE . . . COLOR . . . REMOTE . . . SPORTS PRESENTATION.

MUSIC UP AND UNDER BOOTH ANNOUNCER
SOUTHERN UNIVERSITY BASKETBALL IS ON THE AIR . . .

_____
(TIME: AFTERNOON OR EVENING)
SOUTHERN UNIVERSITY'S GENERALS MEET THE
_____ . . .
(OPPOSING TEAM)
LIVE AND DIRECT FROM _____ . . .
(PLACE)
BROUGHT TO YOU BY _____ . . .
(PRIMARY SPONSOR)
AND BY _____ . . .
(SECONDARY SPONSOR)
AND BY _____ . . .
(SPONSOR)
NOW LIVE AND DIRECT FROM THE _____
(NAME OF ARENA)
FIELDHOUSE . . . HERE IS CHANNEL EIGHT'S VOICE OF THE SOUTHERN GENERALS . . .

_____
(PLAY-BY-PLAY MAN)

That's the open of the game. Now the play-by-play man calls each one of the game's plays. Sometimes he is joined by another announcer called the color man. His job is to make interesting comments about the game and the two teams outside of the regular play-by-play calls.

From this point on the booth announcer is free till the end of the game. The play-by-play man and the color man use the following inserts with their regular game commentary.

PRE-TIP-OFF COMMERCIAL—FIRST HALF
PLAY-BY-PLAY MAN OR COLOR MAN
WE'LL BE BACK WITH THE STARTING LINE-UPS AND THE TIP-OFF AFTER THIS MESSAGE.

TIME OUT CUE—FIRST HALF
PLAY-BY-PLAY MAN OR COLOR MAN
_____ CALLS FOR A TIMEOUT WITH THE SCORE ____ TO ____.
END OF FIRST HALF CUE
PLAY-BY-PLAY MAN OR COLOR MAN
THAT'S THE END OF THE FIRST HALF. WE'LL BE BACK WITH SCORING AND GUESTS AFTER THESE MESSAGES.
MIDDLE OF HALF-TIME CUE
PLAY-BY-PLAY MAN OR COLOR MAN
HALF-TIME ACTIVITIES WILL CONTINUE IN JUST A MOMENT.
BEFORE SECOND HALF TIP-OFF
PLAY-BY-PLAY MAN OR COLOR MAN
THE TEAMS ARE RETURNING TO THE FLOOR. WE'LL BE BACK WITH THE SECOND HALF TIP-OFF RIGHT AFTER THESE MESSAGES.
TIME OUT CUE—SECOND HALF
_____ CALLS FOR A TIMEOUT WITH THE SCORE ____ TO ____.
END OF GAME
THAT'S THE END OF THE GAME AND THE FINAL SCORE IS ____ TO ____ . . . WE'LL BE BACK WITH THE WRAP-UP AND FINAL STATISTICS RIGHT AFTER THIS.

The play-by-play man and the color man finish the game wrap-up, make their closing comments, and hand the remainder of the announcing back to the booth announcer. Along with the cues you have just read, they are given cues for ties, overtime periods, time-outs during overtime periods, and just about any other problem or event that happens throughout the game. Since this is a live presentation, when things don't go as planned and the regular commentary and commercial cues don't work, it is up to the announcers to make everything sound as smooth as if it had been planned months in advance.

GAME CLOSE
BOOTH ANNOUNCER
THIS HAS BEEN SOUTHERN UNIVERSITY BASKETBALL.
BROUGHT TO YOU BY _____ . . .
AND BY _____ . . .
AND BY _____ . . .
JOIN CHANNEL EIGHT ON _____ . . .
(DATE OF NEXT GAME)
WHEN THE SOUTHERN UNIVERSITY GENERALS MEET THE _____.
(OPPOSING TEAM)
THIS HAS BEEN ANOTHER CHANNEL EIGHT COLOR REMOTE SPORTS PRESENTATION.

SAMPLE AUDIO THROWAWAYS

1. REMEMBER WHATEVER YOU'RE SAVING FOR IT ALL BEGINS AT THE SAVINGS AND LOAN CENTER.
2. YOUR DREAMS CAN COME TRUE WHEN YOU SAVE AT THE SAVINGS AND LOAN CENTER.
3. BE ON THE BALL FINANCIALLY AND SAVE AT THE SAVINGS AND LOAN CENTER NEAREST YOU.

---

1. YOUR AREA COCA-COLA BOTTLER REMINDS YOU TO HAVE A COKE AND A SMILE.
2. ON YOUR NEXT TRIP TO THE STORE, DON'T FORGET TO HAVE A COKE AND A SMILE.
3. YOUR DAY WON'T BE COMPLETE WITHOUT A COOL AND REFRESHING COCA-COLA.

---

1. TRY A HAMBURGER FROM SMITTY'S—THE JUICIEST BURGERS ON THE BLOCK.
2. A QUARTER POUND OF BEEF GOES INTO EVERY SMITTY BURGER. TRY ONE TODAY.
3. AFTER THE GAME, HOP OVER TO SMITTY'S FOR THE BEST BURGERS ON THE BLOCK.

An announcer may also get a sheet like this with minicommercials for each of the game's sponsors. These are to be read during the game when time permits.

AUDIO THROWAWAY SCHEDULE*

NOTE FROM THE PRODUCER: THESE WILL BE DONE FOR THE MAJOR SPONSORS ONLY. THEY WILL BE DONE DURING THE GAME BY THE PLAY-BY-PLAY ANNOUNCER.

1. SAVINGS & LOAN CENTER
2. COCA-COLA
3. SMITTY'S

---

1. SAVINGS & LOAN CENTER
2. COCA-COLA
3. SMITTY'S

ETC . . . ETC . . . ETC . . . ETC . . .

*The announcer does not get to choose which audio throwaway he will read. He must follow a schedule like this one, which is determined earlier by the sales manager and the sponsoring advertisers.

News

A close friend of mine spent a few months interning with the 11:00 news team at a medium-sized television station. At the completion of his internship, I asked him whether he was considering a career in broadcast journalism. His response was, "No way, I'm not a newsperson." Either you are or you're not, and broadcast journalists are a special breed. Although many people contribute to the daily newscast, it's the newscaster who brings the story live or in the form of information collected from different sources to the viewing audience. In radio, news is primarily a supplement to the station's programming; in television, it is sometimes the most vital segment of programming a station has. Many viewers judge the quality of the station by the quality of its news staff. In radio, unless you're speaking of the network level, you rarely find a large full-time news staff. You find exceptions in medium-to-large markets where there is a combined AM-FM-TV broadcasting station. In this case the radio and television stations share the same resources, even the same personnel, but the real power in broadcast news today is in television. In an average-sized television news team you will find the following personnel. In charge of the station's news operation is the news director. He makes the decisions on what stories belong in the newscast, and he maintains the staff budget. A position of this type requires a strong broadcasting and management background with many years of experience in journalism. The person responsible for assigning the reporter and videographer to the story is the assignment editor. This is another job requiring experience. It also requires knowing people, especially reporters; their strengths, weaknesses, special interests, and biases. The news producer is the one responsible for the concept and copy of any newscast to which he is assigned. This position requires not only a broadcast news background but a production background as well. Next we have the news anchors. In almost every television news operation, there are two news anchormen or, I should say, anchorpersons. In a position traditionally held by men, women have moved rapidly into anchor positions as far up as the network

level. While there are two anchors for every newscast, one is usually the primary anchor and often is assigned the position of news editor responsible for the finished product. The anchorperson should have the skills of the broadcast announcer, combined with top-notch reporting and writing skills. The anchorperson is commonly a well-educated, experienced broadcaster who projects an image of total sincerity to the viewers.

Finally, we have the news reporters. They are responsible for the actual collection of news stories that the news anchors read or that the news collectors report themselves from the studio or from the scene.

The basic elements of an on-the-spot news coverage are the reporter and his or her videographer. The reporter informs the public while the videographer shows what's happening. For this job a broadcasting communication or journalism degree is important but not mandatory. Some news reporters specialize in one area like sports, government, or human interest stories, while others handle general news from a multitude of different sources.

Entry-level positions in broadcasting news are not difficult to find, but you've got to work hard to keep one. The news department is one of the busiest departments in a station, and there's little time to play. You could break into news by writing copy, maintaining the teletype machine, making routine phone calls to police headquarters and the city government, typing, filing, and carrying equipment. Salaries in entry-level jobs are low, and promotions are based on your talent and how fast you work.

SAMPLE NEWS FORMAT*

SEGMENT NO.	SOURCE	TITLE	SEGMENT TIME	RUNNING TIME
1	VTR/SIL	Open/Headlines	:30	:30
2	VTR/SIL	Arms Reduction	2:00	2:30
3	SOT	Allen Update	1:30	4:00

*Courtesy Richard Dunn.

Fig. 4-4. Walter Cronkite, Dan Rather, Bruce Morton, and Morton Dean—members of the CBS News team reporting live from a major political convention. *(Courtesy CBS News)*

SEGMENT NO.	SOURCE	TITLE	SEGMENT TIME	RUN-NING TIME
4	STUDIO	Federal Layoffs	2:00	6:00
4	VTR	*Commercial Break*	2:00	8:00
5	SOT	Israeli/Haig Meeting	2:00	10:00
6	SOT	Polish Strike	1:00	11:00
7	VTR/SIL	Pinta Discovery	:30	11:30
8	STUDIO	Common Market	:30	12:00
9	STUDIO	Begin Surgery	:30	12:30
10	VTR	*Commercial Break*	1:30	14:00
11	STUDIO	School Anniversary	1:00	15:00

VTR/SIL means that the video is silent. The news anchor or reporter is reading the story while we see the video.
STUDIO means we are watching the newsperson deliver the story from the studio.
SOT means the video and the audio are on the tape.
SEGMENT NO. is the order in which each news item will be covered during the broadcast.
SOURCE is where the story is coming from for that broadcast.
SEGMENT TIME is the actual time of each news item.
RUNNING TIME is the amount of time into the newscast.

Since most newscasts range from 30 minutes to an hour, this is just a partial format.

SAMPLE NEWS COPY*

ANNCR: (ON CAMERA) AIR FORCE SECRETARY HANS MARK TESTIFIED TODAY BEFORE THE HOUSE ARMED SERVICES COMMITTEE ABOUT THE TITAN

*Courtesy Richard Dunn.

TWO MISSILE EXPLOSION. MARK DISPLAYED THE SOCKET HEAD WRENCH THAT

ANNCR: (VOICEOVER VTR/SIL)

FELL AND PUNCHED A HOLE IN THE FUEL TANK OF THE MISSILE. MARK SAID THERE IS A TIRE-LIKE RUBBER COVER THAT FITS AROUND THE MISSILE TO CATCH ANY FALLING TOOLS. THE SOCKET, HOWEVER, WAS HEAVY ENOUGH TO PUSH THE COLLAR ASIDE. MARK ALSO SAID THE AGE OF THE MISSILE WAS NOT A FACTOR IN CAUSING THE EXPLOSION. IN RESPONSE TO SUGGESTIONS THAT THE MISSILE SYSTEM SHOULD BE RETIRED, THE SECRETARY SAYS THE TITAN TWO SYSTEM IS NEEDED MORE NOW THAN WHEN IT WAS FIRST INSTALLED IN 1963 BECAUSE THE ARMS RACE IS NO LONGER AS MUCH IN OUR FAVOR AS IT WAS THEN. #

Producing-Directing

Although it is common for a broadcasting station to have a separate producer and director for each program, many stations have producer-directors who do both jobs. A producer-director is in charge of the creative as well as production elements of a program. He or she is at the center of production. The producer-director is responsible for the selection of scripts, performers, music, and sound effects; for planning the set, lighting, and props; and for directing the rehearsal and the actual program, which may be taped or live. This is an exhausting and demanding job, requiring many overtime hours. The salary is comparable to that of an announcer, as it is determined by the size of the market, the station, and the quality of his or her work. Successful producer-directors are extremely creative and have strong management skills and years of experience in the industry.

Production

Production is one of the largest departments in a broadcasting station. The size of this department is determined by the amount of local production a station does. Production staffs are larger in television than in radio. A production staff in a large television station could include a production manager, an operation manager, a lighting director, a casting director, a guest relations director, a scene designer, a wardrobe designer, a make-up artist, a floor director, sound effects technicians, and production assistants. We will concentrate here on the skeleton crew: the production manager, operation manager, floor director, and production assistants.

The production manager supervises all studio activities. He or she is in charge of all production personnel, assigning specific duties and seeing that they are performed effectively. The production manager determines all studio and equipment requirements for each program and maintains the studio and its equipment between each production. This position requires a background in production and management and pays an average salary by industry standards.

The operation manager estimates the cost of each production. He or she handles all financial considerations for each production and maintains the running budget for the production department. A background of business and production experience is important for this job, and, since it is a middle-management position, the salary is average.

The person responsible for directing the talent on the air is the floor director. He or she stays on the studio floor and relays directions and cues from the director to the performers and the production crew. This job requires a minimal amount of production experience. Typically it goes to the production assistant who shows the most ability to take orders and handle responsibility.

The actual work force of the production staff is the production assistants. This is an entry-level position. A degree in broadcasting is very helpful for this job but not necessary. Production assistants are usually young people just starting out in broadcasting

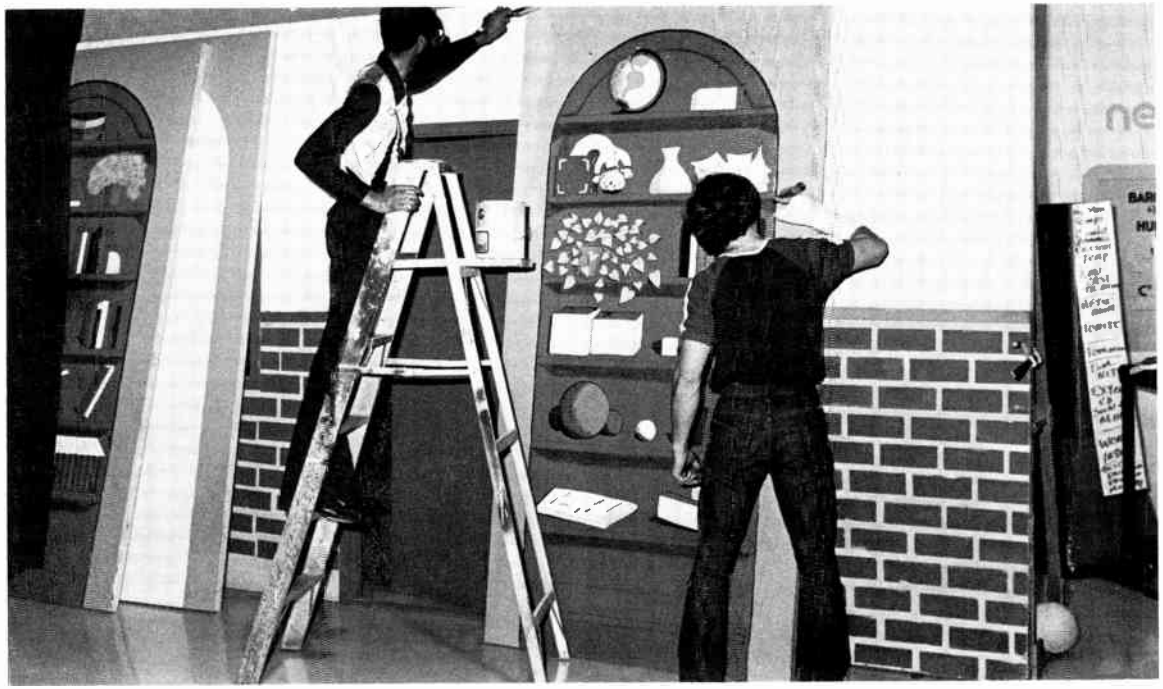

Fig. 4-5. The production crew putting the finishing touches on a television set. Photo by Greg Wright. *(Courtesy WHIO-TV)*

with hopes of moving up to production manager, producer-director, or some other management position in production or programming.

Film Editing

In television there are two types of editors: the film editor and the videotape editor. The film editor and the videotape editor prepare and screen all film and videotape for on-air use. The videotape editor edits video footage under the supervision of the producer-director. The film editor cuts, splices, and cleans film under the same supervision. When you watch a feature film converted from theatrical to television presentation, you may notice that some scenes, particularly those involving violence or sex, have been removed. This task belongs to the film or videotape editor. This is a skilled position that may require an apprenticeship or a degree in film or television production. The salary is determined by the size of the department and the amount of editing the station does.

Engineering

To work in the engineering department one must have specialized training in electronics and the ability to take direction quickly and make few mistakes. A broadcast engineer's education never ceases. With each technological advance in broadcasting equipment, he is required to learn new skills and sharpen old ones. Unfortunately, these technological advances also cause the number of staff engineers needed to decrease. Engineers working in broadcasting must have an advanced electronics and computer background to keep up with the constant growth and ahead of automation.

The man in charge of the engineering staff is the chief engineer. He or she is responsible for the equipment budget, for purchasing equipment, and for supervising the installation of such equip-

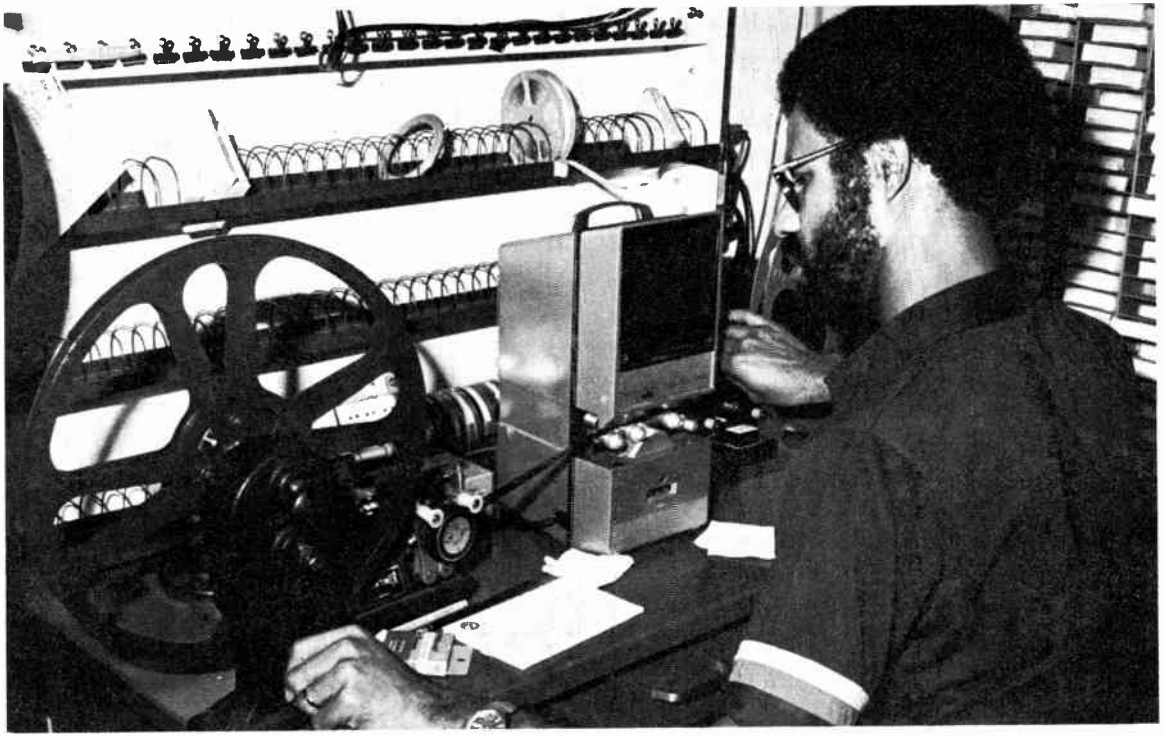

Fig. 4-6. A film editor at work. Photo by Greg Wright. *(Courtesy WHIO-TV)*

Fig. 4-7. A technician and the Grass Valley Switcher, which manipulates all video sources during a production session. Photo by Greg Wright. *(Courtesy WHIO-TV)*

Fig. 4-8. An audio mixer and the "audio man" or woman in this case. Photo by Greg Wright. *(Courtesy WHIO-TV)*

ment. An FCC first-class operator's license is necessary for this position, as well as many years of experience as a broadcast engineer. Being a technical position, this job pays very well. The engineers who work in this department come under many titles. There is the videographer, who shoots the video on location with a portable video camera; the audio engineer or "sound man," who operates the audio equipment during live and recorded programs; the camera operator, who runs a television camera in the studio; the development engineers, who design new equipment to handle special problems; and the videotape engineers, who operate the videotape recording equipment during productions. There are many different jobs for properly trained people, and the pay for these jobs is good. A union membership may be required.

CHAPTER 5

Finding That First Job

Where To Begin

The quickest way to find out about job openings in the broadcasting business is by word of mouth. So the first place you should begin your search is through your contacts. Talk to your internship supervisor or anyone else you know who is working as a broadcaster. By checking with them periodically, you will know about jobs before they hit the newspapers. You should also contact the local stations in your area. If possible, this should be done months before you graduate to show your interest in working in that community and your desire for a career, not an immediate job. There is a difference. Another option, if you've got the time, the postage, and the energy, is to mail your résumé to as many stations as possible. You can obtain a list of all the broadcasting operations in the nation through the broadcasting annual published by *Broadcasting* magazine. As noted, this is a very time-consuming procedure, and it may prove fruitless, but then again, you may get lucky. The classified advertising section of any broadcasting or media periodical may list some entry-level openings, but the majority of the want-ads in these magazines are for experienced personnel. You may also want to check with some of the broadcasting associations (listed in Appendix IV) to see

whether they offer an employment clearinghouse. This is a system in which a pamphlet is published, usually monthly, showing job openings collected from broadcasting stations and "situations wanted" collected from people who are looking for jobs. Sometimes the associations mail copies of résumés, or summarized versions of them, to employers looking for people in different areas of broadcasting. Finally, try an employment agency. There are very few that handle broadcasting positions, but there are those special situations that come up. These are just a few places, outside of the old faithful newspaper, that you may find a job in the industry. They represent most of the ways, but not the only ways. Use your imagination, and, above all, don't give up. And remember this cardinal rule: broadcasting jobs don't come to you, you have to go to them.

Researching the Market and the Station

Let's say you've found an area where there is an opening at a station. Well, you've just spent four years in college learning everything you could about broadcasting. Now you must complete your education by learning everything you can about the community and the station you are applying to. If you already live in the community, you probably have a good idea what's been going on, in terms of community issues, needs, and development, but don't forget you've probably had your nose in a book for the past four years. Many things can change in those few years. If you've ever gone away for a few months, you can remember how different things looked when you came back. In any case, you must become community-conscience. Read the paper. Ask the chamber of commerce for information. Every station must keep a file ascertaining the needs of its community. This file is open to the public. Be aware!

To educate yourself about the station, ask the public service director or the promotion department to send you any general information, or ask to see an annual financial report. This knowl-

edge will show the employer that you are innovative and interested in a job at his station, not just any job at any station.

Remember, a broadcaster must have something to say, but it must be within the guidelines of his station and the community it serves.

How To Organize a Résumé

Preparing your résumé is the most important task you will perform as you look for a job. Your résumé should present you as a unique individual with qualities that place you far above the competition. It should say who you are, what you know, what you have done, what you would like to do, and what you can do for your employer. The résumé should be brief, neat, typewritten, and limited to one or two pages. It should contain all relevant information pertaining to your education, experience, and goals.

You should always head your résumé with your name, address, and phone number, followed by your career objective. Your career objective is a simple sentence stating the type of job you are looking for. You should follow your career objective with what you believe is your greatest selling point. If you already have some experience, this should go first. If you lack experience but have a degree in broadcasting, then this should go first. Place everything in the order that shows you as the most competent person to handle the job.

SAMPLE RESUME #1

JANE M. DOE

5436 Grantland Drive
Dayton, Ohio 45429
(513) 434-2480

CAREER OBJECTIVE:	To secure a position within the broadcasting industry with an opportunity for advancement.

PROFESSIONAL EXPERIENCE:

WHIO-TV, Dayton, Ohio, May 1979 to August 1980. Assistant to the Producer, *Gil Whitney Show* (talk show that airs 13 weeks during the summer season). I was responsible for public relations, briefing guests, and general troubleshooting.

WMUB-FM, NPR, Oxford, Ohio, August 1979 to September 1980.
Special Projects Coordinator. I was responsible for community relations and organized service projects geared to aid the Oxford community. In 1980 I was promoted to Production Assistant, becoming responsible for engineering all locally based programs, and I produced and hosted a daily classical music program.

EDUCATION:

Miami University, Oxford, Ohio, B.S. Degree in Mass Communications, May 1981.
My specialization is in radio and television production. I have spent the past year doing independent research in the area of broadcasting careers and education. I received an undergraduate research grant for my work.
Memberships: National Academy of Television Arts & Sciences
Gamma Phi Beta Social Sorority
Campus Activities Council
Chi-Delphia Little Sister Program

Centerville High School, Centerville, Ohio, graduated June 1977.
I was a college preparatory major with an emphasis in theater, speech, and print media.
Membership: National Quill & Scroll Society
National Thespians Society
National Forensic League
Centerville Coeds Drill Team

LANGUAGE:

I have a working knowledge of French.

PERSONAL DATA: Born 1959, single, excellent health, 5'6".

INTERESTS: Theater, reading, dancing, music, film, outdoor sports.

REFERENCES PROVIDED UPON REQUEST.

SAMPLE RESUME #2

John M. Smithen
903 Cereal Avenue
Hamilton, Ohio 45013
(513) 894-7959

OBJECTIVE: To obtain an entry-level position with advancement potential in the advertising industry.

AREAS OF KNOWLEDGE:
Newsroom Procedure
News Copywriting
News Information Gathering
Chyron Operation
3/4" Videotape Editing
Retail Sales
Personnel Supervision
Customer Relations

EDUCATIONAL EXPERIENCE:
Miami University, Oxford, Ohio
Degree: Bachelor of Science
Graduate, Mass Communications (Production):

WKRC-TV Channel 12, Cincinnati, Ohio
—Intern, Eleven O'Clock News
Laws Hall and Associates
(Practical Application in Advertising)

—Team Producer-Director
Radio and Television Copywriting
Advanced Video Production
Advanced Audio Production
Broadcast Journalism
WMUB-FM News Writer

ACTIVITIES:
Sigma Phi Epsilon Fraternity
Advertising Chairman for Philanthropy Project
Photographer for National Conclave
Greek Columns Newspaper—Photographer, Reporter

WORK EXPERIENCE:
Dec. 1977 to Present

Mac's Sandwiches and Salads
7 East Chestnut Street, Oxford, Ohio 45056

Position: Assistant Manager

Responsibilities:
General Operation Supervision
Office Bookkeeping
Count and Deposit Daily Receipts

A hard-driving, dedicated individual, I worked at one of the highest paying student jobs in the immediate area in order to pay for my college expenses. I am aggressive and achievement-oriented and learn business procedures quickly. I am willing to relocate and readily agreeable to travel as needed.

If you need further assistance on planning your résumé, several books have been written on the subject that can be obtained from any bookstore.

Writing a Cover Letter That Sells

Your cover letter is your direct sales pitch to the employer. It should be friendly, but businesslike and to the point. A cover letter should be neat and, whenever possible, addressed to one specific person. This should not be a form letter, but an informa-

tional letter, tailored to the needs of the employer and closing with a request for an interview. It should persuade the employer that you are sincerely interested in his station and that he is not just another name from a station directory. This may be a little white lie, but if you do it effectively, I think the employer will forgive you.

SAMPLE COVER LETTER #1

Your Address

Date

Employer's Name and Address

Dear (Employer):

Paragraph I

—State the reason for the letter.
—State the position for which you are applying.
—State where you learned of the opening.

Paragraph II

—Refer to your résumé.
—Provide additional support material without repeating information from your résumé.

Paragraph III

—Ask for an interview at his convenience or state when you will contact him to set up an interview.
—Thank him for his time.

Sincerely,

Your Name
Your Phone Number

Enc: Résumé

SAMPLE COVER LETTER #2

111 Main Street Apt. A
Chicago, Illinois 60631

June 2, 1981

Mr. Adam Jones
WQQQ-TV
2321 N. Forrer Blvd.
Chicago, Illinois 60604

Dear Mr. Jones,

This letter is an application for the position of production assistant on the Six O'Clock News Report. I learned that you had an opening on this show from Miss Linda Thomas, who works in the traffic department at your station.

Enclosed you will find a copy of my résumé, which outlines my qualifications and experience. I feel I would be an asset to your station and the production department because of my past history of efficiency, punctuality, and hard work. I paid my entire way through school working part time for a fast-food restaurant near my home. My previous employer can attest to my excellent work record. I sincerely want a career in broadcasting and am willing to work in any area to get my foot in the door.

I would like to meet with you, at your earliest convenience, to discuss the position and will contact you this week to set up an appointment. Thank you very much for your time.

Sincerely,

Angie Wilson
(312) 224-8891

enc: résumé

Having a Successful Interview

To have a successful interview, always bear in mind the four important P's: preparation, punctuality, personal appearance, and professionalism.

Preparation means taking everything we've discussed into consideration. You have a well-organized, well-thought-out résumé. You've sent a top-notch cover letter that sells yourself and your goals. You know everything you possibly can about the community and the station you are applying to. By accomplishing these tasks, you will increase your confidence and fluency throughout the interview. Remember, there is no better way to hurt yourself during an interview than by showing a lack of confidence.

Punctuality is arriving at the appointment early or at least on time. Broadcasting is one industry that lives by the clock. Your ability to get to an appointment on time may reflect to the prospective employer your ability to make a deadline. Getting to an interview a few minutes early will also give you the time to smooth out any last-minute jitters, fix your skirt, fix your tie, and take a deep breath.

Personal appearance may involve the most difficult adjustment you will have to make if you were a tried and true collegiate as I was, that is, one who is most comfortable in a pair of worn jeans, torn up Topsiders and a Mickey Mouse sweatshirt. When you go into a job interview, you should be neat, clean-shaven, and wrinkle-free. John T. Molloy, author of *Dress for Success* and *The Woman's Dress for Success Book,* says, "When interviewing for a job, it is best to dress as if you were applying for a job one or two steps higher than the one for which you are interviewing." Broadcasters often deal with the public, and your appearance may project a favorable or unfavorable image of your station. Your potential employer will take this in to account.

Professionalism is an attitude. It means putting on your most sober graduation-day look and taking the interview seriously. An employer does not want to hire someone who needs to grow up while being trained for a difficult job. This does not mean

putting on airs. It means being yourself and at the same time being respectful to the person you're with.

Leaving an Impression That Sticks

There is one step many people forget—the thank-you letter. Sending a thank-you letter to the person who interviewed you is not just a courtesy but a method of keeping your name fresh in the employer's mind. Station ABC doesn't have a job opening at this time, but that doesn't mean there won't be any future openings, and the employer might know someone else with a job opening. Once again, contacts are very important in this industry, and every person who interviews you becomes a new contact. Thank him for his time and the knowledge and insight he has given you.

30 Questions Commonly Asked During Job Interviews

1. What are your long-range and short-range goals and objectives, when and why did you establish these goals, and how are you preparing yourself to achieve them?
2. What specific goals, other than those related to your occupation, have you established for yourself for the next 10 years?
3. What do you see yourself doing five years from now?
4. What do you really want to do in life?
5. How do you plan to achieve your career goals?
6. What do you expect to be earning in five years?
7. Why did you choose the career for which you are preparing?
8. Which is more important to you, the money or the type of job?
9. What do you consider to be your greatest strengths and weaknesses?
10. How has your college experience prepared you for a career?
11. Why should I hire you?
12. In what ways do you think you can make a contribution to our company?

13. What qualities should a successful manager possess?
14. What two or three accomplishments have given you the most satisfaction? Why?
15. Describe your most rewarding college experience.
16. If you were hiring a graduate for this position, what qualities would you look for?
17. What led you to choose your field of major study?
18. What college subjects did you like best? Why?
19. What college subjects did you like least? Why?
20. Do you have plans for continued study? An advanced degree?
21. In what kind of work environment are you most comfortable?
22. How do you work under pressure?
23. How would you describe the ideal job for you?
24. Why did you decide to seek a position with this company?
25. What do you know about our company?
26. Do you have a geographical preference?
27. Will you relocate? Does relocation bother you?
28. Are you willing to travel?
29. What major problem have you encountered and how did you deal with it?
30. What have you learned from your mistakes?

CHAPTER 6

A Day in the Life of a Production

A lot of effort goes into every piece of programming you listen to on radio or see on television. To illustrate this, we will look at the steps necessary to create a 30-second television commercial.

Large budget or small budget, before a commercial goes anywhere, a sales account executive must first call on the advertiser. The sales account executive's job is usually threefold. First, he sells the advertiser on the wonders of television. Second, he shows the advertiser how television advertising can help his business. Finally, he must sell the advertiser on the cost-effective benefits of his particular station. If the account executive is successful and the advertiser becomes a client, then the next department to get involved is the creative service department—usually a minidepartment within programming or sales.

The commercial producer and the creative copywriter meet with the client and the account executive to discuss his commercial message and his schedule. The commercial schedule is the times the client's commercial will air. Is he advertising one big sale? Does he want a generic spot displaying the wonderful things you can find in his store? These questions, among many others, are answered during this pre-production meeting. Once everyone understands the results the client expects from the commercial and the approach he prefers, each member of the staff begins his

specific job. This is done with the client's budget and the audience he hopes to reach (e.g., women 18 to 45 years old) as guidelines. The creative copywriter takes the important copy points he or she obtains from the client and writes 30 seconds of original, informational, and attention-getting copy. The commercial producer then uses this copy as a framework to produce the spot. First, he must choose his video sources, which, depending on the client's budget, could be a variety of things. He may decide to use in-studio shots of the product with an announcer doing a voice-over. A voice-over is when the announcer reads the copy off the camera during a commercial. An announcer is "on camera" when he acts as a spokesman for the client and is seen at least partially or at all times during a commercial.

SAMPLE PROPOSED SCHEDULE

ACCOUNT: ACME PLUMBING
SALESMAN: A. SMITH
PROMOTION DATE: Nov. 3–20.

DAY	TIME	PROGRAM	TYPE	COST :30	COST :10
M-F	9-9:30 am	MORNING NEWS	:30 :10	$90	$53
M-F	9-12 noon	MORNING ROTATION	:30 :10	$150	$70
M-F	12 N-4:00 pm	AFTERNOON SOAPS	:30	$220	$110
M-F	4:00-6:00 pm	HAPPY DAYS/ EVENING NEWS	:10	$350	$175
M-F	8-11:00 pm	EVENING ROTATION	:30	$255	$106
Sat.	8-12 noon	CARTOON ROTATION	:10	$100	$55

The producer may choose to use location shots, placing the product in a certain setting or using shots of the actual store. In this case, he makes arrangements with the videographer to do the location shooting. Often the producer will go with the videographer to show him the specific shots he wants, but sometimes the producer will either explain or give a list to the videographer, outlining the footage needed and leaving the rest up to his experienced eye. When the producer chooses to use location footage, he must have that footage edited to the specifications of the commercial. This is done by the videotape editor.

Another option the producer may use is art cards. The producer works with the art director in creating the right graphics. These graphics or art cards are placed on a board or easels and shot by studio cameras. If the client is working with a limited budget, the producer may use slides. These are taken by the station photographer.

And the list goes on. The producer can choose any one or a combination of sources to create the client's message. A producer must be careful, though, that his video doesn't overpower the message. It's very possible for a spot to be so "artsy" that it wins dozens of awards but doesn't sell the product.

Now that the producer has determined his video sources, he must choose his audio sources, namely the announcer or talent and the background sound, whether it be music, sound effects, or silence. As noted, there are two methods used for commercial announcing: voice-over and on-camera. One or the other is chosen on the basis of what works best with the video. When the producer chooses his background sound, he will probably consult the music librarian. He or she will help the producer find the best music for that particular commercial.

With the video sources collected, the producer starts to map out his script. This is done on continuity paper with the copy and the audio instructions on the right and the video instructions on the left.

Once he has completed this task, he takes the sources and his script to the studio for production. If he is a producer-director, he will probably call the video and audio actions himself. If he is

Fig. 6-1. Shooting a television commercial. Photo by Greg Wright. *(Courtesy WHIO-TV)*

Fig. 6-2. The next step in preparing a television commercial for the air is editing the video. Photo by Greg Wright. *(Courtesy WHIO-TV)*

Fig. 6-3. The producer and the director work together to produce a television commercial. Photo by Greg Wright. *(Courtesy WHIO-TV)*

solely a producer, he will hand the materials over to a director. The director then calls the shots during the production sessions, but the producer is normally there to OK the finished product. A typical production session includes a producer, a director, cameramen, a video switcher (an engineer who actually controls the video sources), a videotape engineer, an audio engineer, an announcer or talent, and various production assistants. Along with this group, you may have an engineer changing slides and another engineer typing in the credits (e.g., "Sale Ends Tomorrow").

With the finished product in hand, the producer and the account executive present the commercial to the client for final approval. If this is obtained, the spot is written in the station log and it goes on the air. If the spot is rejected, the producer starts all over again.

This entire process could take anywhere from three months to three days, but even with the furthest deadline, the pressure is still on the producer and all contributing parties to create the best broadcast-quality programming they possibly can.

SAMPLE COMMERCIAL SCRIPT (DONUT)*

DATE: 11-3-81
ACCOUNT: THE RECORD PLACE
WRITER: L. MYERS
SALESMAN: E. KELLY
LENGTH: :30 DONUT

VIDEO	AUDIO
COME UP ON SPINNING GRAPHIC OVER COLOR BACKGROUND	(MUSIC UNDER FOR ANNOUNCER) THE RECORD PLACE . . . THE PLACE TO FIND EVERY TAPE AND RECORD YOU'RE LOOKING FOR.

*This is used when the advertiser wants to maintain the same look but also wants the flexibility to change his advertised product from time to time.

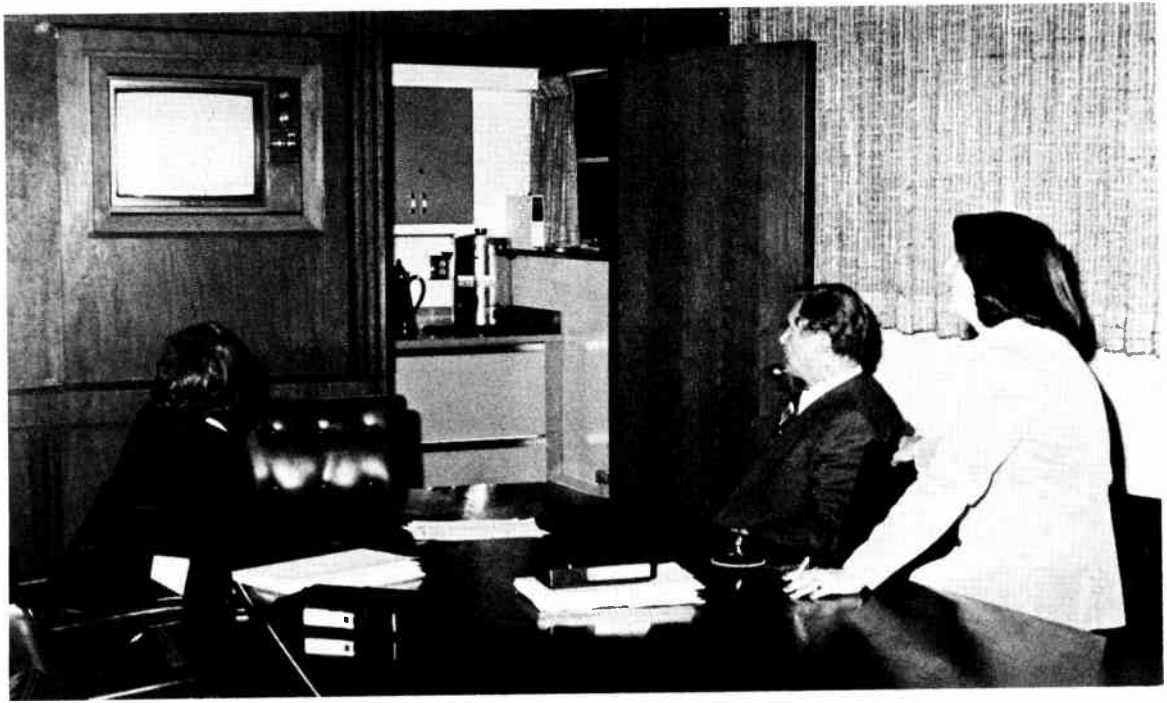

Fig. 6-4. The final step before the airing of a commercial is showing the finished product to the client. Photo by Greg Wright. *(Courtesy WHIO-TV)*

	(PRODUCT INSERT)
TAKE SPINNING GRAPHIC AND CAMERA CARD WITH LOGO	AT THE RECORD PLACE WE'VE GOT EVERY TUNE YOU'VE BEEN LOOKING FOR . . . SO COME AND GET IT!

SAMPLE COMMERCIAL SCRIPT

DATE: 9-7-81
ACCOUNT: The Steak House
WRITER: B. Hamilton

SALESMAN: K. Reese
LENGTH: :10

VIDEO	AUDIO
COME UP ON LIFE STYLE VIDEO.	(BRING MUSIC UNDER FOR ANNOUNCER) THERE'S NO CONTEST . . . WHEN YOU WANT A GREAT LUNCH . . . THE STEAK HOUSE IS THE PLACE. A TEMPTING SELECTION OF SAND-WICHES AT AFFORDA-BLE PRICES . . . THE STEAK HOUSE.
SUPER CAM CARD WITH LOGO.	

SAMPLE COMMERCIAL SCRIPT

DATE: 11-1-81
ACCOUNT: ANDERSON LINCOLN-MERCURY
WRITER: J. JONES

SALESMAN: C. WILLIAMS
LENGTH: :30

VIDEO	AUDIO
COME UP ON SLIDE #1	(BRING MUSIC UNDER FOR ANNOUNCER) ANDERSON LINCOLN-MERCURY INVITES YOU TO
TAKE SLIDE #2	MAKE YOUR BEST DEAL ON ANY EIGHTY-ONE LYNX OR CAPRI . . . OR ANY EIGHTY-ONE LYNX, CAPRI
TAKE SLIDE #3	. . . OR L-N-7! RECEIVE ADDITIONAL "UP FRONT" MONEY TO FINANCE YOUR NEW CAR.
TAKE SLIDE #4	AND TAKE ADVANTAGE OF ANDERSON'S YEAR END CLEARANCE SALE ON ALL EIGHTY-ONE LINCOLNS
TAKE SLIDE #5	AND MERCURYS IN STOCK. WITH COMPLETE CREDIT FINANCING AVAILABLE.
TAKE SLIDE #6 SUPER CAM CARD OF LOGO.	ANDERSON'S LINCOLN-MERCURY . . . LOCATED ON RAMSEY BOULEVARD NEXT TO THE TOWNE MALL.

APPENDIX 1

Universities Offering Degrees in Radio and Television Broadcasting

ALABAMA

Alabama A & M University
Normal, Alabama 35762

University of North Alabama
Florence, Alabama 35630

ARIZONA

Arizona State University
Tempe, Arizona 85281

University of Arizona
Tucson, Arizona 85721

ARKANSAS

Arkansas State University
State University, Arkansas 72476

University of Arkansas at Little Rock
Little Rock, Arkansas 72204

CALIFORNIA

California State University at Fresno
Fresno, California 93740

California State University at Long Beach
Long Beach, California 90840

California State University at Los Angeles
Los Angeles, California 90032

California State University at Northridge
Northridge, California 91324

San Diego State University
San Diego, California 92115

San Francisco State University
San Francisco, California 95192

Pacific Union College
Angwin, California 94508

University of Southern California
Los Angeles, California 90007

COLORADO

University of Colorado
Boulder, Colorado 80309

DISTRICT OF COLUMBIA

Howard University
Washington, D.C. 20059

FLORIDA

Jones College
Jacksonville, Florida 32211

Miami Christian College
Miami, Florida 33167

Florida Technological University
Orlando, Florida 32816

University of Florida
Gainesville, Florida 32611

GEORGIA

Brenau College
Gainesville, Georgia 30501

Clark College
Atlanta, Georgia 30314

University of Georgia
Athens, Georgia 30602

IDAHO

University of Idaho
Moscow, Idaho 83843

ILLINOIS

Bradley University
Peoria, Illinois 61625

Columbia College
Chicago, Illinois 60611

Northwestern University
Evanston, Illinois 60201

Principia College
Elsah, Illinois 62028

Southern Illinois University at Carbondale
Carbondale, Illinois 62901

Southern Illinois University at Edwardsville
Edwardsville, Illinois 62025

University of Illinois at Urbana
Urbana, Illinois 61801

INDIANA

Anderson College
Anderson, Indiana 46011

Ball State College
Muncie, Indiana 47306

Butler University
Indianapolis, Indiana 46208

Calumet College
East Chicago, Indiana 46312

Indiana State University
Terre Haute, Indiana 47809

Indiana University
Bloomington, Indiana 47401

University of Evansville
Evansville, Indiana 47702

IOWA

Drake University
Des Moines, Iowa 50311

Loras College
Dubuque, Iowa 52001

University of Northern Iowa
Cedar Falls, Iowa 50613

KANSAS

Kansas State University
Manhattan, Kansas 66506

University of Kansas
Lawrence, Kansas 66045

Wichita State University
Wichita, Kansas 67208

KENTUCKY

Eastern Kentucky University
Richmond, Kentucky 40475

Kentucky Wesleyan College
Owensboro, Kentucky 42301

Morehead State University
Morehead, Kentucky 40351

Murray State University
Murray, Kentucky 42071

Northern Kentucky State University
Highland Heights, Kentucky 41076

Western Kentucky University
Bowling Green, Kentucky 42101

LOUISIANA

Grambling State University
Grambling, Louisiana 71245

Louisiana State University and A & M College
Baton Rouge, Louisiana 70803

McNeese State University
Lake Charles, Louisiana 70601

Northeast Louisiana University
Monroe, Louisiana 71201

University of Southwestern Louisiana
Lafayette, Louisiana 70501

MARYLAND

University of Maryland
College Park, Maryland 20742

MASSACHUSETTS

Boston University
Boston, Massachusetts 02215

Emerson College
Boston, Massachusetts 02116

MICHIGAN

Ferris State College
Big Rapids, Michigan 49307

Michigan State University
East Lansing, Michigan 48824

Northern Michigan University
Marquette, Michigan 49855

MINNESOTA

Mankato State University
Mankato, Minnesota 56001

MISSISSIPPI

Mississippi University for Women
Columbus, Mississippi 39701

University of Mississippi
University, Mississippi 38667

MISSOURI

The Lindenwood Colleges
St. Charles, Missouri 63301

Northwest Missouri State University
Maryville, Missouri 64468

Southwest Missouri State University
Springfield, Missouri 65802

Stephens College
Columbia, Missouri 65201

MONTANA

University of Montana
Missoula, Montana 59801

NEBRASKA

University of Nebraska
Omaha, Nebraska 68101

NEW YORK

Brooklyn College
Brooklyn, New York 11210

Ithaca College
Ithaca, New York 14850

New York Institute of Technology
Old Westbury, New York 11568

New York Institute of Technology
New York, New York 10019

Syracuse University
Syracuse, New York 13210

NORTH CAROLINA

Shaw University
Raleigh, North Carolina 27602

University of North Carolina at Chapel Hill
Chapel Hill, North Carolina 27514

OHIO

Ashland College
Ashland, Ohio 44805

Bowling Green State University
Bowling Green, Ohio 43402

Cedarville College
Cedarville, Ohio 45314

Central State University
Wilberforce, Ohio 45384

Denison University
Granville, Ohio 43023

Marietta College
Mariette, Ohio 45750

Miami University
Oxford, Ohio 45056

Ohio University
Athens, Ohio 45701

The University of Cincinnati
Cincinnati, Ohio 45221

University of Dayton
Dayton, Ohio 45409

Xavier University
Cincinnati, Ohio 45207

OKLAHOMA

Langston University
Langston, Oklahoma 73050

Oklahoma Christian College
Oklahoma City, Oklahoma 73101

Oklahoma State University
Stillwater, Oklahoma 74074

University of Oklahoma
Norman, Oklahoma 73069

University of Tulsa
Tulsa, Oklahoma 74104

PENNSYLVANIA

Kutztown State College
Kutztown, Pennsylvania 19530

Marywood College
Scranton, Pennsylvania 18509

Messiah College
Grantham, Pennsylvania 17027

Shippensburg State College
Shippensburg, Pennsylvania 17257

Temple University
Philadelphia, Pennsylvania 19122

RHODE ISLAND

Rhode Island School of Design
Providence, Rhode Island 02903

SOUTH CAROLINA

Benedict College
Columbia, South Carolina 29204

Bob Jones University
Greenville, South Carolina 29614

University of South Carolina
Columbia, South Carolina 29208

TENNESSEE

Tennessee Temple College
Chattanooga, Tennessee 37404

The University of Tennessee
Knoxville, Tennessee 37916

TEXAS

Abilene Christian University
Abilene, Texas 79601

Baylor University
Waco, Texas 76703

East Texas State University
Commerce, Texas 75428

Sam Houston State University
Huntsville, Texas 77341

Southern Methodist University
Dallas, Texas 75275

Texas Christian University
Fort Worth, Texas 76129

Texas Technical University
Lubbock, Texas 79409

Texas Women's University
Denton, Texas 76204

Trinity University
San Antonio, Texas 78284

University of Houston
Houston, Texas 77004

University of Texas at Austin
Austin, Texas 78712

University of Texas at El Paso
El Paso, Texas 79968

West Texas State University
Canyon, Texas 79016

UTAH

Brigham Young University
Provo, Utah 84601

WASHINGTON

Gonzaga University
Spokane, Washington 99202

Western Washington University
Bellingham, Washington 98225

WISCONSIN

Marquette University
Milwaukee, Wisconsin 53233

University of Wisconsin at Oshkosh
Oshkosh, Wisconsin 54901

University of Wisconsin at Platteville
Platteville, Wisconsin 53818

WYOMING

University of Wyoming
Laramie, Wyoming 82070

APPENDIX 2

Internships and Workshops

Internships

Academy Internship Program
The American Film Institute
Center for Advanced Film Studies
501 Doheny Road
Beverly Hills,California 90210

Action for Children's Television
46 Austin Street
Newtonville, Massachusetts 02160

Assistant Directors Training Program
8480 Beverly Boulevard
Hollywood, California 90048
and
162 West 56th Street, Suite 504
New York, New York 10019

Contract Services Administration Trust Fund
8480 Beverly Boulevard
Hollywood, California 90048

Exploring Broadcasting
National Association of Broadcasters
1771 North Street, N.W.
Washington, D.C. 20036

Intern Program
Grass-Roots Television Network
Box 2006
Aspen, Colorado 81611

Journalism and Communications Program
Washington Center for Learning Alternatives
Washington, D.C. 20036

Video Training Program
Institute for New Cinema Artists
62 West 45th Street
New York, New York 10036

Workshops*

American Women in Radio and Television
1321 Connecticut Avenue, N.W.
Washington, D.C. 20036

National Academy of Television Arts & Sciences
110 West 57th Street
New York, New York 10019

National Association of Broadcasters
1771 North Street, N.W.
Washington, D.C. 20036

National Association of Educational Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

Women in Communications
8305-A Shoal Creek Boulevard
Austin, Texas 78758

*These organizations can put you in touch with their local or regional chapter in your area.

APPENDIX 3

Scholarships

For information on available scholarships, write to these organizations.

Alicia Patterson Foundation
122 East 42nd Street
New York, New York 10017

American Film Institute
501 Doheny Road
Beverly Hills, California 90210

Creative Artists Public Service Program
250 West 57th Street
New York, New York 10019

Electrical Women's Round Table, Inc.
600 116th Avenue, N.E.
Bellevue, Washington 98004

Kaltenborn Foundation
349 Seaview Avenue
Palm Beach, Florida 33480

Kelly Broadcasting Company
KCRA-TV
310 10th Street
Sacramento, California 95814

Massachusetts Arts & Humanities Foundation, Inc.
14 Beacon Street
Boston, Massachusetts 02108

National Academy of Television Arts & Sciences
110 West 57th Street
New York, New York 10019

National Association of Broadcasters
1771 North Street, N.W.
Washington, D.C. 20036

National Endowment for the Humanities
Washington, D.C. 20506

National Federation of Press Women
P.O. Box 99
1105 Main Street
Blue Springs, Missouri 64015

New Jersey State Federation of Women's Clubs
44 Clifton Avenue
New Brunswick, New Jersey 08901

Poynter Fund
490 First Avenue, South
St. Petersburg, Florida 33701

Rotary International
1600 Ridge Avenue
Evanston, Illinois 60201

Scripps-Howard Foundation
200 Park Avenue
New York, New York 10017

Sidney Hillman Foundation
15 Union Square, West
New York, New York 10003

William Randolph Hearst Foundation
690 Market Street, Suite 502
San Francisco, California 94104

Women in Communications, Inc.
P.O. Box 9561
Austin, Texas 78766

APPENDIX 4

Broadcasting Associations

Action for Children's Television
46 Austin Street
Newtonville, Massachusetts
02160

Actor's Equity Association
1500 Broadway
New York, New York 10036

American Advertising
Federation College Chapters
225 Connecticut Avenue, N.W.
Washington, D.C. 20036

American Association of Schools
& Departments of Journalism
University of Minnesota
Minneapolis, Minnesota 55455

American Business Community
Association
317b David Kinley Hall
University of Illinois
Urbana, Illinois 61801

American Council for Better
Broadcasts
120 East Wilson Street
Madison, Wisconsin 53703

American Federation of
Television & Radio Artists
1350 Avenue of the Americas
New York, New York 10019

American Film Institute
J.F.K. Center for the Performing
Arts
Washington, D.C. 20566

American Guild of Variety
Artists
1540 Broadway
New York, New York 10036

American Society of
Cinematographers
1782 North Orange Drive
Hollywood, California 90028

American Society of Composers,
Authors and Publishers
One Lincoln Plaza
New York, New York 10023

American Society of TV
Cameramen, Inc.
P.O. Box 296
Sparkill, New York 10976

American Women in Radio & Television
1321 Connecticut Avenue, N.W.
Washington, D.C. 20036

Artists' Representatives Association
1350 Avenue of the Americas
New York, New York 10019

Associated Actors & Artists of America
1500 Broadway
New York, New York 10036

Associated Press Broadcaster, Inc.
50 Rockefeller Plaza
New York, New York 10020

Association for Broadcast Engineering Standards
1730 M. Street, N.W., Suite 700
Washington, D.C. 20036

Association for Educational Communication & Technology
1126 16th St., N.W.
Washington, D.C. 20036

Association for Education in Journalism, Division-RTV
2120 Flint Hall
University of Kansas
Lawrence, Kansas 66045

Association for Federal Communication Consulting Engineers
Cohen & Zippel, P.Z.
527 Munsey Building
Washington, D.C. 20004

Association of Independent Television Stations, Inc.
19 West 44th Street
New York, New York 10036

Association of Media Producers
1707 L. Street, N.W.
Washington, D.C. 20036

Association of Motion Picture & Television Producers, Inc.
8480 Beverly Boulevard
Los Angeles, California 90048

Association of Theatrical Press Agents & Managers
268 West 42nd Street
New York, New York 10036

Broadcast Education Association
1771 North Street, N.W.
Washington, D.C. 20036

Broadcast Pioneers
40 West 57th Street
New York, New York 10019

Broadcaster's Promotion Association, Inc.
P.O. Box 5102
Lancaster, Pennsylvania 17601

Children's Television Workshop
1 Lincoln Plaza
New York, New York 10023

Communications Workers of America
1925 K Street, N.W.
Washington, D.C. 20006

Council for UHF Broadcasting
P.O. Box 23640
L'Enfant Plaza Station
Washington, D.C. 20024

Directors Guild of America
7950 Sunset Boulevard
Hollywood, California 90046

Hollywood Radio & TV Society
1717 North Highland Avenue
Hollywood, California 90026

Intercollegiate Broadcasting System
3107 Westover Drive, S.E.
Washington, D.C. 20020

National Academy of Television Arts & Sciences
110 West 57th Street
New York, New York 10019

National Association for Better Broadcasting
P.O. Box 43640
Washington, D.C. 20043

National Association of Broadcasters
1771 North Street, N.W.
Washington, D.C. 20036

National Association of Educational Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

National Association of Independent T.V. Producers & Distributors
375 Park Avenue
New York, New York 10022

National Association of Media Women
157 West 126th Street
New York, New York 10027

National Press Club
National Press Building
529 14th Street, N.W.
Washington, D.C. 20045

Producers Guild of America
8201 Beverly Boulevard, Suite 500
Los Angeles, California 90048

Radio & T.V. Correspondents Association
U.S. Capital, Room S-312
Washington, D.C. 20510

Radio & T.V. News Directors
1735 DeSales St., N.W.
Washington, D.C. 20036

Women in Communications
8305-A Shoal Creek Boulevard
Austin, Texas 78758

Writers Guild of America
22 East 48th Street
New York, New York 10026

APPENDIX 5

Broadcasting Periodicals

Advertising Age
740 North Rush Street
Chicago, Illinois 60611

American Film
The American Film Institute
The John F. Kennedy Center for
the Performing Arts
Washington, D.C. 20566

Back Stage
165 West 46th Street
New York, New York 10036

Broadcasting
1735 De Sales Street, N.W.
Washington, D.C. 20036

Broadcasting Cable Sourcebook
1735 De Sales Street, N.W.
Washington, D.C. 20036

Broadcasting Yearbook
1735 De Sales Street, N.W.
Washington, D.C. 20036

Cablefile
1139 Delaware Plaza
P.O. Box 4305
Denver, Colorado 80204

Cablevision
1139 Delaware Plaza
P.O. Box 4305
Denver, Colorado 80204

Clio
30 East 69th Street
New York, New York 10022

Communications Arts
410 Sherman
P.O. Box 10300
Palo Alto, California 94303

Educational and Industrial T.V.
P.O. Box 565
Ridgefield, Connecticut 06877

Films in Review
210 East 68th Street
New York, New York 10021

Journal of Broadcasting
Communications Department
University of Georgia
Athens, Georgia 30602

Media Report to Women
3306 Ross Pl., N.W.
Washington, D.C. 20008

NAB Highlights
1771 North Street, N.W.
Washington, D.C. 20036

Notes from the Center
2100 M Street, N.W.
Washington, D.C. 20037

Public Telecommunications Review
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

Satellite Communications
3900 South Wadsworth Boulevard
Suite 560
Denver, Colorado 80235

Television Digest
836 Jefferson Pl., N.W.
Washington, D.C. 20036

Television/Radio Age
6 5th Avenue
New York, New York 10019

T.V. Film Source Book
30 East 42nd Street
New York, New York 10017

TV Guide
250 King of Prussia Road
Radnor, Pennsylvania 19088

Variety
154 West 46th Street
New York, New York 10036

Videography
750 3rd Avenue
New York, New York 10017

Video News
8401 Connecticut Avenue, N.W.
Washington, D.C. 20015

The World of AWRT (American Women In Radio & T.V., Inc.)
1321 Connecticut Avenue, N.W.
Washington, D.C. 20036

APPENDIX 6

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