



Careers in Radio

National Association of Broadcasters





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Note: The educational background and work experience required for the various careers discussed in this booklet are generalizations. Specific educational backgrounds and work skills will vary from station to station, market by market.

Careers in Radio

Radio. It's everywhere—in our houses, our workplaces, our cars, and even on the telephone when we're "put on hold." It's a friendly, helpful, cajoling, entertaining medium, one that is trusted and consulted daily by millions and millions of Americans.

Radio needs people. Are you one of them? This booklet is designed to help you understand how a radio station works, what jobs are performed by the more than 55,000 full-time commercial radio employees across the country and what qualifications are needed to get those jobs.

Radio is constantly changing to meet the demands of our fluid society. The industry needs good people who are flexible, creative, dynamic and hard-working. It needs people who are eager to help create and put on the air that winning mix of news, entertainment, music, and public service that will draw the largest audience—today, tomorrow and in the future. It needs people with mellifluous voices and dynamic deliveries. It needs organizers, administrators and technicians, too.

All of these people can be found in the four divisions that comprise most radio stations: programming, engineering, sales and general administration. Many stations today have a fifth division for news, while others produce their news in the programming department. But whether the station you are interested in employs five or 105 people, the following jobs must be performed at each one.

At smaller market stations one person performs many tasks—and learns a terrific amount in the process. At the larger stations these jobs tend to be performed by specialists, and often several people perform the same job. For this reason, the smaller stations offer the beginner a chance to learn the most about broadcasting, in preparation for career advancement at the small station, move on and up in a larger market, or work for one of the radio networks. The beginner is well advised to look to the smaller stations for a first job, or to serve an internship while gaining needed experience. (More job hunting tips are found on pages 22 and 23 following these job descriptions.)



Programming

The labors of everyone who works at a radio station—salespeople, engineers, writers, administrators—are all directed toward the same end: producing the broadcast you hear when you tune in. But the planning, production and occasional purchase from outside sources of what you hear is the responsibility of the programming department.

At some stations, this consists of recorded music interspersed with regular newscasts from news services such as teletype and audio news or network news broadcasts. Many stations also offer live concerts, interviews with guests, and locally reported and produced news, sports, weather and traffic reports. Some have announcers who read the news, public service announcements, commercials, and give song titles. Others have featured performers or on-air talent who add original comedy entertainment and commentary. And, of course, specialized all-news or all-talk stations rely even more heavily on the abilities of the performers.

The **PROGRAM DIRECTOR** is generally responsible for everything that is broadcast from a radio station. In collaboration with the general manager (head of the entire station), and the sales manager (head of the sales department), the program director determines and administers the station's programming policies. The program director also plans the most effective and competitive program schedule for the station, taking into account such variables as: Who is listening? Whom do the advertisers want to reach? What does the competition have on at the same time? How much of the budget should be allocated for each seg-

ment? Who should produce the shows? Who should announce them? How elaborate or how simple should the production be?

The majority of program directors have long experience in radio as announcers. They have demonstrated an ability for administration and a flair for creating audience-winning programs. At many stations, the program director also hosts shows and does special events broadcasts. At most stations, the program director responds to listener calls and letters and monitors the station for continued compliance with the rules and regulations of radio's governing agency, the Federal Communications Commission (FCC).*

Besides extensive radio experience (the job of program director is seen as a crowning achievement of a productive radio career), the person aspiring to become a program director should have a college education that includes a wide-ranging liberal arts background as well as courses in speech or drama and radio technology, if possible. The best program directors are cool under pressure, quick to make good decisions, and sensitive in the handling of personnel. Most program directors are among the highest paid radio managers. And in addition to extensive experience in all aspects of radio programming, program directors tend to have gained that experience in stations with a similar format. Today's radio formats include middle-of-the-road (MOR), rock, adult contemporary, country, urban contemporary, classical, all-news, ethnic, all-talk, religious and easy listening, among others.

At the larger stations, the **NEWS DIRECTOR** works closely with the program director and sets the news policy of the station—deciding what merits attention, and how much, and what does not. The news director supervises reporters, monitors the news printers (or computer screens) and the police and fire radio frequencies, takes telephoned news tips, and on a particularly eventful day often delivers the news on the air or goes out to cover a story.

*The FCC is an independent federal agency headed by five commissioners who are appointed by the president and approved by the Senate. It licenses radio and TV stations to operate "in the public interest, convenience, and necessity," and assigns to stations their specific frequencies and power. The FCC also assigns call letters, processes transfers of ownership, monitors station operations for compliance with its rules and regulations, and, at license renewal time, reviews a broadcaster's record. In addition, the FCC licenses certain broadcast technicians.



News directors need a strong journalism and broadcasting background—often one that includes undergraduate coursework or majors in broadcast journalism—several years of broadcast news experience, and management ability. Competitive, innovative, energetic, and enthusiastic qualities are almost always found in employees of the most successful news operations. Because radio news relies on simple, light-weight equipment, radio reporting is very flexible. Radio can be on the scene as news is happening, and so can its listener.

Radio news directors move into the position after years of reporting (occasionally in other media) and often have worked as **ASSISTANT NEWS DIRECTORS** or **ASSIGNMENT EDITORS**, positions found at larger stations. The qualifications for these two jobs are similar to the news director's; at the larger station, the assistant news director or assignment editor helps with assigning and directing the reporter's coverage of news events.

Larger radio stations employ a **PRODUCTION MANAGER** who sees to it that the programs actually are produced. The production manager assigns announcers, schedules studios, arranges recording sessions, directs programs and helps hire and train announcers, newscasters, and producers.

The production manager needs broadcast experience, a creative understanding of the possibilities and limitations of radio as a medium and actively influences the "sound" of the station—the characteristics that define the day-to-day identity of the station in the minds of the listeners. A mature ability to supervise a wide range of individuals is also necessary.

Larger radio stations employ **PRODUCERS** or **PRODUCER-DIRECTORS** who plan, rehearse, and/or produce live or recorded programs. The producer uses music, sound effects, and voices to create an overall presentation that will have a pleasing impact on the listeners and deals with all of the details that make up a program—from 10-second announcements to all-day musical specials. At stations with talk-show formats, the producer may be in charge of choosing and booking interview guests and screening callers who phone in to participate in the conversations.

At the smaller stations, the announcer is expected to act as a producer. Depending on a station's format, producers are usually senior staff members with considerable experience in announcing, writing, and production. Prerequisites for the job include previous radio experience, often on a college station, a high school diploma, although a liberal arts college degree is preferable, and a facility for handling a wide range of people.

Two groups of radio professionals—announcers and reporters—are heard regularly on the air and their personalities have the largest impact on how the audience perceives a station. The **ANNOUNCERS** (sometimes called disk jockeys or on-air personalities) introduce programs and recordings, read commercial copy, give station identifications and time signals, and read promotional and public service announcements. At stations that rely heavily on the spoken word to define the station's image, the announcer becomes a "personality," a performer who hosts talk programs, delivers comments or information, often humorously, and infuses the program with a distinctive tone. Announcers and "personalities" often select music to be played, write announcements and other scripts, and operate some or all of the studio controls: turntables, tape cartridge players, and other technical equipment.

Radio stations in many markets, broadcast around the clock so the beginning announcer should be prepared to work any day of the week, day or night. A well-modulated voice that conveys warmth, sincerity and integrity is essential. The basics for radio

announcing include good grammar and pronunciation, the ability to put thought into well-chosen words, flexibility and adaptability to the unforeseen. Announcers who read widely are the most informed and informative. Students planning to major in broadcast journalism should also prepare themselves with history, government, and music courses. With the recent growth of listener call-in and interview shows, a knowledge of sociology is also useful. The most popular and successful performers command salaries that can be the highest in radio.

Radio **NEWS REPORTERS** share the attributes of announcers in terms of delivery on the air. But behind the scenes, reporters have another specialty: they gather the news—both by reading reports that come into the newsroom from news services, and by covering the city, monitoring the police and fire radio frequencies, and responding to news tips. The news reporter is expected to deliver news that is believable, unbiased, significant, and to do it all clearly, concisely and on a tight deadline.

For news reporters, each day is predictably unpredictable; it is not a good job for someone who is wedded to routine. Most reporters spend part of their day on the road where they may deliver live reports from their car's transmitters for relay to the station. After a few hours of news gathering, the reporter generally heads back to the station in time to deliver one or more of the major hourly or half-hourly newscasts, which require the reporter to synthesize national and local news from news services and other sources. The reporter may also edit and produce taped segments to illustrate the news reports.



An individual who wants to be a reporter on the radio needs well-honed journalistic experience as well as talent for talk. Degrees in broadcast journalism, or newspaper experience, combined with a wide ranging liberal arts background are helpful.

At the larger stations, reporters specialize in specific areas of news. The **SPORTSCASTER**, who may serve also as **SPORTS DIRECTOR**, gathers, writes, edits, and announces news of athletes and the business of sports and often attends games to give play-by-play descriptions of the action, then interviews the winners and losers after the game. Candidates for this position should live and breathe sports. Many successful sportscasters have played a number of sports as amateurs, students, or professionals.

In farming communities, many stations have a **FARM DIRECTOR** who assembles and broadcasts agricultural information. This may include interviews with farmers and homemakers, news of livestock and commodity prices, and advice on how to improve crop yields.

Other specialists include the **CONSUMER AFFAIRS REPORTER**, who helps listeners stay on top of shopping, health, and safety news that affect them personally, and the **BUSINESS EDITOR**. This last reporter delivers news of business and regulation, stock markets, and other commercial matters. These reporters may be employed on a freelance basis; that is, they come in to give their reports, but do not work full time at the station, nor do they receive the benefits available to full-time employees. **ARTS REVIEWERS**, **TRAFFIC REPORTERS**, and **MEDICAL DOCTORS** are among the range of freelancers in demand at stations across the country.

Where music plays a major role in a station's output, a **MUSIC LIBRARIAN** is employed to catalog and store the records and tapes. Typically, the librarian has a strong background in the type of music played at the station, good typing and organizing skills, and respect for the fragility of recorded materials. Some music librarians also audition records and help select songs for play on the air. At music stations, the music librarian may be responsible for surveying music stores and listeners to determine the popularity of individual songs. Music librarians also often are available to answer questions on music from the listening audience.

An ability to write concisely and creatively for the ear is the primary prerequisite for becoming a **CONTINUITY WRITER**.

This individual writes the commercial announcements for advertisers who do not employ advertising agencies to produce their messages. The continuity writer may also be called on to help think up creative ways to add sound elements to those commercials. A continuity writer would benefit from courses in how to write persuasive copy, as well as advertising agency experience.

The **TRAFFIC MANAGER** is the central paperwork handler at a radio station who collects data from the sales, programming, and engineering departments in order to prepare a minute-by-minute schedule of the broadcast day. This schedule shows specifically which segments of time will be devoted to programs, public service announcements, promotional messages, news, or commercials. The traffic manager also works closely with the sales department to keep track of the availability of commercial time. Information constantly comes in for the traffic manager from the station's departments as well as from the network, if the station is a network affiliate.

As traffic operations become computerized, traffic managers and their assistants are expected to have computer training. The job is a highly pressurized one, requiring individuals to keep on top of dozens of rapidly changing details.

Two other members of the programming staff perform services that are extremely important to the life and image of a radio station: the **PROMOTION DIRECTOR** and the **COMMUNITY RELATIONS DIRECTOR**. They are described here together because at some smaller stations their duties are performed by the same person.

The **PROMOTION DIRECTOR** is a public relations professional who promotes the station's image, programs, and activities. The position involves conceiving and executing a variety of written and recorded presentations, securing advertising in other media, and, in conjunction with the sales department (which sells time to advertisers for commercial messages), developing ways to keep current advertisers and attract new advertisers to the station.

The **COMMUNITY RELATIONS DIRECTOR** plans, coordinates, and executes a station's services and programs that are intended to respond directly to the needs of the local community. These include public service announcements (PSAs), public affairs programs (often undertaken in coordination with the news department), and special events that respond to community concerns.

Those interested in promotion jobs should prepare by studying public relations, advertising, or communications as part of a college program. Experience in sales and radio production is also helpful. Community relations directors, in addition to the foregoing experience, should come prepared with experience in public service. Many community relations directors first served as directors of local service organizations or civic groups. Because they often are called upon to host a community-issues talk program or deliver public service announcements, these individuals probably will need the communications skills of radio announcers.

Many radio stations employ departmental assistants. In the news department, the title may be **DESK ASSISTANT** or **NEWS ASSISTANT**. The production manager relies on **PRODUCTION ASSISTANTS** while the traffic manager relies on **TRAFFIC ASSISTANTS**. Each of these jobs is quite similar; the assistants tend to serve as "gofers," that is, literally one who "goes for" whatever is needed. Assistants generally answer telephones, deliver and remove tape cartridges or records in the studio, deliver supplies, monitor news printers or other electronic news systems (in the newsroom), perform library research for programs, and (in the traffic office) keep records of both broadcasting schedules and advertising orders.

These jobs are considered entry level, requiring a minimum of a high school diploma. Because assistants often are right on the spot when the jobs become available, if they are energetic and ambitious, they may quickly move into positions of greater responsibility. Young people with a radio career in mind are well advised to improve their chances by obtaining a liberal arts college degree with a major in journalism or mass communications. Some previous radio experience acquired at a college station or through an internship program or summer job is also helpful.

Engineering

None of the efforts of the programming department have any reality without the engineering department. Broadcasting is technically complex, and the technology is constantly changing and improving. Consequently, on the staff of every radio station are technicians who not only install, repair and maintain studio and transmitter equipment, but who also are called on frequently to design new systems to meet the station's specific needs and to modify existing equipment. The basic engineering task, however, is to ensure that the station's signal is clear, strong, reliable, and transmitted in accordance with the rules and regulations of the FCC.

The **CHIEF ENGINEER** (or in some cases **DIRECTOR OF ENGINEERING**) heads this department and at larger stations may supervise several technicians. At small stations, it may be a one-person department. In either case, the chief engineer is highly experienced having worked at least five years as a broadcast technician.

The chief engineer and technical staff spend each day installing and maintaining studio and portable (remote) equipment and the station's transmitter. When technical problems occur, the engineer must devise a quick solution, often at odd hours and without any notice. Preventive maintenance is therefore the most important aspect of broadcasting engineering.

The chief engineer generally has an engineering degree of some kind, a thorough understanding of the principles of electronics—



both on paper and in equipment—and an FCC license. Certification by one of several broadcast societies is also desirable.

The chief engineer's staff installs, maintains, and sometimes operates the station's electronic equipment. The staff may include a number of specialists whose duties often overlap, depending on the organization of the station. The titles and duties of the job will vary from station to station.

At larger stations, the **STUDIO ENGINEER** is in charge of analyzing the technical requirements of programs produced in the studios, and operating the control room equipment during the broadcast to feed the program to the transmitter. During the broadcast, the engineer controls the microphones, plays records and tapes, incorporates remote feeds, monitors sound levels, and communicates with producers and performers via headphones while the show is on the air. In smaller stations, these duties are performed by the on-air announcer. This job, like the following engineering positions require at least a high school diploma plus some technical or vocational school courses in electronics and an ability to remain cool in the face of rapidly changing demands. Many employers prefer to hire technicians with an FCC license and technical certification.

The **PRODUCTION ENGINEER** works with both the programming and the sales department to meet the technical demands of feature program and commercial advertising production. This specialist produces live and recorded programs both

in the studio and on location outside the studio and often edits tape recordings and supplies special effects.

The care and monitoring of the transmitter, which is often located some distance away from the radio studios, is performed by the **TRANSMITTER ENGINEER**. This technician routinely tests the performance of the transmitter and makes technical adjustments and repairs necessary to ensure uninterrupted operation of the station. Other duties include maintaining records or logs of transmitter operation (some of which are required by the FCC), and testing and inspecting the transmitter tower and building.

Because radio transmission and studio equipment are sophisticated electronic devices and in constant operation, the **MAINTENANCE ENGINEER** has become the member of the broadcast team most in demand throughout the radio industry. Maintenance duties include the actual installation and preventive maintenance on control consoles, boards, recording equipment, microphones, intercoms, two-way radio, remote facilities, and a wide variety of other station equipment and electronic systems. When these systems fail to operate properly or need to be modified, the maintenance engineer performs the actual work. Troubleshooting experience is valued highly in radio engineering.

A **CONTRACT ENGINEER** who is fully qualified to maintain and repair equipment is often retained by several radio stations in an area. In addition to performing inspection and maintenance duties on a regular basis, the contract engineer is on-call for emergencies at any of the contracting stations.

A word about technical certification which is mentioned frequently as an engineering prerequisite. The FCC no longer conducts examinations for broadcast engineers and a license is needed only for transmitter operations and maintenance. Technical certification replaces the license examination and is conducted by several membership organizations such as the Society of Broadcast Engineers. The certification tests are specifically tailored for various areas of broadcast engineering. As a technician becomes more experienced additional certification tests are taken to demonstrate expertise in a variety of broadcast engineering jobs. Certification demonstrates to a potential employer that the applicant is willing to work hard for the job and is interested in improving performance.

Sales

Radio stations are a highly complex collection of job skills—
and very expensive to operate and maintain. Where does the money come from to support a station?

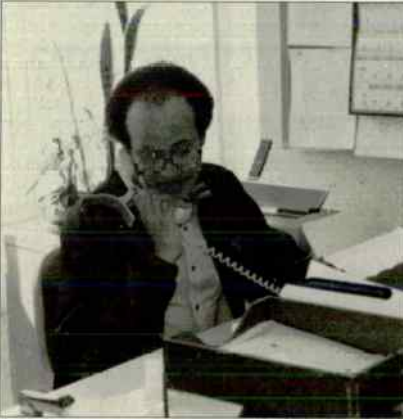
In commercial radio that money comes from the advertisers, who buy air time in which to sell their products or services. Advertisers are the major source of revenue for most stations. Stations may also receive income by renting space on towers, operating subcarrier services, and leasing studio facilities.

This revenue comes to a station from a variety of sources. Local advertisers supply a portion; regional and national advertisers another part. If a station is affiliated with a network, the network may sometimes compensate the affiliate from advertising revenues earned by the networks.

Network programs come with some of their commercial time occupied by national advertising. Other commercial segments are left "empty" to be filled with commercials for affiliated station's local advertisers. By the same token, locally produced programs may attract nationally advertised products along with the local advertisers whose customers are limited to the station's geographical area.

In both cases, the air time was sold to the advertiser by a member of either the network's or local station's sales force. The duties of the sales force at either organization are quite similar.

The **SALES MANAGER** not only directs the station's sales force; but also sells air time. The sales manager comes to the job equipped with a proven record in radio sales compiled over many



years. This individual is responsible for setting the sales policy of the station.

By analyzing the limited inventory of air time available for commercials and working with the program director and the station's general manager, the sales manager selects the programs that the three think will attract the highest paying advertisers.

The sales manager supervises the sales staff, develops sales plans and goals, previews programs, and oversees the billing of advertisers, and must know the local business market, the community, and the competition very well in order to set competitive advertising rates. In addition, the sales manager must be sensitive to economic factors and skillful in motivating the sales staff.

Sales managers are sometimes considered second-in-command and often advance to the general manager position (head of the entire station). For people interested in climbing the radio sales ladder an undergraduate degree in marketing, advertising, or business administration is a plus.

At the larger stations, the sales department may also employ a **LOCAL SALES MANAGER** and a **NATIONAL SALES MANAGER**. The local sales manager supervises other local salespeople, assigning accounts to be serviced and new prospects to be explored, and is responsible for sales in the station's geographical area. The national sales manager works with the station's national sales rep firm—usually located in a major city—that serves as an "out of town" sales force soliciting national advertising. The rep firm may have regional offices in key cities throughout the United States.

The **ADVERTISING SALESPEOPLE** or **ACCOUNT EXECUTIVES** sell advertising time, in the form of 10-, 30-, and 60-second commercials, and partial and full sponsorship of a program, to businesses or the advertising agencies acting on behalf of businesses. They must be familiar with the station's program schedule and the time available for commercials. The salespeople must also know the audience for a particular program and how that audience should relate to the client's product or service. They then propose a commercial schedule and type of presentation to the client, close the sale, and often assist in the writing and production of the commercial for clients who don't employ their own advertising agencies. Finally, salespeople monitor the station's broadcast lineup to be sure the advertiser gets proper service. Because many salespeople are paid on a commission basis, the very successful sellers can achieve high earnings.

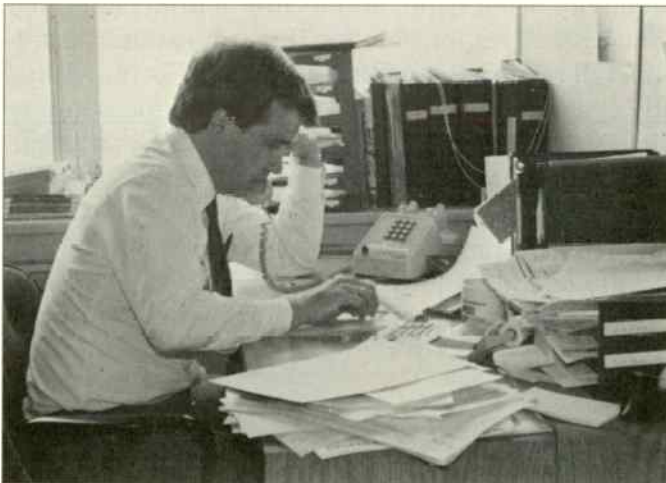
The primary prerequisite of sales jobs is simple—an ability to sell. College degrees in marketing, advertising, or business are also very useful. At least one year of sales experience in retail sales or other media is usually required.

Generally helping the sales staff and feeding information to the traffic manager is the **SALES ASSISTANT**. This employee monitors the activities of the sales staff, writes orders, maintains a schedule of available air time, and often acts as the department's gofer. This entry-level job requires candidates with high school diplomas. Training at a secretarial or business school and an abili-

ty to work with word processors and computers are real assets when competing for these jobs. Typically, sales assistants move into advertising sales jobs when the time is right.

An important source of information for both the sales and programming department at larger stations is the **RESEARCH DIRECTOR** who is responsible for collecting information on the effectiveness and popularity of a station's programming and commercials, and the relative strength of its competition. Private research companies and ratings services provide much of the data analyzed by the research director. But the director also designs surveys and research projects that use telephone canvassing, listener diaries, personal and focus group interviews, mechanical recorders, and questionnaires to find out who is listening, why, and what products the listeners are interested in buying. This information is used by the sales department to persuade potential advertisers that their product will appeal to the station's audience. It is also used by the programming department to help decide which programs will have the highest audience appeal and at what time of day those programs should be broadcast.

Radio researchers should have an undergraduate degree, preferably in business administration, advertising, accounting, or mass communications—and computer and statistical skills.



General Administration

The “front office” of a radio station is the general administration department. Overseeing every aspect of station operations is the **GENERAL MANAGER** who normally is the highest paid member of the management staff, with responsibilities of the position also of the highest order. In commercial radio, the general manager usually reached the position after many years of experience, often beginning as an announcer or salesperson who worked in a wide variety of radio jobs.

This position requires a unique combination of business knowledge, creativity, leadership, and technical understanding. The general manager is responsible for the radio station’s bottom line—its overall revenue-generating ability. This individual must constantly evaluate each department’s effectiveness in promoting profitability. The general manager bears final responsibility for seeing that the station operates in the public interest according to all FCC rules and regulations.

The general manager spends time hiring department heads, setting goals, monitoring employee performance and approving budgets. The manager also represents the station in its dealing with government agencies and in its participation in broadcasting and community affairs.

At the general manager’s side is the station’s **BUSINESS MANAGER**. This professional handles all financial transactions, develops business plans and goals, and supervises the activities



of a business department that generally includes accountants, bookkeepers, billing clerks, and personnel managers. The business manager prepares monthly financial statements, coordinates with department heads in preparing budgets and license renewal applications, and occasionally participates in labor negotiations.

The rewards for business managers are commensurate with their responsibilities. They tend to have long experience, as well as business administration, accounting or management degrees.

Finally, while the radio networks also offer the above described jobs, their organizations include another entire department, the **STATION RELATIONS DEPARTMENT**. Its employees communicate with affiliated stations on agreements to carry particular programs, clearances for specific broadcasts, and the technical arrangements involved. The department also answers questions and complaints from affiliates on a daily basis so as to keep relations between the two operations as smooth as possible. Included on the station relations staff are people experienced in sales, programming, and public relations. These jobs, like most network

positions, tend to pay more than similar jobs at individual stations. Consequently, the networks generally hire the most experienced and proven employees.

* * *

Missing from the above descriptions are a number of jobs that are essential to the radio industry—lawyer, accountant, bookkeeper, secretary, receptionist, billing clerk. That’s because the duties of these radio-industry professionals are not unlike those of their counterparts in other industries. Jobs in these areas are available, however, to people with high school diplomas, business training or professional degrees.

A Word About Education

As you have already learned from reading these descriptions, broadcasting jobs require a minimum of a high school diploma. For most, college or vocational training is preferred. A graduate degree is helpful to those aiming for the highest levels of broadcast management.

Of course, there are people who have enjoyed very successful radio careers and never took a single "broadcasting" course. But most have a strong liberal arts background. Today, as the competition for these jobs grows ever more fierce, more schools are offering broadcasting courses and more people are hired on the strength of these courses.

Of special interest to those who want to major in broadcasting at the college level or who seek a two-year program at a junior college is the Broadcast Education Association, an organization of broadcasters and more than 300 schools that offer substantial course work in radio and television. Information about the programs offered by its member schools can be obtained by writing:

**President
Broadcast Education Association
National Association of Broadcasters
1771 N Street, N.W.
Washington, D.C. 20036**

Job Hunting

Once you've acquired some training for a particular job, what's next?

The best way to get in the door is to apply for an internship that may or may not be paid. An internship amounts to an investment in your future. You can find out if you like the industry or the particular department at a radio station. The station gets to know you and helps you evaluate your talents and abilities. You also start making contacts that will prove important throughout your career.

Radio is becoming more specialized, and at larger stations, union rules may restrict interns or assistants in one department from trying to work in another. This means that if you are interested in running an audio control, you should try for an internship or assistantship in the engineering department. If news reporting appeals to you, then aim for the news department staff.

Often engineering departments hire "vacation relief" help during the summer months. If you have some technical experience, one of these jobs may provide you with the contacts and background that will lead to a full-time technical job.

Where do you want to work? A career in radio may be the perfect life for someone who enjoys moving from city to city and learning to live among a variety of people. In order to find out the call letters and locations of radio stations, you should check your public library for a copy of *Broadcasting Yearbook*, or contact the publisher to purchase a copy by writing:

BROADCASTING YEARBOOK
1735 DeSales Street, N.W.
Washington, D.C. 20036

The National Association of Broadcasters operates an Employment Clearinghouse to help increase the number of minorities and women employed in the broadcast industry. The Clearinghouse disseminates information on minorities and women in broadcasting and encourages their involvement in the industry. For information contact:

Director of Employment Clearinghouse
NAB Minority and Special Services Department
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