

NAB's Guide to **Careers in Radio**

Second Edition

by Liz Chuday



CAREERS IN RADIO



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Radio: Real-Time Immediacy and Intimacy

Exuberant college spring-breakers stuffed in a jeep drive south on I-95 belting out high school favorites blasting from the radio.

Love ballads crooned by those with silken voices accompany the movements of a couple, dancing in the moonbeams to the beat of a boom box.

Politicians noisily debate on a radio program while people listen, swayed not by appearance, but by the substance of their thoughts.

Life saver, companion, chill pill, informer, agitator, global glue, spiritual advisor. At any moment, radio is all of these things and one of these things to someone, somewhere.

From the 80-year-old widow in Bangor, Maine, kept company by the family of voices on Talk Radio and the insomniac lulled to sleep by late-night tunes, to the Baton Rouge family staying alive in a storm by real-time radio reports ... people benefit from the presence of radio in their lives.

Radio has immediacy. And intimacy. It's real time and has real staying power.

As one broadcast CEO likes to say:

“Mr. Marconi was able to beat Mr. Bell because you don't need a wire in your car. As long as usage allows people to be contained in their vehicles where they can't easily go to the Internet or computer, radio will continue to have a share of the media pie.”

Radio is here to stay, but some job parameters have radically changed.

The Radio Hierarchy

ADMINISTRATION

The General Manager

Let's start at the very top. Not where you'll start, but where you might want to eventually go: the position of general manager.

The **general manager** (GM), who often has the dual title of **vice president and general manager** in a larger shop (and who also may be the owner in a smaller shop), is The Big Kahuna. The person everyone tries to please, has a way of dictating that station's tempo and personality and whose management style is often reflected by those under him or her.

Overall accountability for everything pretty much defines this job. Though they head the team and manage the managers, the GMs live and fall by The Financial Sword. When economics aren't going well, the GMs get going. It's a risky position, but well worth the risks for those who perform.

Money management is a top priority. A GM's goals are making or exceeding budget and getting the most out of employees. This may be summed up into that word again: accountability. And it applies to everyone in the shop.

General Managers:

- Look at The Big Picture.
- Set long range and annual objectives consistent with those of the company to include profit growth, organization and people development in order to maximize revenues.
- Plan the annual budget and submit to corporate within the defined timeline.
- Manage the managers, set the management tone with ultimate responsibility for the performance and evaluation of all departments: sales, G & A, programming, promotion, and engineering.
- Communicate the benchmarks for success to top managers who then communicate them on down the line.
- Set the bar for budgets and performance expectations, plus the penalties for not achieving them.
- Have ultimate veto power, as well as the ultimate say.
- Ensure the station's license is in order and that Federal Communications Commission (FCC) and other federal, state and local rules and regulations are followed.
- Keep informed of trends in the radio industry as well as technological developments.
- Effectively disseminate company policy to all employees.
- Balance the many egos with the one station reality.
- Serve as the most visible management representatives in the community at large.

A traditional path to this top position is through sales – a trend that continues, although more programming directors are getting anointed with the title “GM.” College degrees are mandatory and many GMs have MBAs as well.

General managers working for huge media conglomerates have the ability to rise even higher in the radio hierarchy, promoted to even more senior management positions within their corporate universe.

THE FRONT OFFICE

Accounting

Accountability and accounting go hand-in-hand. Whether the title is **controller**, **accountant**, or **bookkeeper**, the person charged with managing the day-to-day finances does just that, tracking the ebb and flow of the bottom line and keeping the station out of the red.

Larger stations may employ a full-time financial person who also usually manages the administrative department. Bigger stations generally also employ a support staff of bookkeepers and/or billing clerks along with one or two accountants either on staff or hired on retainer as consultants.

Office Manager

Here again is an example of a management position that may or may not occur at a station. Duties cover management of certain administrative and clerical staff, but these also could fall under the auspices of the station’s controller or bookkeeper.

Administrative and Executive Assistants

This position covers traditional clerical functions such as word processing, answering phones, distributing internal correspondence, mail duties, filing and copying, assisting sales in the physical preparation of sales proposals and client letters, entering radio copy into the correct formats and more. Staffers here often cross departmental lines, helping out in other areas.

Receptionist

The person in this position usually is first when it comes to who the public initially reaches when they contact the station. A receptionist greets visitors in person and on the phone, distributes tickets and prizes to listeners while maintaining inventory at the stations that stage such promotions, and assists with other clerical functions as well, maintaining fluency in some key word processing and other software programs. Quite often the receptionist is officially assigned another job as well, with the front-desk position rotated among certain front-office staffers.

A motivated receptionist could always move up, depending on how “value added” they become to the managers they serve.

It's always a good idea to make friends with the receptionist, especially if you're job hunting. A snub here could mean the difference between getting entry or getting the boot.

OPERATIONS/PROGRAMMING

Operations/Programming Director

The number two person at a radio station is often the **operations director** or the controller, depending on the organization. Yet an operations director's duties are quite different from controller, as they manage the station's crown jewel: its on-air product.

In many markets, the job of operations and programming directors is combined. Large radio networks may have an operations director who also serves as the programming director for one or more stations in the group and also works with the programming managers at other stations within the radio family.

An operations director defines the vision for the station's on-air product, manages personnel in this area, cultivates talent and determines the best ways to showcase on-air personalities. Smooth on-air operations and shaping an on-air product that appeals to the targeted demographics are tickets to success in this position.

Programming directors (PDs) have similar charges, yet on slightly smaller scales. Many are responsible for the programming content at more than one station. They work closely with talent and are involved in developing winning promotions that promote the programming side. Some handle creative production and station imaging as well and when there's not a music director per se, they are the ones who pick the "hits."

At smaller stations, the PD also serves as the **music director**. This person selects the music and determines what gets airplay and what doesn't. New recording artists are desperate to get through to the music director, who is inundated with CDs from recording groups and musicians seeking a venue for their sounds. Many of today's biggest stars were identified by prescient programming and/or music directors who gamely gave them a try.

Bigger stations are more apt to fund this as a full-time position. Today automation has taken over even in this area and maintaining the station's music library is a function of knowing how to maintain the computerized database.

ON-AIR STAFF AND PRODUCTION

News Director

Logic dictates that stations with an all-talk or news format place much greater emphasis on this position than those with music entertainment formats. A **news director** defines the journalistic standards for the station and manages the reporting staff at news/talk stations. Otherwise, the news person is part of an on-air team, giving radio reports at scheduled news breaks within a show.

News Reporters

Reporters at news/talk stations function much like print or TV reporters except that they write for the ear, not the eye, conjuring mental images by the skilled use of sound. They

exercise professional, journalistic judgment in investigating, reporting, interviewing, writing, editing and delivering news stories, often with the abilities to ad lib as needed. Excellent writing skills oriented to the radio medium are required along with a basic understanding of broadcast techniques and equipment. They are the station's talent base and represent the station at scheduled events and appearances.

Announcers

At smaller stations, many **announcer** positions are part-time and duties overlap into other areas. A station in the Greenville, South Carolina area, for example, ran an ad for a PT announcer that required this person to announce, play music as directed, operate the on-air control console during satellite-fed syndicated programming, answer phone lines, interview members of the listening audience and make in-person community appearances as directed.

On-Air Personalities

The voices of radio bring a station's call letters to life, hooking listeners and drawing ratings for those stations that are personality-driven. **DJs** and **program hosts** spin verbal magic, whether it's between musical sets, as part of a morning or afternoon drive team or as hosts of programs designed to inform, provoke, entertain or enlighten the listening audience.

They embody the heart and soul of a radio station and are assigned to different day parts, depending on how the station is formatted.

An on-air job as a DJ or program host is a dream come true for many intent on becoming the next Howard Stern or Larry King of radio. The road to stardom today is more challenging than ever, due to revolutions in technology and consolidation among radio stations.

Public Service Director and Public Relations Director

In many cases, the duties of these roles are rolled into another post in the programming or promotions areas. The job of a **public service director** (PSD) is to screen incoming public service announcements (PSAs) from organizations seeking to promote to a charity or nonprofit event. Often they write, produce and host community-oriented programs that showcase local leaders and focus on topics related to social, civic or political issues.

Public relations directors deal with the press and serve as station spokespeople. The public relations function now is usually relegated to the marketing or promotions manager or is handled by the public service director.

Producers

Behind every great radio talent is a phenomenal **producer**. Producers work with DJs and program hosts to put a show on the air that brings all expectations to life, in animated, aural "3-D."

They work the board, generate show ideas, identify program guests, develop concepts for on-air stunts and gimmicks, are tuned into current events and keep the talent abreast of everything critical to the success of their show. Often producers become part of the on-

air mix as sidekicks to the main events, and sometimes it is the talent who produces his or her own show.

Assistant Producers

The more cash-healthy stations have **assistant producers**, but even these jobs are often part-time, or are bundled with other station jobs. A more entry-level position, this job is heavy on the details, requires strong organizational skills and a willingness to go to any lengths to get the job done, anywhere, anytime.

Board Operator

Mostly a part-time position, the **board operator** is to radio programming what the job of mailroom clerk was to the advertising agency trade decades ago: a way in. Basic computer literacy is a must. The board operator “runs the control board,” regulating the timing of programs and making sure logged commercials, promotions, sweepers and any other programming elements essential to operations air as scheduled. They take transmitter readings and ready the next day’s logs. Board operators may be “loaned out” to other departments such as promotions. Those with a “can do” attitude, willing to help out in other areas, often find themselves promoted and can even find themselves on air.

Traffic Director

Traffic directors function just like traffic lights: they juggle the programming, commercials and breaks, ensuring they start and stop at the correct times without any accidents in a seamless communications flow. Rapidly evolving technology has redefined this specialty. Traffic directors have ultimate responsibility for the daily broadcast log generation and reconciliation, and oversee input and affidavit processes for all network communications. They design and produce all required daily and weekly reports for sales and management to include inventory, pacing, receivables and projections. They also input client contracts for local and national advertising and create contract confirmations for clients.

Good intradepartmental communication, especially with the sales staff, is essential to maintaining a correct accounting of commercial inventory and providing billing information. The traffic department will fall under “programming” if the station has constantly changing programming; otherwise, it’s part of “sales.”

Traffic Assistant

Traffic assistants work closely with sales and programming, processing time orders, keeping daily maintenance of station program logs, copy input and filing. This full-time position supports the traffic director and calls for strong computer skills and the ability to work in a pressured, fast-paced environment.

Continuity Director

Very large station groups may have one **continuity director** overseeing a number of stations. More than likely the “continuity” person is not a manager, but manages “continuity” for one station or a small group of stations. Continuity is a way into the traffic department as an entry-level, full-time position. Here the staffer takes creative copy sent by the ad agencies, assigns it a number and logs it into the system, then takes the dubs, or physical, audio manifestation of the ad copy and enters that into the system’s hard

drive as well. Sometimes the continuity person fills in at the front desk and helps sales assistants by doing continuity-related reports.

SALES AND MARKETING

As the pressures from Wall Street mount and radio faces more competition from more sources, the trend is to downsize management and focus on those jobs with revenue-producing abilities: sales.

Sales staffs have increased by about 15 – 20 percent over the last decade and so have responsibilities. A radio sales person is no longer a “spot peddler.” There is more inventory to sell than commercial spots, especially with the larger operations that have radio stations, outdoor advertising companies, theatrical and live entertainment venues under their umbrellas.

“Non-traditional revenue” became the buzz word of the late 1990s and is the media mantra in this millennium. Regardless of whether you’re in radio, TV or print, the challenge is how to get more blood from a stone and that answer is to find new blood – revenue streams not considered in the past.

Sales people more than ever are marketing experts, thinking out of the box to identify more ways to make a dollar. Clear Channel’s Bill Hopkinson, who holds the dual titles of director of sales for three Baltimore stations and general manager for the largest of the trio, explains:

“ When I got in the business, I sold for one radio station. Now, if you sell for just one station, you’re limited in the market. My sales staff not only sells all three stations here, but they also can package a deal that includes any of our other regional stations in Washington, D.C., Frederick, Salisbury and Ocean City, Md., and ties in our other venues as well.”

In addition to its radio and entertainment holdings, Clear Channel also operates the largest outdoor advertising company in the world; most of their stations have an outdoor advertising rep working out of their radio space.

“One of our sales reps at WMZQ-TM in D.C. probably added \$400,000 to our revenue last year. Ten years ago, that wouldn’t have happened.

“We can offer our advertisers more options with more stations to sell, more opportunities to get their names and products out. With Clear Channel Sports, for example, we could set up an event and bring in a local or national sports celebrity, and turn what would have been a \$60,000 radio buy into a much bigger financial package with the added entertainment component. Before, I couldn’t use a sports personality unless I was involved with a sports entity. The possibilities are now endless,” Hopkinson says.

Director of Sales

Those in the position of **director of sales** (DOS), like Hopkinson, may also serve as general manager for one of the stations within the network. It’s all part of the “multi-tasking” trend.

A DOS is charged with hiring and inspiring sales management and setting the example and pace for local, regional and national sales account executives who all aspire to the same thing: meeting or surpassing set sales quotas.

The head of sales must achieve monthly, quarterly and annual sales goals under incredibly stressful conditions, for as one DOS says, “This is a very ‘accountable business.’ It’s stressful because you start over again each month. As November ends, you might congratulate yourself because you achieved \$1 million in sales, but on December 1 you are agonizing over how you’ll do it all again that month.”

Budgets keep getting larger and there are more of them to manage: the non-traditional revenue budget, the agency budget and more.

A director of sales identifies new sales talent – coaching, training, counseling and motivating them to succeed on all levels. The DOS also oversees and is ultimately responsible for setting the rate structure and managing all collections on the sales end.

General Sales Manager

A **general sales manager** (GMS) must have strong management and motivational abilities, knowledge of the local market and key decision makers, and be savvy in advertising and marketing areas.

This experienced exec will manage and lead part of the advertising sales department for one station or a multi-station cluster, depending on the size of the company she or he works for. Often in large station groups, the GSM is also the DOS for other stations within defined market areas. A GMS prepares weekly revenue projections and handles budgets, working to set rate structure and maintain inventory control.

Excellent presentation skills are a must, for the GSM leads and directs sales pitches, the presentation assembled and performed before clients that gets them to part with ad dollars.

Hiring and training sales staff and working with programming and promotions departments to best achieve visibility and revenue, both through local spots and non-traditional revenue, are also part of the job.

National Sales Manager

A **national sales manager** spends most of his or her time on the phone, managing accounts long-distance, working with the reps from whatever national rep firm is assigned to that station.

Large radio networks have their own in-house rep firms; others contract the work out. Regardless of what method pursued, one thing is constant: the national sales reps are representing more than one radio station. It’s the national sales manager’s job to make sure the reps are working hardest for his or her station – not for a competitor, or even another national sales manager within the same corporate network.

Director of Non-Traditional Revenue

The **director of non-traditional revenue** (NTR) – also called non-spot revenue – is a relatively new position which evolved out of a need to generate sources of income other than the traditional selling of radio time.

A person in this job must be creative, up on current events and trends and have fingers on the pulses of many industries in order to pull the proverbial rabbit out of a seemingly empty hat. They are charged with developing marketing programs that include a range of media vehicles: radio, event marketing, Web site opportunities – anything that generates new business sales through providing creative marketing solutions for clients.

The profit margin for the deals worked up in this arena are high – at least 50 percent, which means whatever these folks come up with, it must be funded with OTM. -- other people's money.

One way a station could generate non-traditional revenue would be to plan and stage a concert using station connections to book top talent and encourage advertisers to jump on board, which is a win-win for both the client and the station. Or the station might sponsor an auto show or job fair using its own on-air personalities to help promote the event.

The possibilities here are as limitless as the imagination and depth of client pocketbooks.

One note: While this position might be called “director,” it generally lacks the people management component that the term implies. Many with this title also function as a sales assistant or sales manager on some other level.

Local Sales Manager

One posted job description for a **local sales manager** wanted at a two-station enterprise in Providence, R.I., reads as follows:

“Qualified candidates should have former sales management experience, be an aggressive leader with the ability to motivate, train and coach sales people, conduct sales meetings, target new business and develop key accounts, plan budgets and execute sales strategies, manage inventory and possess excellent people skills.”

Another prerequisite? “Must own vehicle, have a valid driver's license and mandated auto insurance.”

No company cars provided for this job – although that differs market to market, station group to station group. So does this position. Some stations have eliminated it altogether, skipping this management level entirely.

Those seeking entry into management have formidable obstacles, not the least of which is the paucity of available management positions. The LSM position traditionally was the next rung up the management ladder from sales account executive. Now that the management ladder has shrunk, many ambitious account executives (AEs) are encouraged to function more like sole proprietors, for as one senior (AE) observed, “The

clients really sign our paychecks and we need to fight for them. If we do a good job here, it's tough to take a client away, and you could make even more money than a GSM."

Account Executives/Account Managers

The traits for **account executives/account managers** haven't changed much over the years. Top station sales management still seeks individuals who are highly motivated, have a curiosity about them, are empathetic, can relate well to people and pick up on social cues, such as when a prospective client just wants them out of their office, or when it's time to stop talking and just listen.

Real go-getters who conduct business with high degrees of integrity are also sought after, and more and more companies are using psychological personality tests to separate the winners from the losers.

Says one DOS, "If there's a high turnover rate in this position it means you're making bad hires in the first place. We try not to make a 'bad hire,' and are using that psychological testing to complement our own instincts about a person and if we do make a hiring mistake, we try and quickly cut our losses and free up that person's future."

Is a college degree a deal-breaker here? Not necessarily. Some AE jobs just require a high school diploma or the equivalent, but a college degree does indicate a certain amount of determination, ambition and goal-setting abilities. There are companies today who are looking much more closely at college SAT scores as a means of sifting through the competition.

"Radio sales has its fair share of 'C' students, but that's OK. You don't need to have achieved 1600 on your SATs. What you do need is an ability to succeed that transcends the degree you got on paper and many of the so-called 'geniuses' aren't necessarily the ones who can go out and make the most money," says a sales executive for a top 20 market station group.

AEs sell the station's available commercial time. They are expected to keep current clients happy and generate new business leads that are quickly converted into sales. Many write commercial copy for clients without ad agencies. They are responsible for preparing and submitting proposals, broadcast orders, remote orders and other paperwork essential to the effective operation of this department and must be adept at basic mathematical calculations for rate-setting and be skilled in such computer programs as Word, PowerPoint and Excel.

Interaction with other departments is essential, especially to ensure the accurate placement of advertising. The ability to get a client to pay up – on time? Priceless.

Sales Associate/Junior Account Executive

Some stations don't use the titles **sales associate** or **junior account executive**. They simply have the position of account executive and fill those jobs with individuals of varying experience levels. Other stations use this term to mean "account executive," and require the person filling this job to have one to three years of prior media sales or similar sales experience. However you define it, this position is still for people with less experience than most, with the opportunity to advance for the highly-motivated.

Sales Assistant

Sales assistants must be customer-focused, organized and detail-oriented with the abilities to work under deadlines well and handle last-minute assignments. The person in this job provides clerical support for the account executives and sales managers, gathers ratings research and assists with the creation, proofing and assembly of sales marketing materials.

Strong word-processing skills and knowledge of computer graphics programs are essential. Database management falls under this job function, and assistance with client billing may be part of this job as well. Most often the person in this position is expected to provide back-up in other support staff areas such as switchboard relief and traffic.

Those who shine here and have the interest could well move elsewhere within the radio family.

Research Director

Fewer stations have a full-time **research director**. It's more likely that one person will do this job for multiple stations within a group. On the local level, the task of compiling ratings research and generating promotional copy for sales could well be the domain of a sales manager or even sales assistant.

Marketing and Promotions

Folks working in this area may either report to sales or report to the operations/programming department or directly to the GM, depending on the station.

Marketing Director

Marketing directors expand the aural component of radio by stimulating other senses: overseeing the advertising and promotion of the station while acutely aware they have a license to protect, an image and a reputation to protect.

Image goals set by station management are translated into such tangible realities as the look of the station's logo, promotional materials and advertising that could range from their own on-air promotion and newspaper ads to billboards, banners and television or cable spots.

They direct the promotions managers and closely work with programming and sales to educate the public about what's really behind a station's call letters: the people. If a station lacks a marketing director, these functions fall to the programming director.

Promotions Manager

Energetic. Creative. Spirited. Self-motivator. Diplomat. People person. Community liaison. These are all adjectives that could describe the radio **promotions manager**.

These are the folks who "make the magic without showing the guts." They know who their listeners are and what makes them receptive, working with programming and sales to create memorable public impact. Up on current events and trends, they can spot a great

opportunity and act fast to capitalize on the moment, whether raising funds to offset a local disaster or staging a public concert to showcase talent and involve advertisers.

“Promotions has changed so much,” says an industry veteran. “We’re really are a sales, ratings, revenue monster – in a good way. We make the energy, whether it’s laughter, crying. We’re show business, but we’re a business with real revenue goals and we must constantly balance the need for revenue with what’s good, image-wise, for the station long-term.”

Promotions Assistant

A **promotions assistant** helps coordinate on-site events and promotions and along with the promotions manager, represents the station to listeners and clients at promotional events and business meetings. High energy and willingness to work long hours and weekends are mandatory. These assistants are able to work with minimal direction, have strong organizational and computer skills, handle department billing, maintain listener databases, are in charge of all station contest and prize fulfillment. They also pinch hit in other areas, answering phones and performing other general administrative duties.

Remote Tech

This is a part-time or contractual job and is not offered at all stations. Job duties include assisting the promotions department with off-site events such as van hits, remotes, concerts and more. On-site duties include setting up promotional displays, banners, decorating, connecting engineering equipment, supervising and hosting games for prizes and office work such as assembling promotional materials and prize packets. Lifting heavy packages and driving are also part of the gig. Many of these assignments fall to the promotions assistant when this job is not offered.

ENGINEERING

Director of Engineering

Engineering professionals who have served as chief engineers are in line for this top techie position and are strong in electronics theory. In some markets, the jobs of **director of engineering** and **chief engineer** are combined. The director of this department oversees the engineering and technical integrity of the station or station cluster and is familiar with AM and/or FM transmitters, combiners and antenna systems. They have the ability to manage large-scale projects such as studio builds or transmitter installations, and have expertise in directional arrays, studio equipment, computer and telephone systems as well. Many have college degrees in electrical and computer engineering. An FCC license is mandatory and SBE certification is preferred.

Chief Engineer

The **chief engineer** has direct responsibility for technical administration and staffing as well as maintenance and repair of broadcast systems and equipment. Chief engineers can communicate well with technical and non-technical personnel. Updated technical credentials and ability to keep pace with technological advancements are crucial to this job.

Communications Engineer

Large, multi-cluster stations have need for this position, which is focused on maintaining network integrity, security and Internet access for the enterprise WAN.

A **communications engineer** coordinates with other departments any network changes or activities, provides technical support, and plans and implements any modifications or enhancements to the system.

Web Master

As the title suggests, the staffer with this title maintains the radio Web site, working interdepartmentally to make certain the site is current and listener-friendly. This is a part-time position more likely to be performed by a staffer assigned to other duties as well.

Assistant Engineer

Considered an entry-level position, the person in this post at larger stations should have at least one year of experience in radio engineering and at least a high school diploma. Internships may count. Typically, this is a full-time position.

Satellite Operator

This often part-time position would be offered by those stations with a radio network that distributes product by satellite feed. The person in this post should have a broadcast background with some knowledge of remote broadcast hookups. Experience using ISDN and other hotline equipment are plusses.

HOW TO SUCCEED IN RADIO, FROM THOSE WHO HAVE BEEN THERE, DONE THAT

Though radio veterans speak wistfully of the “good old days” when budgets did runneth over, they still say they have fun – but the business climate is different. This new reality is largely defined by the present news, information and entertainment clutter – everything from newspapers, radio and network television to myriad cable and satellite channels available, magazines, books and the Internet – all competing for pieces of the communications pie.

How to penetrate the plethora of media choices and capture a morsel, let alone full slice, is increasingly difficult. Look at the radio stations that have succumbed to the competition. Consider the consolidation of radio stations across the country under one ownership umbrella, with staff and budget cuts natural consequences of the mergers.

There is a new accountability in radio, but that’s true for all businesses in the complex world of today. And most of those other careers are still far less fun than jobs in radio. Radio executives say they still enjoy their jobs. They just have to work harder to keep them.

Those interested in pursuing radio careers have an even bigger immediate challenge: getting in.

Know What You Want, Want What You Can Get

It’s probably a good idea to check into who owns the radio stations you’ve targeted for jobs. What are their relationships with the FCC, for example?

Examine their employment practices and how long people stay in their jobs, while taking into consideration it's a mobile industry – meaning to move up, you often have to move. Do they appear to give everyone a fair shake?

What about financial stability? Go online and read up on their economic strengths and weaknesses. Are they in line for a takeover or merger? That affects the work atmosphere and job prospects.

How about size? Is it one station owned by one person or corporate entity, or a group of stations under a large corporate umbrella? The larger the company, the greater the chances are for internal promotion, even if it means moving. The smaller the company, the greater the chance to try on several hats at once, although everyone has to “multi-task” these days.

Read up on those in top management. How did they get to where they are? What jobs are offered and what are the qualifications?

Before you ask for a job in radio, know what the jobs are and whether they're of interest to you. Equally important: know how you could add value to the job. Understand that you'll work hard, work long hours, for lots less pay than many other jobs. Yet people are still clamoring to work, hooked by the magic of radio.

How to Succeed By Really, Really Trying

When you apply for a job in radio, check your ego at the door. But don't lose your competitive edge. It's a fine balancing act: how to stand out but draw attention in a good way.

That's advice given by many general managers – the people who run the radio show, aside from the owners, who are above them and could be a “Mom and Pop” shop or a multi-layered media conglomerate, publicly traded and answering to a board of directors and stockholders mainly interested in one thing: making money.

A human cost in radio is the cost of entering the profession. Many entry-level jobs are available on a part-time basis. So you quit your “day job” then take a part-time job.

Consolidation and syndication have made it tougher to enter the business, especially on the talent side. Years ago it was possible to go to a smaller market and get a weekend, overnight gig. Now a jock in Dallas might be the voice in Denver, Detroit and Duluth.

So you take an entry-level position as a board operator and show your mettle by offering to do other jobs while doing your own well. You offer to work weekends. Make your cell phone available to anyone, anytime.

That's the reality. Long hours. Little pay. Years of paying your dues. But for those willing to do most anything, hang in there and impress the higher-ups, it's possible to climb the ladder.

If you really want to work in radio, start as early in your career as you can. Take whatever job you can, and if you're still in school, get an internship. They are non-paid, for-credit gigs, but a great way to show your stuff.

INDUSTRY RESOURCES

Individuals seeking jobs in the television industry have a variety of resources to help them learn more about the business and determine how they might fit in. Some are trade associations. Others fall under the auspices of educational groups. There are also those specifically dedicated to promoting the advancement of women and minorities. Listed below are some of the many groups dedicated in whole or part to the television industry.

PROFESSIONAL ORGANIZATIONS

National Association of Broadcasters (NAB)

1771 N Street NW
Washington DC 20036
Phone: 202 429 5300
Fax: 202 429 4199
www.nab.org

Employment resources within the NAB include:

WWW.BroadcastCareerLink.com

NAB Bookstore

Phone: 800 368 5644
www.nabstore.com

American Women in Radio and Television (AWRT)

8405 Greensboro Drive
Suite 800
McLean VA
Phone: 703 506 3290
Fax: 703 506 3266
www.awrt.org
info@awrt.org

Asian American Journalists Association (AAJA)

1182 Market Street
Suite 320
San Francisco CA 94102
Phone: 415 346 2051
Fax: 415 346 6343
www.aaja.org
National@aaja.org

Corporation for Public Broadcasting

401 Ninth Street NW
Washington DC 20004-2129
Phone: 202 879 9600 or toll-free 800 272 2190
Fax: 202 879 9700
www.cpb.org
<http://www.cpb.org/jobline/>

National Association of Black Journalists (NABJ)

8701A Adelphi Road
Adelphi MD 20783-1716
Phone: 301 445 7100
Fax: 301 445 7101
www.nabj.org
nabj@nabj.org

National Association of Hispanic Journalists (NAHJ)

1000 National Press Building
529 14th Street NW
Suite 634
Washington DC 20045-2001
Phone: 202 662 7145 or 888 346 NAHJ
Fax: 202 662 7144
www.nahj.org
nahj@nahj.org
jobbank@nahj.org

National Association of Program Executives (NATPE)

2425 Olympic Boulevard
Suite 600E
Santa Monica CA 90404
Phone: 310 453 4440
Fax: 310 453 5258
www.natpe.org
<http://www.natpe.org/contact/form/>

Native American Journalists Association (NAJA)

University of South Dakota
414 E Clark Street
PO Box 287
Vermillion SD 57069
Phone: 605 677 5282
Fax: 866 694 4264
www.naja.com
info@naja.com

PROMAX

9000 W Sunset Boulevard
Suite 900
Los Angeles CA 90069
Phone: 310 788 7600
Fax: 310 788 7616
www.promax.org
http://www.promax.tv/conf_contacts.asp

Radio-Television News Directors Association & Foundation (RTNDA/RTNDF)

1600 K Street NW
Suite 700
Washington DC 20006-2838
Phone: 202 659 6510
Fax: 202 223 4007
www.rtnnda.org
rtnnda@rtnnda.org, rtndf@rtndf.org

Society of Professional Journalists

Eugene S. Pulliam National Journalism Center
3909 N Meridian Street
Indianapolis IN 46208
Phone: 317 927 8000
Fax: 317 920 4789
www.spj.org

Industry Trade Magazines

Every industry has trade magazines that serve the business. Radio is no exception. Listed below are some of the publications that may serve as valuable reference tools. Those interested in the radio profession may well consider subscribing to some of these publications or at least perusing their Web sites.

Advertising Age

Chicago, IL
Phone: 312 649 5200
Fax: 312 649 5331
www.adage.com

Adweek

New York, NY
Phone: 212 536 5336
Fax: 212 536 1416
www.adweek.com

Billboard Magazine

New York, NY
Phone: 212 764 7300
Fax: 212 536 5358
www.billboard.com

Broadcasting & Cable Magazine

New York, NY
Phone: 212 645 0067
Fax: 212 337 7028
www.broadcastingcable.com

C E D – Communications Engineering & Design

Highlands Ranch, CO
Phone: 303 470 4800
Fax: 303 470 4890
www.cedmagazine.com

Communicator (Monthly Magazine of RTNDA)

Washington, DC
Phone: 202 659 6510
Fax: 202 223 4007
www.rtna.org/communicator/current.shtml

Communications Arts

Menlo Park, CA
Phone: 650 326 6040
Fax: 650 326 1648
www.commarts.com/CA

Electronic Media

Chicago, IL
Phone: 312 649 5293
Fax: 312 649 5465
www.emonline.com

Media Industry Newsletter

New York, NY
Phone: 212 983 5170
Fax: 212 983 5144

PR Watch

Madison, WI
Phone: 608 233 3346
Fax: 608 238 2236
www.prwatch.org

PR News

Potomac, MD
Phone: 301 340 7788
Fax: 301 340 1451
www.prandmarketing.com

S M P T E Journal

White Plains, NY
Phone: 914 761 1100
Fax: 914 761 3115
www.smppte.org

Television Week

Los Angeles, CA
Phone: 323 370 2412
Fax: 323 658 6174
www.tvweek.com

The Entertainment PR Newsletter

Encino, CA 90066
Phone: 818 776 1914
Fax: 818 776 1930
www.westcoastpr.com

The Hollywood Reporter

Los Angeles, CA
Phone: 323 525 2000
Fax: 323 525 2377
www.hollywoodreporter.com

Variety

Los Angeles, CA
Phone: 323 965 4476
Fax: 323 857 0494
www.variety.com

RELATED INDUSTRY WEBSITES

Below are some other Web sites you may want to check out, learn more about the business. Some have job postings and allow you to job-search online for free; others require registration and a fee.

American Press Institute: The Journalist's Toolbox

www.journaliststoolbox.com

Broadcast Image Group

www.broadcastimage.com

B Roll Online

www.b-roll.net

Buzz-Pei Arts and Entertainment

www.isn.net

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

www.citysearch.com

Digitaltelevision.com

www.uemedia.com/divisions/dtv.shtml

DirectorsWorld.com

www.uemedia.com/CPC/directorsworld

Dolan Media Management

www.smartrecruit.com

EntertainmentJobs.com

www.eej.com

Entertainment Weekly

www.ew.com

4EntertainmentJobs.com

www.4entertainmentjobs.com

Filcro Media Staffing

www.jobs-in-tv.com

IRE – The Job Center

www.ire.org/jobs

LatPro

www.latpro.com

Magid Talent Placement

www.magid.com

Medialinenews.com

www.uemedia.com/divisions/medialine.shtml

MediaPost

www.mediapost.com

MediaRecruiter.com

www.MediaRecruiter.com

Media Star

www.medialandjobs.com

NewEnglandFilm.com
www.newenglandfilm.com

News Blues
www.newsblues.com

ProSoundNews Online
www.prosoundnews.com

Remix Website
www.industryclick.com

Rick Gevers' News Director List
www.talentedynamics.com/ndlist.html

Shoptalk
www.tvspy.com/jobbank.cfm

Spin Magazine
www.spin.com

Sportstvproduction.com
www.uemedia.com/.../divisions/sportstv.shtml

The Big TV Joblist
www.bigtvjoblist.com/

The Maslow Media Group
www.maslowmedia.com
www.tvgigsonline.com

The Rundown
www.tvrundown.com

TV and Radio Jobs.com
www.tvandradiojobs.com

Videography.com
www.uemedia.com/divisions/vidy.shtml

Career Resources offered by the NAB Education Foundation

Established in 1994, the NAB Education Foundation (NABEF) is a nonprofit organization dedicated to serving the public interest through education and training programs, strategies to increase diversity in the broadcast business, initiatives stressing the importance of the First Amendment, community service, philanthropy and other timely broadcasting issues. It is the mission of NAB and its education foundation to offer a pipeline of resources with the goal that broadcasting reflects the rich diversity of America.

NABEF online Career Center

The NAB Education Foundation has launched an upgraded online career center for broadcast employers as well as job seekers interested in opportunities within the broadcast business. The service, Broadcast Career Link, allows interested applicants to search broadcast-related job listings and post their resume free of charge. Employers can also use the resource to post job openings and identify qualified applicants. Employers and job seekers can access the Web site, www.Broadcastcareerlink.com to create an online account and manage their job postings or resume.

Career Fairs

Professionals, students and entry-level job seekers are provided with the opportunity to network with key executives and professionals who work in the television and radio industry at the foundation's career fairs which are held each year during the NAB Show in April and The Radio Show in the fall.

Media Sales Institutes

The foundation sponsors the successful Media Sales Institute program at three universities: Howard, Florida A&M and the University of North Texas (UNT). The program trains recent graduates of color and women during a 10-day intensive media sales training program on each campus.

Students learn about winning sales strategies, networking, presenting effective pitches and closing sales. After the training, students make sales presentations to recruiting companies then meet with recruiters looking to hire high-quality students for entry-level positions.

Broadcast Leadership Training Program

This ten weekend MBA style management training program assists senior level broadcast managers of proven ability who aspire to advance as group executives or station owners. To encourage diversity in broadcasting, fellowship opportunities are offered to women and people of color.

Making News: Broadcast Journalism for Non-News Executives

This innovative executive development program gives new general managers and future general managers a fundamental understanding of what is involved in running a reliable, responsible and ethical news operation that is also profitable. Areas include branding, marketing, ethics, First Amendment, the impact of new technology platforms and staffing. Sessions range from legal and ethical risks in the newsroom to how to use the new media to get your information out and increase your audience.

For more information about these or other NABEF programs visit www.nabef.org or email nabef@nab.org.