

Public Relations Society of America

33 Irving Place
New York, NY 10003

Members/Purpose: Professional association of public relations practitioners.

Training: Offers professional development programs, accreditation program.

Journal/Publication: *PRSA News*; newsletter: *Public Relations Journal*; *Public Relations Register*.

Job Listings: Job openings are listed in journal.

Religious Speech Communication Association

c/o Roxane S. Lulofs

Azusa Pacific University
Azusa, CA 91702-7000

Members/Purpose: Educators, professional religious workers, students, broadcasters, educational institutions and others sharing an interest in religious speech, media, and theatre.

Training: Conferences, workshops, and seminars.

Journal/Publication: *Homiletic: A Review of Publications in Religious Communication*; newsletter.

Speech Communication Association

5105 Backlick Road, Bldg. E

Annandale, VA 22003

Members/Purpose: Public school and university teachers, speech clinicians, media specialists, communication consultants, students, theatre directors, and other interested persons and institutions. Promotes study, criticism, research, teaching, and application of the artistic, humanistic, and scientific principles of communication, particularly speech communication.

Training: Annual conference.

Journal/Publication: *Pathways to Careers in Communication*; *Communication Education*; *Journal of Applied Communication Research*; *Spectrum*; *Speech Communication Directory*; and several other publications.

Job Listings: Maintains placement service.

Women in Communications

2101 Wilson Blvd., Suite 417
Arlington, VA 22201

Members/Purpose: Professional women employed in all aspects of communications.

Training: Annual conference.

Journal/Publication: *Careers in Communications*; newsletter; membership and resource directory.

Job Listings: Offers placement service.

CHAPTER ELEVEN

#2 PATH TO CONSUMER COMMUNICATION



While corporate communicators and PR professionals aim their communications at varying publics, specialists in this career path concern themselves solely with the consumer, the customer.

Because we have progressed from an agrarian way of life to a complex society filled with an abundance of commercial activity, competing for the consumer dollar has become a necessity for business survival and economic well-being in general.

We are a country of choices. Just go into any American supermarket and walk down the cereal or soap aisles. How many ways can we start off our mornings or wash our clothes, dishes, floors, and bodies? Some would say too many, but that's not the point. In a free enterprise system, competition is the name of the game, and to succeed or just stay afloat businesses have to attract the consumer with the biggest, tastiest, most colorful, most convenient, most healthful, and most efficient product or service.

Like it or not, methods of reaching the consumer and getting a share of that dollar have permeated every aspect of our lives. Advertising is all around us, through print and film and broadcasting and public appearances and a host of other devices and campaigns.

Consumers might sometimes see this bombardment as an intrusion; for communications majors, it has opened the door to a wide range of employment possibilities.

DEFINITION OF THE CAREER PATH

While some of the careers explored in this chapter are entered by graduates with field-specific majors (advertising majors going into advertising, marketing majors going into marketing, etc.), graduates of communications programs are blazing new trails as well as following well established ones through a variety of these terrains. University communications departments now cover areas that once belonged to different and separate departments. They offer programs that successfully compete with departments of business, advertising, marketing, public relations, journalism, broadcasting, and a host of other fields.

The skills students acquire ignore career boundaries that these days are becoming more and more ill-defined. Not wanting to limit the potential talent they could attract, many employers and personnel directors shy away from specifying particular majors when advertising an opening. While bachelor's degrees still continue to be at least the minimum requirement, and increasing competition makes a master's degree even more desirable, the designated major is not as important.

Here is a sample job advertisement within this career path that stresses skills and responsibilities rather than majors.

Account Executive. Expanding advertising agency seeks customer-service-oriented professional to provide strategic guidance and advertising expertise to a growing list of clients. Minimum requirements: bachelor's degree and 3 years experience as a human resource generalist. Must have ability to establish and maintain long-standing relationships with major corporate clients, work independently, listen, and analyze client needs. Outgoing, poised individual with strong communication skills a must. Send resume to . . .

Not only is a major not specified in the sample ad, the employer is seeking a generalist, someone who has not been pigeon-holed by his or her work experience or university program. If you isolate the required skills mentioned, you will see that they could all belong to a communications major.

Advertising and Marketing

Although advertising and marketing are distinct fields, they are often linked together. Some definitions peg *marketing* as the broad category that encompasses advertising as well as disciplines such as public relations and sales. In simple terms, advertisers create a package to sell a product, service, or idea; marketing experts help decide toward which audiences the advertisement should be aimed.

The goal of advertising and marketing is to reach the consumer—to motivate or persuade a potential buyer, to sell a product, service, idea, or cause; to gain political support; or to influence public opinion. In the words of the American Association of Advertising Agencies (known as the 4 As):

Advertising is an indispensable part of our economic system. It is the vital link between businesses and consumers.

The business of advertising involves marketing objectives and artistic ingenuity. It applies quantitative and qualitative research to the creative process. It is the marriage of analysis and imagination, of marketing professional and artist.

Advertising is art and science, show business and just plain business, all rolled into one. And it employs some of the brightest and most creative economists, researchers, artists, producers, writers, and business people in the country today.

To aid in the advertising endeavor, marketing professionals poll public opinion or analyze the demographics and buying patterns of specific audiences. They play the role of researcher, statistician, social psychologist, and sociologist.

With the specific target audience in mind, advertising professionals assess the competition, set goals and a budget, design an advertisement—whether a simple three-line ad or a full-blown campaign—and determine how to best bring their message to that audience.

Most advertising agencies are organized into the following departments (although within smaller agencies, departments can be combined or services contracted out to independent subcontractors): agency management; account management; creative services; traffic control and production; media services; publicity and public relations; sales promotion; direct response; television production; and personnel.

To work within these departments, advertising agencies employ a number of professionals to perform a variety of duties.

Agency Manager In a small agency, the manager might be the president, owner, or a partner. In giant agencies, the manager might be the chief executive officer reporting to a board of directors or an executive committee, in much the same way any corporation functions.

The agency manager is responsible for establishing policies and planning, developing, and defining goals to ensure growth and economic viability.

Account Manager/Executive An agency's client is usually called an "account."

The account manager supervises all the activity involved with a specific account, and is ultimately responsible for the quality of service the client receives.

The account manager functions as a liaison between the advertising agency and the client's organization. He or she must be thoroughly familiar with the client's business, the consumer, the marketplace, and all the aspects of advertising, such as media, research, creative design, and commercial production.

Small agencies might function with just one account manager; large megagencies could have hundreds or thousands, each handling a multitude of accounts. Account managers usually reach their position after working up through the ranks.

Assistant Account Manager/Executive Commonly, the assistant account manager reports directly to an account manager and can be assigned a wide range of duties. Some of these include analyzing the competition, writing reports, and coordinating creative, media, production, and research projects.

Candidates should possess at least a bachelor's degree, but a specific major in advertising or marketing is not a prerequisite, and communications majors are highly regarded.

Account management departments, along with media departments, hire the greatest number of entry-level candidates. Entry-level positions within the field of advertising can rapidly lead to more senior roles.

Creative/Art Director The creative department of an advertising agency develops the ideas, images, words, and methods that contribute to the ultimate product: the commercial, ad, or campaign. Within an agency's creative department, many different professionals work together to meet the needs of the client. The art director works with writers, artists, and producers, from the conception of the advertisement to its final production.

Entry into the creative department of an advertising agency, as a copywriter, designer, or assistant art director, is particularly competitive. Having a good portfolio to present to the art director will be a plus, and submitting freelance work can also help you get a foot in the door.

Assistant/Junior Art Director The assistant art director reports to one or more art directors and is commonly responsible for preparing paste-ups and layouts for television storyboards and print ads. The assistant can also be involved in developing visual concepts and designs, and supervising commercial production and photo sessions.

Employers expect job candidates to have at least a two-year associate's degree from an art or design school, but also appreciate bachelor's level communications majors with strong graphic arts experience. Even more important is being able to show a top quality portfolio that displays skill and creativity.

The American Association of Advertising Agencies reports that entry-level opportunities in art departments are very limited for those without some

related business experience, such as an internship or practicum spent in a retail advertising department or some other related setting.

Copywriter and Assistant/Junior Copywriter Copywriters write body copy for print advertising and develop sales promotional materials. Assignments range from creating names for companies and products or writing television commercial dialogue, scripts for radio spots, or copy for direct mail packages. Junior copywriters assist the copywriter and also edit and proofread.

Although a bachelor's degree is not required—a strong portfolio could bear out a degree holder—majors that *are* sought after include communications, English, journalism, advertising, and marketing. Even though some of the largest advertising agencies offer copywriting training programs, opportunities are limited for those with no writing experience.

Print Production Managers and Assistants The print production department of an agency is responsible for the final creation of the advertisement. After the creative team has specified the different elements that must be incorporated into an ad, the print production team sees that the instructions are carried through. They are responsible for two-color, four-color, and black and white printing, color separations, and the preparation of mechanicals.

The print production department works closely with the traffic department and the creative staff, and is also responsible for quality control. Some experience with production work is usually required to enter this department. Although not the most competitive area, it is still a good place for someone to break in, and move up.

Assistant Media Planner The media department is responsible for making sure the advertising is presented to the right audiences, at the right time, and at the right place. As mentioned earlier, media departments are usually open to hiring entry-level candidates.

The assistant media planner reports to a senior planner. His or her usual duties are as follows:

- Gather and study information about people's viewing and reading habits.
- Evaluate programming and editorial content of different media vehicles.
- Calculate reach and frequency for specific target groups and campaigns.
- Become completely familiar with the media in general.
- Become completely familiar with specific media outlets.
- Become completely familiar with media banks and information and research sources.

Media Buyer Media buyers and their assistants keep track of where and when print space and air time is available for purchase. They verify that agency orders actually appear or run, and calculate costs and rates. They are familiar with all media outlets and are skilled at negotiations.

Media buyers also possess the ability to work under pressure, excellent communications skills, and strong general business skills. They are also adept at working with numbers and are familiar with basic computer programs such as spreadsheet software.

Candidates for entry-level positions are expected to have earned a four-year degree. Some of the large agencies offer training programs for new hires.

Traffic Managers and Assistants People working in the traffic department make sure that the various projects are conceived, produced, and placed as specified. This department is in charge of scheduling and recordkeeping. The traffic department is an excellent place for those with more interest than experience to get a foothold.

Market Research Professionals working in market research departments are tuned in to the consumer—what he or she worries about, desires, thinks, believes, and holds dear. Market researchers conduct surveys or one-on-one interviews, utilize existing research, test consumer reactions to new products or advertising copy, track sales figures and buying trends, and become overall experts on consumer behavior.

Agency research departments design questionnaires or other methods of studying groups of people, implement the surveys, and interpret the results. Sometimes, research departments hire an outside market research firm to take over some of the workload. For example, a market researcher could come up with a procedure to test the public's reaction to a television commercial; the outside firm puts the procedure into action.

Assistant Research Executive Assistants report directly to a research executive and are responsible for compiling and interpreting data and monitoring the progress of research projects.

An entry-level assistant research executive has strong quantitative skills and a good aptitude for analyzing data. In addition, they must have computer skills and the ability to write and speak effectively.

In this field a bachelor's degree is the basic requirement, but it is becoming more and more common to find master's and Ph.D. holders. A graduate of a college program that emphasizes research will have an edge over the competition.

Publicity and Promotion

While advertising is written exactly the way the client wants and is placed where he or she hopes it will have the most impact, publicity—its wording

and placement—is determined by the staff of the media to which it is sent. All the media outlets (covered in Chapter Twelve) have the option to rewrite press releases or even ignore them. When used properly, however, publicity provides free advertising for products, services, and events.

When it comes to promotion, the clients or business owners have more control. They stage events, organize activities, and print and distribute promotional materials.

Here are a few examples of the way publicity and promotion work:

A sports figure endorses a brand of athletic shoe (for a fee, of course).

A television talk show host invites the author of a new book to be a guest on the program.

A publisher arranges a booksigning tour to promote an author's new book.

A model demonstrates the features of a yacht at a boat show.

A soap opera star signs autographs on a tour of shopping malls.

A professional association imprints its name and logo on tote bags to be given away at the annual conference.

A political candidate reads a ghost written speech at a rally.

A television magazine format show explores a breakthrough cure for cancer.

A vacation resort entices travel writers to visit.

Budweiser sponsors a "Beerfest" at a sporting event.

A "guerrilla marketer" stands on the street corner and thrusts free samples of a product into the hands of passersby.

Someone wearing a Big Bird outfit stands in front of a shop, inviting passersby to enter.

Those in charge of organizing these promotional activities are sometimes called publicists as well as PR people. They work in a variety of settings and have a wide range of duties. The most important thing they have in common is that they are all excellent communicators. They are also creative people with extensive knowledge of and contact with the media.

POSSIBLE JOB TITLES

There is a wide variety of job titles associated with consumer communications careers. In addition, within certain job titles there are different rankings. For example, the position of account executive would have as entry-level positions the assistant account executive or junior account executive; the next rank up

would be associate account executive, moving on to senior account executive and account manager.

This list will give you an idea of the jobs available. You will be able to add to the list as you investigate all the possibilities.

Account Coordinator	Market Research Manager
Account Director	Media Buyer
Account/District Manager	Media Director
Account Executive	Media Evaluator
Account Representative	Media Placement Specialist
Account Specialist	Media Planner
Account Supervisor	Media Supervisor
Account Trainee	Print Production Manager
Advertising Director	Producer
Art Buyer	Production Assistant
Art Director	Production Manager
Broadcast Production Manager	Project Director
Consumer Affairs Specialist	Promotion Manager
Copyeditor	Publicist
Copywriter	Research Assistant
Creative Director	Researcher
Designer	Sales Assistant
Editor	Sales Planner
Event Coordinator	Sales Representative
Graphic Artist	Spokesperson
Management Supervisor	Traffic Assistant
Market Analyst	Traffic Manager

POSSIBLE EMPLOYERS

Advertising Agencies

About one-third of America's advertising professionals work for ad agencies. There are approximately 9,600 advertising agencies nationwide, employing an estimated 106,000 people. A third are small, one-person offices; another third employ from two to five people; and the remaining third extend up to international megacompanies, such as Young & Rubicam, which has 4,000 employees in 35 offices across the United States, and close to 3,000 employees in 91 foreign countries.

New York continues to be the advertising hub of the world with, according to *Advertising Age*, 61 of the top 100 agencies ranked by gross income headquartered there.

But you don't have to move to New York to find work. As mentioned above, many agencies have regional and international offices, and almost every major city, and even smaller ones, can claim their share of agencies.

Advertising agencies help clients identify potential customers, create effective advertisements, and arrange for the air time or print space to run the advertising.

The large agencies generally have a wide range of clients and can provide a new graduate with varied work experience, while starting your career off in a small agency would allow for quick specialization in a particular area of advertising.

Marketing Firms/Departments

Marketers and advertising professionals work hand in hand, and thus many marketing departments are located within corporate advertising departments or within private advertising agencies. Private marketing firms function similarly to advertising agencies and work toward the same goals: identifying and targeting specific audiences that will be receptive to specific products, services, or ideas.

Corporate Advertising Departments

While many companies utilize the services of outside advertising agencies and marketing firms, just as many, especially the very large ones, operate their own inhouse departments. Here, workers create and develop the company's advertising and sales promotion material. For example, a large department store such as Macy's or Bloomingdale's will have its professional staff create catalogs, brochures, newspaper inserts, flyers, as well as place the regular flow of daily newspaper ads. Developing this material, especially glossy catalogs, is a big endeavor, requiring the skills of a variety of people: Copywriters, art directors, photographers, layout artists, and modeling agencies and models all play a part.

Corporations that utilize the services of an outside agency might also maintain their own advertising department to function as a liaison between the agency and the company. Here the responsibilities include ensuring that the advertising being produced meets the company's objectives and is placed in the appropriate media outlets.

Self-Employed/Freelancers

Freelancers hire their services to advertising agencies and corporations. They are usually looked to when staffing is not sufficient to handle a new client or there is a sudden overload of work. Freelancers also have successful working relationships with small businesses that don't have the desire or budget to work with a large, expensive agency.

RELATED OCCUPATIONS

Freelancers can pick and choose their projects, although starting out that way is usually not an option. Once established, though, a freelancer who finds himself with enough clients can open his own office. As the client load increases, so does the need to have help and this is how many small agencies get their start—an enterprising freelancer builds up enough business to take on employees.

Freelance publicists work with people who, simply put, need publicity. Here are some examples. An author with a self-published book he needs to promote wants to get booked on radio or television talk shows or at bookstores for book signings. A former politician wants to get on the university campus speaker circuit. An independent film company with a small-time budget wants a chance at big-time distribution.

Publishing Companies

Large publishing companies, especially those located in New York City, operate publicity departments to promote their authors and their books. Some of the duties of a publishing house publicist are: arranging for point-of-sale material (e.g. printed bookmarks) to be made available at bookstores; organizing book tours, including booking speaking engagements on television and radio shows and setting up book-signing engagements at bookstores and other appropriate outlets; and writing book jacket copy.

Book Stores

More and more bookstores, especially the new "super stores," coordinate events to bring in the customers. This calls for a publicist who can book national and local authors for speaking and signing engagements; arrange for cookbook authors to give cooking demonstrations; and find other ways to appeal to the tastes of the book-buying public.

Vacation Resorts/Chambers of Commerce

Promoting a vacation spot or city falls into the realm of a publicist's duties. Publicists working for a vacation resort produce pamphlets, brochures, press releases, and even video demonstrations of the location's selling points. Their target audience consists of travel agents, travel writers and editors, and the vacationing public.

Publicists working for Chambers of Commerce aim their efforts at potential businesses and new residents as well as vacationers and other visitors.

Other settings where this career path can be followed (e.g. government agencies, nonprofit associations, educational institutions, and health care facilities) are covered in Chapter Ten.

The skills used by communications majors in advertising, marketing, publicity, and promotion can also be transferred to different settings. A market analyst, for example, who is adept at collecting and interpreting data on different populations, could also work for the government as a demographer helping to prepare a census, or with an insurance company as an actuary.

Advertising Photography	Convention Sales
Travel Photography	Demographer
Fundraiser	Actuarian
Membership Services Director	Statistician
Function Sales Manager	Campaign Developer
Hotel Sales	Researcher

WORKING CONDITIONS

The field of "consumer communications" is a competitive business, with every industry vying for the all-important consumer dollar. While this can make the working atmosphere challenging and exciting, it can also make it hectic and stressful.

A busy ad agency, for example, will have a long list of ongoing projects that need attention at the same time. No matter how large the agency may be or how many professionals it employs, in some agencies the workload strains available staff. This atmosphere lends itself to employees feeling overworked. It is not uncommon for "burnout" to occur after a few years of constant pressure.

In order to attract clients and beat out the competition, there are campaigns to be developed and ideas and concepts to be presented. If the account managers misjudge the goals of the client, there's the stress of losing an account. If the campaign is successful, there are still pressures to keep that client—not to mention the deadlines to be met and the crises to be resolved when things go wrong.

Hours can be long and disruptive to a personal life. Contributing to this is a substantial amount of travel—to meet with clients or attend conferences—that managers for some agencies might have to do.

Although the life of an ad exec might seem "glamorous" to many, the reality is that the work is less secure than most, with staff layoffs occurring when the workload drops.

TRAINING AND QUALIFICATIONS

The course of study a potential consumer communications specialist should pursue has been the issue of some debate. There are those who believe that a straight degree in advertising is the best preparation, but they are usually shouted down by those who recognize the importance of a broader curriculum.

To some extent, the answer is determined by the area of the career path you intend to pursue. If you are aiming for a title of account manager, then courses in marketing, business and finance, and speech communications are as important as advertising theory. Potential art directors obviously need technical training in drawing, illustration, and graphic design. All are well-served, however, by courses in effective communications.

In addition, have another look at the training and qualification requirements highlighted in Chapter Ten. They all apply in this career path as well.

EARNINGS

According to a recent College Placement Council Survey, entry-level marketing professionals' starting income in 1993 was about \$24,000 per year. Starting salaries in advertising were about \$21,000.

Research	\$47,763
Media Relations	\$46,765
Marketing	\$45,345
Special Events	\$45,224
Publicity	\$44,893
Advertising	\$43,416
Publications/Brochures	\$34,678
Other	\$43,089

Other surveys show a variation of \$25,000 to \$250,000 for marketing managers, depending on the level of education, experience, industry, and the number of employees he or she supervises.

CAREER OUTLOOK

There are more than 9,600 advertising agencies in the U.S., but the American Association of Advertising Agencies (the 4 As) estimates that the number of openings for new grads is only 1,000 to 1,200 each year.

Marketing, advertising, and public relations managers hold about 432,000 jobs in the U.S. in virtually every industry. Employment is expected to increase faster than the average for all occupations through the year 2005. According to the *Occupational Outlook Handbook*, increasingly intense domestic and global competition in products and services offered to consumers should require greater marketing, advertising, public relations, and promotional efforts. As businesses increasingly hire contractors for these services, rather than support additional full-time staff, private consulting firms and agencies may experience particularly rapid growth.

STRATEGY FOR FINDING THE JOBS

As with the corporate world, it's a good idea for a job seeker to become a familiar fixture inside an advertising agency's front reception area. Sending out resumes blindly has never been the most effective method for finding a job in any profession. It works even less in these settings. The key is having a good portfolio with you, one that you can quickly open and display if the right person walks by. A portfolio should showcase your best work. If you are interested in copywriting, visuals are less important than writing samples and a good marketing sense. Aspiring art directors need samples of their work that show their design ability.

Persistence is a trait valued in this career path; showing the same quality in your job search can help pay off.

The strategies mentioned in Chapter Ten also apply here. Utilize your university's resources as well as the library's.

Here are some additional tips:

Start your job search before you near graduation. Those who arrange internships for themselves have an edge: they've already become familiar faces on-the-job. When an opening comes up a known commodity (who performed well during the internship) is going to be chosen over an unknown one.

Learn as much as you can about the agency or firm you're interested in. In other words, target your prospects.

HELP IN LOCATING THESE EMPLOYERS

The following list includes contacts, journals, and directories that can aid in your job search. Many of the publications are available as reference material at local libraries.

ADWEEK
Box 1973
Danbury, CT 06813

Advertising Age

Crain Communications
220 E. 42nd Street
New York, NY 10017

Advertising Career Directory

Magazine Publishing Career Directory

Public Relations Career Directory

Gale Research, Inc.
P.O. Box 33477
Detroit, MI 48232-5477

Encyclopedia of Associations

Gale Research, Inc.
P.O. Box 33477
Detroit, MI 48232-5477

The National Ad Search

National Ad Search, Inc.
P.O. Box 2083
Milwaukee, WI 53201

Standard Directory of Advertisers (The Advertiser Red Book)

Reed Reference Publishing
P.O. Box 31
New Providence, NJ 07974

Standard Directory of Advertising Agencies

Reed Reference Publishing
P.O. Box 31
New Providence, NJ 07974

Known as the *Agency Red Book*, it lists over 4,000 agencies and includes regional offices, accounts specializations, the number of employees, and the names and titles of key personnel. It is published every February, June, and October.

The U.S. Department of Commerce also maintains a list of approximately 8,000 advertising agencies nationwide.

**PROFESSIONAL ASSOCIATIONS FOR
CONSUMER COMMUNICATIONS**

The following list of professional associations will give you an idea of the possibilities available within this career path. Receiving detailed information about each association and the professional area it supports takes only a letter or phone call.

The Advertising Club of New York

235 Park Avenue South, 6th Floor
New York, NY 10003

Members/Purpose: Professionals in advertising, marketing, publishing, and business.

Training: Offers annual advertising and marketing course with classes in copywriting, special graphics, verbal communication, advertising production, and others.

Journal/Publication: Newsletter; membership directory.

Advertising Council

261 Madison Avenue
New York, NY 10016-2303

Members/Purpose: Conducts public service advertising campaigns.
Journal/Publication: *Public Service Advertising Bulletin: Report to the American People.*

Advertising Photographers of America, Inc.

27 West 20th Street
New York, NY 10011

Members/Purpose: Professional advertising photographers. Suggests standards and business practices to improve the quality of advertising photography.

Training: Sponsors lectures, monthly seminars and discussion groups.
Journal/Publication: *APA Magazine; APA Newsletter.*

Advertising Research Foundation

641 Lexington Ave.
New York, NY 10022

Members/Purpose: Advertisers, advertising agencies, research organizations, associations, and the media. The objectives are to further scientific practices and promote greater effectiveness of advertising and marketing by means of objective and impartial research.

Training: Annual meeting, regional meetings, workshops, and conferences.
Journal/Publication: *Journal of Advertising Research.*

Advertising Women of New York

153 E. 57th Street
New York, NY 10022

Members/Purpose: Fosters professional development of women in advertising, marketing, research, publicity, and promotion.

Training: Holds an annual career conference for college seniors.

Journal/Publication: *Advertising Women of New York*.

Job Listings: Offers a notebook of listings.

American Advertising Federation

1101 Vermont Avenue, Suite 500
Washington, DC 20005

Members/Purpose: To further an effective program of advertising self-regulation by promoting a better understanding of advertising through government relations, public relations, and advertising education.

Training: Sponsors the National Student Advertising Competition.

Journal/Publication: Annual member report; *Communicator*; college newsletter.

American Association of Advertising Agencies (The 4 As)

666 Third Avenue, 13th Floor
New York, NY 10017

Members/Purpose: To support, strengthen, and enhance the advertising agency industry; to further the cause of advertising; to help member agencies operate more profitably and efficiently.

Training: Member information and international services.

Journal/Publication: Bulletin; media newsletter; roster; booklets.

American Marketing Association

250 S. Wacker Drive
Chicago, IL 60606

Members/Purpose: Professional society of marketing and market research executives, sales and promotion managers, advertising specialists, academics and others interested in marketing.

Training: Fosters research, sponsors seminars, conferences, and student marketing clubs. Provides educational placement service.

Journal/Publication: *Journal of Marketing*; *Journal of Marketing Research*;

Journal of Health Care Marketing; international membership directory.

Job Listings: Offers placement service.

Association of National Advertisers

155 E. 44th Street
New York, NY 10017

Members/Purpose: National and regional advertisers.

Training: Conducts studies, surveys, seminars, and workshops, and provides a specialized education program.

Journal/Publication: *The Advertiser*.

Council of Sales Promotion Agencies

750 Summer Street
Stamford, CT 06901

Members/Purpose: Agencies with a primary interest in sales promotion. Seeks to increase understanding, by management, of sales promotion as a special component of the total marketing management and corporate communication function.

Training: Sponsors intern program, conducts research.

Graphic Communications Association

100 Daingerfield Rd.
Alexandria, VA 22314-2888

Members/Purpose: Advertising agencies, printers, publishers, fulfillment houses, and service bureaus. Objectives are to coordinate research and procedures relating to graphic arts print production.

Training: Conducts tutorial programs, seminars, and workshops.

Journal/Publication: *GCA Review*; newsletter; membership directory.

National Council For Marketing and Public Relations

c/o Becky Olson
364 North Wynchham Avenue
Greely, CO 80634

Members/Purpose: Communications specialists working within community colleges in areas including alumni, community, government, media, and public relations, marketing, publications, and coordinating special events. Works to foster improved relations between two-year colleges and their communities.

Training: Holds an annual conference with exhibits, national surveys, needs assessment.

Journal/Publication: *COL/NSJL*.

Point of Purchase Advertising Institute

66 N. Van Brunt Street
Englewood, NJ 07631

Members/Purpose: Producers and suppliers of point-of-purchase advertising signs and displays and national and regional advertisers and retailers interested in the use and effectiveness of signs and other point-of-purchase media.

Training: Conducts student education programs.

Journal/Publication: *Better Marketing at the Point-of-Purchase*; exhibit directory; other magazines.

Specialty Advertising Association International

3125 Skyway Circle N
Irving, TX 75038-3526

Members/Purpose: To promote the industry.

Training: Maintains speakers bureau, conducts research, and organizes executive training and development seminars.

Journal/Publication: *Ideasworth*; newsletters; *Specialty Advertising Business*; other educational publications.

PUBLICITY/PROMOTION

A little creative thinking is needed as you walk through *The Encyclopedia of Associations*. Certainly, the associations active in public relations would be a good place to start, but a better strategy is to define the area in which you would like to work, then research that field's backbone of professional associations. For example, a communications major interested in finding work promoting travel destinations would look for professional and trade associations under headings such as travel agencies, airlines, the cruise industry, tourism, and so on. If you wanted to work as a publicist for a writer, then you would contact the various regional and national writers' associations.

CHAPTER TWELVE

PATH 3: MEDIA



In the previous chapters we have explored getting the corporate word out to a variety of publics, and getting the advertising word out to consumers.

In this chapter, we are not so narrowly focused; we can look at all the "words" people strive to get out and the outlets they use to do so. But this path should not be viewed as a rain barrel of excess categories, the catchall communications field. The media and all it encompasses is perhaps the most system for communication in a free enterprise-system and democracy.

Here the messages are broad and far-reaching, the goals as varied as professionals who work in the different fields. Loosely defined, the media is any outlet that lets us get the word out; and the word we get out enables audiences to be informed, educated, and entertained.

The United States supports the largest mass media system of any country in the world, which in turn has generated millions of jobs. The choice of communications majors in search of great jobs could almost be daunting weren't so exciting.

The field of journalism is perhaps the most traditional path open to communications majors, but no longer does the "fourth estate" refer only to newspapers. It includes syndicates and wire services, television and radio, consumer and trade publications. And while these outlets provide a home for journalists to report and interpret the news, they also furnish niches for creative writers with a vast array of specialties, as well as important front line and support positions for editors, agents, entertainers, broadcasters, producers, photographers, computer experts, and others.

Communications majors can plan ahead while in school, taking courses and honing the skills that will allow them to work in any number of media outlets. While many of the skills needed are field-specific, many others can be transferred for use from one sector of the media to another.

DEFINITION OF THE CAREER PATH

Because there is such a vast range of jobs within the media, and many of the same positions are found in several different outlets, it is more efficient here to examine each outlet as a career path onto itself. While the role of editor, for example, will vary to some degree depending upon the setting, many of the same functions are performed and the same skills utilized in newspapers as well as magazines. The definitive question is not whether to become an editor, but which milieu would best suit the future editor.

Similarly, a communications major with hopes of becoming a writer will benefit from knowing the types of assignments and working conditions involved at the different job settings, or whether a career as a freelancer is a viable alternative.

For every interest a communications major has, there is a job and a setting to satisfy it.

POSSIBLE JOB TITLES

Job titles within the media run the gamut from writers and editors to entertainers, production people, and a host of other professionals working in departments not covered in this chapter. This list is not meant to be exhaustive. You will find additional related job titles and descriptions in other chapters of this book: *The Dictionary of Occupational Titles* (U.S. Department of Labor) gives a comprehensive list with generic descriptions.

PRINT MEDIA

Acquisitions Editor	City Editor
Art Director	Columnist
Assignment Editor	Contracts Assistant
Assistant Editor	Copyeditor
Associate Editor	Copywriter
Author	Correspondent
Book Editor	Critic
Bureau Chief	Desk Assistant
Bureau Reporter	Dramatic Agent

continued

Editor	News Writer
Editorial Assistant	Photojournalist
Editorial Writer	President
Editor in Chief	Production Editor
Electronic Publishing Specialist	Publisher
Executive Editor	Reporter
External Publications Editor	Researcher
Feature Writer	Section Editor
Freelance Editor	Senior Editor
Freelance Writer	Senior Writer
International Publications Editor	Staff Writer
Investigative Reporter	Story Editor
Journalist	Stringer
Literary Agent	Syndicated Columnist
Managing Editor	Technical Editor
News Editor	Wire Editor
Newspaper Editor	Writer

RADIO, TELEVISION, AND MULTIMEDIA

Announcer	News Announcer
Associate News Director	News Director
AV Manager/Director	News Editor
AV Producer	News Writer
AV Technician	Operations Manager
AV Writer	Production Assistant
Broadcast Engineers	Production Manager
Broadcast Technicians	Production Sound Mixer
CAD Specialist	Program Manager
Correspondent	Public Services Director
Director	Radio/TV Traffic Assistant
Disc Jockey	Radio/TV Traffic Supervisor
Filmmaker	Scriptwriter
First Assistant Director	Station Manager
Graphics Coordinator	TV Director
Media Resource Director	TV Managing Editor
Mixer	TV Producer
Music Director	TV Production Assistant
Music Librarian	TV Tape-Film Manager
Newscaster	Video Specialist

NEWSPAPERS

Current figures show that there approximately 9,200 newspapers in the United States; 1,700 are dailies, most of which are evening newspapers, and the remainder are weeklies. The number of major dailies has declined in recent years; there are only about 35 newspapers with a circulation of more than 250,000. Despite declining numbers, newspapers rank as the third largest industry in the U.S. and employ 450,000 people.

Newspapers are usually organized around the following departments: news, editorial, advertising, production, and circulation. All provide job opportunities for communications majors. For the purpose of this chapter, we will focus on the news and editorial sections.

The News Department

Within the news section we will examine careers for reporters and photojournalists.

Reporters A job as a reporter is viewed as a glamorous and exciting type of existence, summoning up images of Clark Kent and Lois Lane, and probably attracts more applicants than any other spot on a newspaper staff. As a result, competition is stiff; reporters make up less than one-fourth of a newspaper's roster.

Reporting work is challenging and fast-paced, with the pressures of deadlines and space allotments always looming over head. It's the ideal job for those who like to be one step ahead of the general public in knowing what's going on.

Whatever the size or location of the newspaper, the job of a reporter is to cover local, state, national, and international events and put all this news together to keep the reading public informed. News reporters can be assigned to a variety of stories, from covering a major world event, monitoring the actions of public figures, or writing about a current political campaign.

Photojournalists Photojournalism is telling a story through pictures. And though it's a form of journalism in which photographs dominate over written copy, photojournalists need to have a strong journalism background. To accurately report the news, whether through photographs or copy, you need to be aware of what's happening in the world and why.

Being a jack-of-all-trades is the main requirement. Most photojournalists, whether working for a major or a minor newspaper, are expected to cover the exciting as well as the tame. Their assignments run from food, to fashion, to spot news, to sports, to a wide range of human interest features.

The Editorial Department

The editorial sections within newspapers vary with size and location but most include at least some, if not all of, the following sections:

Art	Health
Business	International News
Books	Lifestyles/Features
Consumer Affairs	Local News
The Courts	National News
Crime Desk	Religion
Education	Science
Entertainment	Social Events
Fashion	Sports
Finance	State News
Food	Travel
Foreign Affairs	Weather

Within the editorial department we will look at the key positions of staff writers and section editors.

Staff Writers Staff or feature writers function in much the same way as news reporters, but are generally assigned a regular "beat," such as health and medicine, sports, travel, or consumer affairs.

Working in these specialized fields, staff writers keep the public informed about important trends or breakthroughs in a variety of areas.

Contrary to some misconceived notions, feature writers are not assigned only fluff pieces. While a fashion writer might not do in-depth investigative pieces, a health and medicine writer often will. Nancy McVicar, for example, is a senior writer at the *Sun-Sentinel*, a newspaper with a circulation of about one million in Fort Lauderdale, Florida. She works for the Lifestyle section, which has a health page every Thursday, and her work has been nominated for the Pulitzer Prize seven times. Several of her stories have won other prestigious national awards.

McVicar was the first to break the story on the safety issues related to cellular telephones. Her articles on the topic went out over the wire and also ended up on the television news shows *20/20* and *Sixty Minutes*. The GAO (The General Accounting Office of the U.S. Government, which is also the investigative arm of Congress) was asked to do an in-depth report on whether or not cellular phones are safe, based on McVicar's stories.

Writers in every section of a newspaper can find a way to make an impact.

Section Editors A job as a section editor is considered by many to be a plum position. Although there are exceptions, section editors have usually paid their dues as reporters or staff writers.

The duties involved depend in part on the section, but there are many responsibilities in common. Editors write articles or supervise the work of staff writers, making assignments, reviewing copy and making sure attention is paid to space requirements. They also attend editorial meetings and correspond with freelance writers.

There are many perks associated with some of the sections: travel writers get to travel, book editors get free books in the mail to read and review, sports editors get to go to a lot of the games, food editors get to eat, society page editors get invited to a myriad of social events, and so on.

Working Conditions on Newspapers

Reporters and photojournalists always have deadlines hanging over their heads. Unlike fiction writers, who can work at their own pace, reporters do not have the luxury of waiting for their creative juices to begin to flow. A news reporter has to file a story, or maybe even two, every day by a certain time. A staff writer or section editor with a weekly column has more leeway, but everything must still be in by press time.

Reporters gather information by visiting the scene, interviewing people, following leads and news tips, and examining documents. While some reporters might rely on their memory, most take notes or use a tape recorder while collecting facts. Back in the office, they organize their material, decide what the focus or emphasis should be, and then write their stories, generally using a computer. Because of deadlines, while away from the office many reporters use portable computers to file the story, which is then sent by telephone modem directly to the newspaper's computer system.

Some newspapers have modern, state-of-the-art equipment; others do not have the financing they need to update. A reporter might work in a comfortable, private office, or in a room filled with the noise of computer printers and co-workers talking on the telephone.

Working hours vary. Some writers and editors work Monday through Friday, nine to five, while others cover evenings, nights and weekends.

On some occasions, reporters work longer than normal hours to cover an important ongoing story or to follow late-breaking developments.

Although there is some desk work involved, newspaper reporting is definitely not a desk job. Reporters must have excellent interviewing and research skills, and the ability to juggle several assignments at once. Computer and typing skills are very important, too.

A reporter also must know how to "write tight." While feature writers can be more creative, news reporters must make sure they get all the facts in within a certain amount of space. The editor might allocate only a column inch or two for your story, leaving room for just the who, what, when, where, why, and how.

Training and Qualifications

A college degree is a must; most employers prefer a B.A. in journalism or communications, while others accept a degree in a related field such as political science or English.

The courses you should take in college should include introductory mass media, basic reporting and copy editing, history of journalism, and press law and ethics.

Previous work on a school paper or an internship at a newspaper will help to enhance your resume. Experience as a "stringer"—a part-time reporter who is paid only for stories printed—is also helpful.

Photojournalism is highly competitive, so having a good portfolio is very important. Most photojournalists have at least a bachelor's degree, many, especially those with management inclinations, have a master's.

Career Outlook

Jobs working for newspapers are expected to grow in the next ten or so years, especially with the small town and suburban dailies and weeklies. But competition for jobs on the large urban newspapers will continue to be fierce.

Editors prefer to hire top graduates from accredited programs. A beginning reporter would probably have better luck starting out at a small paper, gaining a year or so of experience, and then moving on. Reporters have to be prepared to move to where the jobs are. You could waste a lot of time waiting for that plum position to open up at your hometown paper. You don't want to have six different jobs in three years, but you should stay at a paper long enough to utilize everything they have to offer.

Earnings

The Newspaper Guild negotiates reporters' wages with newspapers, both the starting minimum salary and the top minimum, which takes effect after three to six years of employment. Variations in salary will occur depending on the region of the country in which you work. There are certain cities such as New York and Washington that pay high wages, but the cost of living is also much higher.

A beginning reporter at a small paper could start at about \$15,000 a year. In a big city, a reporter could start with a salary of \$25,000 or so. The average top minimum salary for a reporter with a few years experience is about \$34,000 to \$40,000 a year. Salaries for editors usually run higher, but those positions are generally not available to those just starting out.

WIRE SERVICES AND SYNDICATES

Newspapers subscribe to different wire services (United Press, International and the Associated Press are the nation's leading wire services) and are able to reprint any stories that are put out over the wire. In recent years, budget cuts and staff reductions have led newspapers to rely more and more on wire service stories, thus creating a demand for more and more stringers, the position most new grads would be eligible for.

Stringers generally work on a part-time basis and are paid for each piece upon its publication. They usually cover the news in a particular geographic location and file their stories with the wire service. Stringers can also work for major newspapers who want a particular geographic area covered, but don't want to pay for a full-time writer outside the office.

Stringers with wire services can go on to become correspondents and bureau chiefs, both at home or abroad, or can use the work as a steppingstone to full-time employment with a newspaper.

Syndicates provide features, columns, crossword puzzles, and comic strips to newspapers and magazines across the country. There are not that many slots for new writers in this business; to get your material syndicated takes an original idea that is not yet being produced, or being a "name" writer such as Dave Barry or Ann Landers. A good way to start is by trying to syndicate yourself. Develop a column idea, submit a proposal and samples to various newspapers and hope your idea gets picked up. The pay for self-syndication could be as low as \$5 for each column; the idea is to sell the same article to as many different papers as possible.

MAGAZINES

Visit any bookstore or newsstand and you will see hundreds of magazines covering a variety of topics—from sports and cars to fashion and parenting. There are also many you won't see there, the hundreds of trade journals and magazines written for businesses, industries, and professional workers in as many different careers.

These publications all offer information on diverse subjects to their equally diverse readership. They are filled with articles and profiles, interviews and editorials, letters and advice, as well as pages and pages of advertisements.

Whether you work for a magazine full time, or as an independent freelancer, you will discover that there is no shortage of markets where you can find work or sell your articles.

Positions within magazines are very similar to those found in newspapers.

FREELANCE WRITING

A freelance writer works independently, in rented office space or in a home office. Most freelance writers plan and write articles and columns on their own, actively seeking out new markets in which to place them.

Staff writers for newspapers and magazines might have less freedom with what they choose to write, but they generally have more job security and know when their next paycheck will arrive. Freelancers trade job security and regular pay for their independence.

Both freelancers and those permanently employed have to produce high quality work. They have editors to report to and deadlines to meet.

More and more magazines are open to working with freelancers these days. With budget cuts and staff layoffs, and because magazines don't have syndicated material to fall back on, it is generally less expensive to pay several different freelance writers by the piece, rather than employ a full-time staff writer or two.

Some freelancers are generalists; they will write about anything they think they can sell. Others are specialists, choosing to write only in a particular field, such as travel or health and medicine. Successful freelancers have a lot of market savvy; that means they are familiar with all the different publications they could market their work to, and know how to approach those publications.

Training for Freelance Writers

While many writers hone their writing craft in college, the business of freelancing is generally self-taught. There are, however, adult education classes throughout the country, as well as writers' associations, that can provide new freelancers with some guidance and marketing strategies.

Before starting, read as many magazines as you can, and in particular, study those you would like to write for. It's never a good idea to send an article to a magazine you have never seen before. Being familiar with the different magazines will also help you to come up with future article ideas.

Once you have decided what you want to write about, there are two ways you can proceed. You can write the entire article "on spec," send it off to appropriate editors and hope they like your topic. Or, you can write a query letter, a mini-proposal, to see if there is any interest in your idea first. Query letters will save you the time of writing articles you might have difficulty selling. Only once you're given a definite assignment do you then proceed.

You can find out about different magazines and the kind of material they prefer to publish in the market guides listed at the end of this chapter.

Earnings for Freelancers

Getting a check for an article can be rewarding, but sadly, for new freelancers, the checks might not come often enough and are not always large enough to live on.

While staff writers are paid a regular salary (though generally not a very high one), a freelancer gets paid only when he or she sells an article. Fees could range from as low as \$5 to \$1,000 or more depending upon the publication. But even with a high-paying magazine, writers often have to wait until their story is published before they are paid. Because publishers work so far ahead, planning issues six months or more in advance, payment could be delayed from three months to a year or more.

To the freelancer's advantage, sometimes the same article can be sold to more than one magazine or newspaper. These resales help to increase income. You can also be paid additional money if you provide your own photographs to illustrate your articles.

Freelance writers don't need a long, impressive resume to sell their first article. The writing will speak for itself.

PUBLISHING HOUSES

The world of publishing is a busy and exciting place, filled with risks and surprises, and sometimes, disappointments. Without the publishing world, writers would never see their words in print; there would be no magazines, newspapers, or books for the public to enjoy, no textbooks for students and teachers to work with, no written sources for information on any subject.

Those in the publishing industry wield a great deal of power. They determine what books and stories will see print, and to some extent help shape the tastes of the reading public.

It's a competitive business, with financial concerns often determining which books will get published. Editors and agents have to be able to recognize good writing and know what topics are popular and what will sell.

For editors and agents, as well as writers, there's nothing more exciting than seeing a book you worked on, whether as a writer, editor, or negotiator, finally see print and land in the bookstores. The hope is always there that the book will take off and find its way to the bestseller list and into the homes of thousands of readers. Then everyone is happy, from bookstore owners to the sales team and distributors.

But there are only 10 to 15 slots on the various bestseller lists and with thousands of books published each year, the odds are against producing a "blockbuster."

Although some books have steady sales and can stay on the publishers' backlist for years, others don't do as well and can disappear from bookstore shelves after only a month or so.

Every book is a gamble; no one can ever predict what will happen. But successful editors and agents thrive on the excitement. In the publishing

How Publishing Houses Are Structured

A small press that puts out only three or four books a year might operate with a staff of only two or three people. Each person has to wear many hats: as acquisitions editor, finding new projects to publish; as typesetter and proofreader; as sales manager; as promoter and publicist; as clerk and secretary.

The large publishing houses, which for the most part are located in New York City, can have hundreds of employees, and are separated into different departments, such as editorial, contracts, legal, sales and marketing, and publicity and promotion.

Within each department there are a number of different job titles. These are some of the different positions within the editorial department, although often the duties can overlap: editorial assistant, assistant/associate editor, editor, senior editor, acquisitions editor, managing editor, production editor, executive editor, editor in chief, publisher, and president.

Editors

Editors work in book-producing publishing houses as well as for magazines and newspapers. Editors read manuscripts, talk with writers, and decide which books or stories and articles they will publish. Editors also have to read what other houses or publications are printing, to know what's out there and what's selling.

Once a manuscript is selected for publication, an editor oversees the various steps to produce the finished product, from line editing for mistakes, to the book or magazine cover art and copy. Editors also regularly attend editorial meetings and occasionally travel to writers conferences to speak to aspiring writers and to find new talent.

LITERARY AGENCIES

Literary agents act as go-betweens for writers and editors. These days most of the big New York publishing houses refuse to consider manuscripts unless they are sent to them by an agent. Many publishers credit agents with the ability to screen out inappropriate submissions. An agent is expected to be familiar with the different kinds of books publishers prefer to take on.

An agent spends his or her time reading manuscripts, choosing which ones to work with, and then trying to sell them to publishers. Working with an agent frees a writer to concentrate on writing instead of marketing. The agent's job is to find the right house for the client's work, and once successful, to negotiate the best financial deal for the writer. Agents also handle film rights for feature or TV movies, and foreign rights, selling books to publishers overseas.

How Literary Agencies Are Structured

Some literary agents choose to work on their own, with little more than secretarial assistance. They can rent space in an office building or work from a home office.

Other agents prefer to work within a literary agency, either as the owner or as one of the associates. They can still function independently, choosing the writers and book projects they want to work with.

In an agency, agents must usually contribute a percentage of their income to cover the office's operating expenses.

Training for Editors and Agents

Most editors and agents have at least a bachelor's degree in communications, English, journalism, or any relevant liberal arts or humanities major. It is helpful to also be familiar with publishing law and contracts, and to know how to type or word process.

In publishing it's rare for someone to start out as an editor or agent without any prior experience. Many agents work for publishing houses first, becoming familiar with the editorial process and contracts before moving into a literary agency.

Within a publishing house there is a distinct ladder: most editors climb as they gain experience and develop a successful track record. They usually start out as editorial assistants, answering the phone, opening and distributing the mail, and typing correspondence. Some editorial assistants are first readers for their editors, reading a manuscript then writing a reader's report. If it's a good report, the editor will take a look at the manuscript.

Most editorial assistants learn the editing process from the editor they work for, and over time move up into editorial positions with more and more responsibility.

Earnings for Editors and Agents

Editors are generally paid a set salary. Although their salary is not dependent week to week on the sales success of the books they choose to publish, an editor with a good track record is likely to be promoted and given raises. Starting pay, however, is not particularly spectacular.

Agents, on the other hand, must sell their clients' manuscripts to publishers in order to earn any income. Agents generally work on a commission basis, 10 to 15 percent of the money the writer earns. If an agent has a lot of market savvy, carefully chooses which manuscripts to represent, and has success bargaining for big advances and royalty percentages, then he or she can make a very good living, often much more than the editors to whom he or she is selling.

The downside for agents is that the marketplace is fickle, fads come and go, publishing houses merge with each other and often decrease the number of books they will let see print. In a bad year, an agent can often have to struggle to make a living.

RADIO AND TELEVISION STATIONS

Although the golden age of radio passed five or six decades ago, radio is still considered one of the most effective of the mass media, especially for quickly disseminating information to a large number of people. In the United States alone there are more than 10,000 radio stations on the air, with an estimated 500 million radios in use.

Television is as equally effective. Elizabeth Kolbert, writing about television in the *New York Times* noted that: "Television has created not so much a global village as a global front stoop. Instead of gossiping about our neighbors, about whom we know less and less, we gossip about national figures, about whom we know more and more. The color set in the den has so successfully replaced the sewing circle and the hamburger joint that we are now trying to get from television that which television has caused us to give up."

Radio and television stations provide a wide range of jobs for communications majors. Several positions, such as announcers and news directors, exist in both settings and some jobs at radio stations will open otherwise closed doors at television stations.

The jobs communications majors are most qualified for are: announcer/DJ; music director; program director/production manager/public service director; news writer/editor; and scriptwriter. The duties of each job will vary depending on the format and the size of the station. Radio stations, for example, can offer specialized programming, such as country music, oldies, all-talk shows, all-news, religious broadcasts, or a combination of programming. An all-music program would require less scheduling than an all-news station. Similarly, a DJ working for a music format station will have less preparation to do than a talk show host would.

Announcer/DJ This is the most visible and the most competitive position. Successful DJs build a rapport with their audience and can come to be well-known personalities. Talk show DJs are able to articulate and defend opinions on both sides of any topic. They also have an entertainer's instinct for performing.

Music Director The music director selects and organizes prerecorded music that fits the station's format. Ideally, the music director would be a fan of and knowledgeable about the station's particular area of programming, sharing the taste of the listening audience. Some music directors also double as announcers.

Program Director/Production Manager/Public Service Director At small stations one person might handle the duties of all three job titles; at larger market stations each position will have its own director. Program directors manage a staff of announcers, writers, and producers, and schedule broadcasts of a

day-to-day basis. A production manager makes sure that programs are aired on schedule, and a public service director determines which public service announcements best serve the needs of the community and deserve air time.

News Writer/Editor/Director Personnel in the news department of radio and TV stations must keep on top of breaking news such as political events, natural disasters, and social issues. Weather and traffic reports are sometimes originated from this department.

News specialists must have good written and oral skills and be adept at interviewing people and conducting research.

Scriptwriter Scriptwriters prepare copy for commercials, public service announcements, and for slots between programming. The number of openings in this area are small. The most active employers of scriptwriters are radio stations that program on air dramas and talk shows.

MULTIMEDIA

Multimedia is a catch-all phrase that has come to mean a number of different things. It can be a multi-image show, a sound-enhanced slide presentation, an interactive CD-Rom program with graphics and text, or the creative use of charts, graphs, video, and photography.

Multimedia career opportunities are prevalent in the corporate world, in business and industry, in health science, in government, as well as with religious organizations, independent media production companies, and advertising agencies and PR firms.

Multimedia is used at trade shows, in boardrooms and classrooms, to impress stockholders and attract clients and customers. The jobs in this field that are of interest to communications majors include: AV (audiovisual) producer; AV writer; production assistant; AV manager/director.

The duties of these positions all revolve around the different phases of designing, researching, writing, producing, programming, scheduling, budgeting, and distributing multimedia presentations. All these jobs require similar backgrounds and training. A bachelor's degree, specifically in mass communications, is a must, although related degrees in English or journalism will be considered. In addition to having good writing and organizational skills, some technical expertise in the use of equipment or photography is a plus.

Get a Foot in the Door

In the world of newspapers, magazines, and book publishing, some experts advise that you should take any job you can to get your foot in the door. If you want to be an editor, for example, you could start out as a contract assistant, then move into an editorial position, and up the ladder to senior editor or higher. If you get yourself in the door, and get to know the people in the department for which you prefer to work, your chances are better than those of an unknown candidate who wants to go immediately into an editorial position.

The same holds true for radio and television stations. Production assistants with a proven track record, for example, will move into higher level positions than job candidates off the street.

Prepare a Portfolio/Audition Tape

For photojournalists, there are a few different routes to take in the job hunting process, but they all include putting together a professional portfolio.

Some photojournalists identify the papers they would like to work for, and, at their own expense, fly out to talk to the different editors—even when they know there are currently no openings. This approach, though a bit costly for someone just starting out, can often work. The job applicant makes himself known, and when an opening does occur, potential employers will remember your top-quality portfolio.

Job hunting through the mail can be just as effective. Send out your portfolio with a good cover letter. Don't be afraid to mention any story ideas you might have. Newspapers aren't looking for robots, and they appreciate a photojournalist who does more than stand behind the camera and click the shutter.

Then follow up a week or so later as a reminder. You can make up your own picture postcards, using your best work. This helps to jog the editor's memory—and shows how creative you are.

Potential DJs and announcers, once they have a foot in the door, should be prepared to take any air time slot they are offered, even if it's six o'clock on a Sunday morning. This will give you the opportunity of tapping yourself. You can constantly update your tape and use it for auditions for more critical time slots.

Internships

Another successful method is to take more than the one required college internship. If you can get involved in two or even three internships, you'll make more contacts and have a better chance of lining up full-time employment when you graduate. At the same time you'll be adding to your portfolio and creating impressive specifics to include on your resume.

RELATED OCCUPATIONS

Communications majors acquire skills that can be transferred to a number of related occupations. Here is a representative list of the job titles in a few similar career paths; no doubt further investigation will reveal more.

Actor	Feature Film Producer
Comedian	Ghostwriter
Documentary Maker	Lyricist
Drama/Music Teacher	Musician
Educational Film/Video Maker	Performing Artist
Entertainer	Playwright
Feature Film Director	Poet
Feature Filmmaker	Visual Artist

HELP IN LOCATING THESE EMPLOYERS

The following listings, directories, magazines, and resource books can help you in your job search. Most are available in the reference section of your library.

America's Largest Newspapers

14 Hickory Ave.
Takoma Park, MD 20912

A computer listing of the names and addresses of 2,000 editors at newspapers around the country.

Broadcasting and Cable Marketplace

R.R. Bowker
121 Chantlon Road
New Providence, NJ 07974

Broadcasting Yearbook

Contains a listing of television stations.

Encyclopedia of Associations

Gale Research, Inc.
P.O. Box 33477
Detroit, MI 48232-5477

Gale Directory of Publications and Broadcast Media

Gale Research, Inc.
P.O. Box 33477
Detroit, MI 48232-5477

Guide to Literary Agents & Art/Photo Reps

Photographer's Market

Writer's Market

Writer's Digest Books
F & W Publications

1507 Dana Avenue
Cincinnati, OH 45207

The Literary Marketplace

R.R. Bowker
121 Chantlon Road
New Providence, NJ 07974

National Directory of Weekly Newspapers

National Newspaper Association
1627 K Street, NW, Suite 400
Washington, DC 20006

National Public Radio

2025 M Street, NW
Washington, DC 20036

Newspapers Career Directories

Gale Research, Inc.
P.O. Box 33477
Detroit, MI 48232-5477

Publishers Weekly

P.O. Box 1979
Marion, OH 43306

Writer's Digest Magazine

Writer's Digest Books
1507 Dana Avenue
Cincinnati, OH 45207

PROFESSIONAL ASSOCIATIONS FOR MEDIA PROFESSIONS

Deciding what area of the media you would like to work in, and contacting a few of the related professional associations will help your job search as well as professional development.

American Newspaper Publishers Association

The Newspaper Center
11600 Sunrise Valley Drive
Reston, VA 22091

Members/Purpose: Newspapers in the Western hemisphere, Europe and the Pacific. Serves as a clearinghouse for members on all phases of the newspaper publishing business.

Training: Provides technical services and operates research facility.
Journals/Publications: Career information including pamphlets titled *Newspapers: What's In It For Me?* and *Facts about Newspapers: Prestime*.

American Society of Journalists and Authors

1501 Broadway, Suite 302
New York, NY 10036

Members/Purpose: Freelance writers of magazine articles and books.
Journal/Publication: Newsletter; membership directory.

American Society of Magazine Editors

919 Third Avenue
New York, NY 10022

Members/Purpose: Professional organization for senior magazine editors.

American Society of Media Photographers

14 Washington Rd., Suite 502
Princeton Junction, NJ 08550

Members/Purpose: Works to evolve trade practices for photographers in communications field.

Training: Provides educational programs and seminars.

Journal/Publication: *ASMP Bulletin*; newsletter; other handbooks.

American Society of Newspaper Editors

P.O. Box 4090
Reston, VA 22090-1700

Members/Purpose: Editors who determine news and editorial policy on daily newspapers.
Journal/Publication: *Editors' Exchange*.

Associated Press Broadcasters Association

1825 K Street, NW, Suite 710
Washington, DC 20006

Members/Purpose: Broadcast stations in the United States that are members of the Associated Press. Objectives are to advance journalism through radio and television and cooperate with the AP to make available accurate and impartial news.

Association of American Publishers

71 Fifth Avenue
New York, NY 10010

Members/Purpose: Represents producers of general trade, reference, educational, scientific, and technical books, and instructional materials.

Training: Conducts seminars and workshops.

Journal/Publication: *AAP Exhibits Directory*; *AAP Monthly Report*; *Green Book of College Publishing*; *International Fair's Calendar*.

Association of Authors Representatives (AAR)

10 Astor Place, 3rd Floor
New York, NY 10003

Members/Purpose: Literary and dramatic agents who market books, plays, and other related material.

Journal/Publication: *Canon of Ethics*; membership directory.

Association of Independent TV Stations

1320 19th Street, NW, Suite 300
Washington, DC 20015

Members/Purpose: Commercial, independent television broadcasting stations not primarily affiliated with a national network; national sales representatives; program distributors; and other related broadcast companies. Purpose is to act and speak on behalf of independent stations.

Journal/Publication: *INTV Journal*; newsletter.

Association of Independent Video & Filmmakers

625 Broadway, 9th Floor
New York, NY 10012

Members/Purpose: Independent film- and videomakers, producers, directors, writers, and other individuals involved in film and television. Attempts through joint effort to open pathways for financing and exhibiting independent work.

Training: Offers seminars.

Journal/Publication: Resource guides.

Job Listings: Offers referrals.

Author's League of America

330 West 42nd Street, 29th Floor
New York, NY 10036

Members/Purpose: Authors of books, magazine articles, and plays.

Journal/Publication: *Authors Guild Bulletin*.

Broadcast Education Association

1771 N Street, NW
Washington, DC 20036

Members/Purpose: Universities and colleges, faculty and students, radio and television stations that belong to the National Association of Broadcasters. Promotes improvement of curriculum and teaching methods, broadcasting research, television and radio production, and programming teaching.

Trainings: Educational materials; annual convention.

Journal/Publication: *Feedback*.

Job Listings: Offers placement services.

The Dow Jones Newspaper Fund

P.O. Box 300
Princeton, NJ 08543-0300

Purpose: Established to encourage careers in journalism.

Trainings: Offers summer reporting and editing internships.

Journal/Publication: Career guides.

Investigative Reporters and Editors

100 Neff Hall
University of Missouri
Columbia, MO 65211

Members/Purpose: Persons who report or edit the news; journalism educators, and students.

Training: Provides educational services.

Journal/Publication: *IRE Journal*.

Job Listings: Maintains placement service and speakers' bureau.

Magazine Publishers Association

919 Third Avenue, 22nd Floor
New York, NY 10022

Members/Purpose: Publishers of more than 800 consumer and other magazines issued not less than four times a year.

Journal/Publication: *Magazine Newsletter of Research*.

National Academy of Television Arts and Sciences

111 West 57th Street, Suite 1020
New York, NY 10019

Members/Purpose: People engaged in all aspects of television performing and producing.

Training: Workshops and seminars.

Journal/Publication: *NATAS News Television Quarterly*; local newsletter.

National Association of Broadcasters

1771 N Street, NW
Washington, DC 20036

Members/Purpose: Radio and television stations and television networks representatives.

Journal/Publication: *Radio Week*; *TV Daily*

National Association of Publisher Representatives

399 E. 72nd Street, Suite 3F
New York, NY 10021

Members/Purpose: Publishers of consumer, industrial, and trade publications.

Journal/Publication: Monthly bulletin; *Roster of Members*.

National Cable Television Association

1724 Massachusetts Avenue, NW
Washington, DC 20036

Members/Purpose: Franchised cable operators, programmers, and cable networks. Represents the cable industry to Congress, the Federal Communications Commission, and various courts.

Journal/Publication: *Careers in Cable*; *Linking Up*; *TechLine*; *Cable Primer*; *FCC Cable Rules*; *Producer's Sourcebook*.

National Conference of Editorial Writers

6223 Executive Boulevard
Rockville, MD 20852

Members/Purpose: Editorial writers for radio and television stations; and newspapers of general circulation in the United States and Canada; journalism educators. Works to stimulate the conscience and the quality of editorials.

Journal/Publication: *Editorial Excellence*; *How Editorial Writing is Taught*.

National Newspaper Association

1525 Wilson Boulevard
Arlington, VA 22209

Members/Purpose: Representatives of weekly, semi-weekly, and daily newspapers.

Journal/Publication: *A Career in Newspapers*.

National Press Photographers Association

3200 Clowdskate Drive, Suite 306
Durham, NC 27705

Members/Purpose: Professional news photographers and others whose occupation has a direct professional relationship with photojournalism, television film, or theatre screen.

Training: Sponsors annual television-news film workshop.

Journal/Publication: *Nova Photographer Magazine*; newsletter; membership directory.

Job Listings: Job Information Bank.

The Newspaper Guild

8611 Second Avenue
Silver Spring, MD 20910

Journal/Publication: *Constitution*; *Guild Reporter*.

Producers Guild of America

400 S. Beverly Drive, Room 211
Beverly Hills, CA 90212

Members/Purpose: Motion picture and television producers.

Radio and Television News Directors Association

1717 K Street, NW, Suite 615
Washington, DC 20006

Members/Purpose: Heads of news departments for broadcast and cable stations and networks; associate members are journalists engaged in the preparation and presentation of broadcast news and teachers of electronic journalism. Works to improve standards of electronic journalism; defends rights of journalists to access news; promotes journalism training to meet specific needs of the industry.

Journal/Publication: Monthly job bulletin; career pamphlets.

Job Listings: Operates placement service.

Society of National Association Publications

1150 Connecticut Avenue, NW, Suite 1050
Washington, DC 20036

Members/Purpose: Publications owned or operated by professional associations and societies.

Training: Seminars and resource networks.

Journal/Publication: *Singshot*; *Who's Who in Soap*; bulletin.

Job Listings: Job listings in *Soap*.

STOP

CHAPTER THIRTEEN

PATH OF COMMUNICATION DISORDERS

NO



While many communications majors devote their professional careers to ensuring effective communication within corporations, with the media, with consumers, or through human and social service programs, there are those who prefer to work with individuals who suffer from a wide range of communication disorders.

These practitioners, who are commonly called speech-language pathologists or audiologists, are communicators as effective as the professionals whose jobs we explored in earlier chapters, but they have a different focus, work with a different "public," and have a different set of acquired skills.

According to the American Speech-Language-Hearing Association (ASHA), speech and language disorders are "inabilities of individuals to understand and/or appropriately use the speech and language systems of society. Such disorders may range from simple sound repetitions or occasional miscalculations to the complete absence of the ability to use speech and language for communication."

For every twenty Americans who communicate "normally," there is one individual who is afflicted with a speech-language disorder. They number nearly 10 million people.

Hearing impairment ranges from the inability to hear speech and other sounds loudly enough or understand speech even when it is loud enough, to the complete loss of all hearing.

Based on studies conducted a decade ago by the National Center for Health Statistics, it is estimated that hearing impairment in one or both ears affects approximately 2 out of every 100 school-age children; 29 out of every 100 people 65 years of age or older; and a total of 21.7 million Americans.