



TRAFFIC-101





SECTION 1 - AN INTRODUCTION TO THE BUSINESS OF BROADCASTING

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A Welcome to the Business of Broadcasting

Creating a meaningful publication detailing our most unique profession, while simultaneously serving those relatively new to broadcasting and touching on updated developments for the more the seasoned broadcast Traffic professional is quite a challenge. And, it is made more difficult by duties and responsibilities differ slightly in each individual Radio, Television or media center.

It takes a unique individual to master the skills required of a true “Traffic” professional. In most businesses, change occurs over a period of years. However, in broadcasting, change occurs on multiple levels at an instantaneous pace. To say it is a multi-tasking, multi-level and highly challenging profession in an understatement! One colleague described it to a friend as putting together a jigsaw puzzle and realizing the pieces change their size and shape several times before you complete the finished product. And, once completed, you begin anew with a different puzzle for the next day.”

I might add a few other thoughts to that description. The “rules” change rather rapidly too, since we are guided by Federal agencies each with their own set of Rules & Regulations. The tools we use (primarily computer software applications) are frequently upgraded to match these changes interfacing between automated digital electronic units, literally at the “speed of sight and/or sound” as we move our Stations programming into the homes, radios, television sets, laptops or smartphones of our varied audiences.

As a Broadcast Traffic professional, if you’ve envisioned a slow-paced, easily planned, highly predictable day at the office, such as one might imagine for a clerk or public librarian, remember that it was on this very first page of our introduction that we told you--- **it is “not.”**

In this introductory text, we were charged with answering some obvious basic questions. What is Traffic? What does a Traffic Director or Traffic Manager actually do? Are there more than one set of Rules & Regulations that vary by individual media types; any job description designed for Traffic should include the need for flexibility? Traffic is always changing as are the tasks to be completed. And no matter how generalized we may believe our profession to be- there is an exception to every traffic function depending on whether the operation occurs within Radio, Television, Non-Commercial or Commercial, Over the air, cable or streaming on the Internet.

We initially “toyed” with the idea of calling our Traffic-101 publications something like “*Traffic for Dummies.*” That was quickly abandoned because only a *real* dummy would think of putting the bulk of a broadcast station’s financial, legal and operational control into the hands of any person matching such a description. Something closer to “*Traffic is Not for Dummies,*” would have been more appropriate. Ultimately, we decided to stick to our tried and true title of Traffic-101.

This publication, by the way, is actually version five; it’s a rewrite (of an earlier rewrite) of the initial publication created in 2000, which dealt only with Radio Traffic. It was updated to reflect the inclusion of Television and several Digital technologies, Changes to procedures occur rapidly.

The practice of submitting hand-written Time Order forms for data entry now finds Advertising Salespeople entering orders in a pre-traffic computer holding tank for electronic submissions to the nerve center you’ll control. Once considered “clerical” in nature, today’s Traffic professional and Continuity personnel find themselves in multiple station and digital sub-channels, audio or video streaming on websites, On Demand playback sources, Podcasts, mobile phone feeds as well as our core delivery systems on Television, Websites and Radio.

And every Broadcasting facility operates under a wide variety of scenarios. The program logs created by the Traffic Departments may involve a staff of 7 or more people for just one major Television Station--- while at the other end of the spectrum; you may have a one-person Traffic Department literally handling the tasks Revenue Sales Management of up to 7 or more Radio stations simultaneously.

To prepare you for the sessions, lessons or explanations that lie ahead in Traffic -101, we'll be exposing you to a unique language filled with terms and definitions that will quickly become second nature to you. Learning to "talk-the-talk" is only part of the plan. Expect to be confronted with a wave of procedures known only to those moving from a "position" to a "profession."

There is no Traffic School or University dedicated to Broadcast Traffic. The task of keeping our profession as modern as possible falls to the professional men and women that ply their skills on a daily basis. We are deeply indebted to scores of "experts" that have contributed to the development of this "primer."

Have you heard of The 30-second Elevator Speech? It's called that to prepare you for replying to the person that asks "What do you do at the station?" Ideally, folks tell us you should be able to answer that in under 30-seconds (the time of the average elevator ride up or down a few floors in a taller building.) After more than 50 years of trying to give my Elevator speech, I still end up with more than my share of "blank stares," When you use the word Traffic, they'll be sure you get to go up in the Chopper to report on highway gridlocked areas.

"My title is Traffic Director, but most people describe it as a Revenue Management Specialist. I'm responsible for the scheduling of all the Station's Programming, Commercial and Promotional efforts, making certain the efforts of our staff are properly included in the Broadcast Day. When people hear Traffic Director and think I go up in a chopper and report of highway gridlock, but actually it's one of the most responsible positions at our facility."

We temporarily stopped counting the number of job descriptions grouped under the umbrella of "Traffic" after the list of positions surpassed 35 or more. We like *Revenue Management Specialist* and *Inventory Control Manager* just as much as the more established titles of *Traffic Director* or *Traffic Manager*. Conversely, we dislike terms like Traffic Clerk or Data Entry person. The truth is very few stations could function effectively without a key person like you (by any name) within *Traffic*.

If you're about to embark on a career in Broadcasting, we commend this booklet as a must-read, especially if you want some shortcuts to success... Keep in mind—Broadcasting is a business. We'll do our best to reinforce that fact as you enter or continue your journey in this wonderful career.

On behalf of the thousands of men and women in Radio, Television and Cable Traffic Departments in the United States, Canada and around the world that are members of The Traffic Directors Guild of America, we welcome you to Section One of your journey, which we're calling "Traffic – 101."



Larry Keene
CTD- Certified Traffic Director
CEO & Founder, TDGA – Traffic Directors Guild of America



Traffic-101: Broadcasting's Most Unique Profession as it Applies to Media Types and Categories



All Broadcast Media

To help guide you through the many techniques, procedures, rules and regulations applicable to the Traffic Profession, we have attempted to employ a color-coding system to focus on study elements that are either “common” to all media types or limited to specific broadcasting categories.

The “Yellow” icon, which is labeled “**All Broadcast Media**”, tends to be generally common to Radio, Television and their many sub-categories that are involved in the Traffic Department (such as Commercial Broadcasting, Non-Commercial/Educational, Website Audio and Video, etc). As you study the skill sets of your specific areas of interest, be it Radio, Television, Cable, Single stations or Multicast Networks – be certain to include all areas identified by the “yellow” icon as well as those more specifically directed to your individual media type.



Commercial Radio

The “Green” icon, will direct you to one of the two primary categories dealing with Radio broadcasting, and differentiates **Commercial Radio** from Non-Commercial, Educational or Public Radio Broadcasting. These two segments differ in more ways than most novices might imagine, and it’s not just content or formatting. The Rules, limitations and applications of each present challenges to those located in the inner offices. Commercial Radio tends to be in a constant state of change and is highly competitive not only via traditional radio receivers, on website streaming, mobile phones, iPods, iPads and more. Traffic (Inventory Control) plays a vital role in its financial success and growth. Broadcasting is, above all else, a business; and Traffic is the keystone of the monetization process linking its huge audience with both Main Street and Madison Avenue.



Commercial Television

The “Blue” icon will call your attention to another significantly different medium, **Commercial Television**. Wait, you may say- isn’t Television just like Radio except it adds pictures to the signal. That’s one misconception Traffic-101 will clarify rather quickly. For reasons unknown, Lawmakers fear Television and have created enough Rules and Regulations to make Departments such as “Traffic” to be literally indispensable. Special regulations for Children, advertising concepts that defy logic, such as Bookends, mass management techniques of consolidation (hubbing), and every facet of the Television industry vying for their “slice of the pie” via Retransmission agreements, syndication fees, posting makegoods of added spots if a program fails to deliver a promised audience delivery. The bulk of completing the puzzle frequently centers upon the Television Traffic Department. Days and Weeks of work within Traffic can be selected in seconds by an event half a world away or just down the block in your city.



Public Broadcasting

Public Broadcasting (which encompasses both Public Radio and Public Television) is designated by the “Pink” icon and is limited to point out the significant differences between its Commercial counterparts both in sight and sound (Radio and TV). To handle the “business” aspects of Public Broadcasting takes a combination of creativity and business acumen. The concept of a “Call to Action” is taboo in this media. Attempt to describe the supporter of the high appeal program being broadcast without ever inferring or implying the listener should call, visit or buy their goods or services. The more you’ll learn- the more you’ll respect the abilities, role and importance of Public Broadcasting. Moreover, as you might imagine- the Traffic rules are far more restrictive.



Public Info. File



Political Advertising



Terms & Definitions

We’ll add other elements as we continue, more about those specialty areas a bit later. All have a direct connection with the professionals within the Traffic Departments of today’s modern Radio, Television and Cable originating media.

For those entering Traffic as a profession, forget the notion that Traffic simply schedules the commercials or programs. Forget the idea you’re a clerk or data-entry typist... Traffic is literally the nerve center of the Business we call Broadcasting. You’re about to start the transition to becoming a Traffic professional. Please attach your seatbelts and keep your arms and legs inside the ride. Welcome to Traffic-101!



About The “Business” Of Broadcasting

By Larry Keene, CEO of TDGA

When I grow up, I want to be a (fill in the blank). When you were a child, or adolescent, how would you have completed that sentence? The possible answers could fill pages and pages and probably for many included careers like movie or television star, performer, astronaut, doctor, lawyer, teacher, pilot, millionaire or world class adventurer. Actually, my choice for that “blank” changed regularly as I grew. I do remember two items though. One was a “Bus Driver” and the other was a “Broadcaster.”

I’m not sure how the bus driver part occurred, although at 4 years old, I was sure that was the perfect profession to pursue. By 8 or 9 however, the allure of “show business” had replaced my fascination with tokens, transfers and that handle that automatically opened the bus door to allow passengers to enter or depart. Broadcasting was definitely going to be my quest.

Actually, I created my first Program Log in 1957. And although my career included multiple Station Ownership, Management, Sales, Engineering, Software Sales, Sales Promotions, Consulting, Programming and On-air time slots, speaking at nearly 100 seminars, workshops and conventions regarding many facets of Broadcasting- I find myself involved with the world’s largest broadcast association devoted to Traffic and the careers linked to it. I could title a bio “full circle.”

Never -- I repeat -- never -- has anyone I’ve ever met answered our “fill in the blank” statement by saying: “When I grow up, I want to be a Traffic Director.”

Also you’ll find every Station tends to be quite different in the who and how many make up the Station staff. Don’t expect 50 different titles in a station with a total of 5 employees. Some stations exceed several hundred staffers in major markets- there you can presume to find lot of titles and tasks to complete all the tasks behind and in front of the microphones or TV Cameras. Traffic is not very different on its’ scalability. We know of Traffic Hubs where there are scores of employees handling numerous Radio or TV Station Program Logs... just as there are some one-person shops where one person prepares logs, does all the billing and serves as the receptionist for 8 or more Stations, simultaneously. Our focus is Traffic, whether it is one, two or 250 in the station groups or networks in one location, a few clusters or literally spread across the country.

Our Introduction Section co-shares the sub-title inferring the “Business of Broadcasting.” For the brand-new-to-broadcasting member, you can expect to find some Sections that seem to be fairly elementary. We won’t be insulted if you feel the need to browse forward to the sections that zero-in on Traffic itself.

But, before we start deciphering all the tasks normally associated within the Traffic Department, and for those relatively new to Broadcasting itself- this next section will list the more common Titles and Tasks in the “average” Radio or Television Station. Bear in mind the smaller the staff, the greater the number of functions that may be tasked to one or more people.

Broadcasting, a bookkeeper or accountant might quickly tell you, is divided into The Four Basic Broadcast Employment Categories

1. **General & Administrative** – These are the managerial and primary business function roles one would expect to find in almost any business. But Broadcasting has some rather unique “careers” within the “G&A” description that there’s nothing “general” about many of them. But the all-encompassing description tends to be what n-n-broadcasters would call the front and back offices.
2. **Advertising Sales** – Because Broadcasting is a revenue-intensive business, we find Sales is frequently coupled near the G&A positions. Whether Commercial or Non-Commercial, nearly all Radio & TV Stations, Networks, Group-owned or individual enterprise relies on the bulk of its funding from either advertising or underwriting support to fund its operations. It is no accident that our Traffic-101 will focus on one underlying theme throughout- Broadcasting “is” a Business.

3. **Programming & Operations**- This category creates the content that the stations broadcast, or stream, offer on mobile delivery or podcasts. It's the on-air and behind-the-scene operations that create the product that attracts the audience that makes advertising or underwriting on the station the vital component. Many refer to Programming as "Creative." We must stress that creative applies to nearly every single job description within the broadcast industry.
4. **Technical / Engineering** – This fourth category encompasses the facilities throughout the station(s), but generally is thought of as Transmitters, Studios, mobile facilities, Internet, digital and analog sight and sound equipment, computers linked between office, master control and keeping the station operating efficiently and within the legal bounds of its' licenses from the FCC (Federal Communications Commission). Once a world of "tubes," today it's IT chips, circuit boards and interfaces that permit each of the electronic components to talk-between-themselves. As with our three preceding categories, all are intertwined and dependent upon each other to maximize the effectiveness of the entire station complex.

While we will literally zero-in on Traffic throughout the publication, it's important to be aware of the other Jobs, titles or employee functions because Traffic (far more than any other individual position) interacts with every single one of the 4 categories we just touched on. Here are slightly more specific positions, which fall in one of the categories, a few into two or more, but Traffic is the keystone or core components that brings the work-product from each and literally may be the most important of them all. While you will rely on each to provide you with their "piece of the puzzle," with few exceptions all of the other staff members will rely on one or more of the functions with the Traffic Department.

The listings that follow and the very brief one or two line job descriptions were provided to us by the terrific team of members of TDGA. We express our appreciation to the Michigan Association of Broadcasters for many of the following listings and descriptions in this portion of our publication.

Broadcasting Titles & Job Descriptions

Following are some general descriptions for jobs in radio and television. Remember that each station is unique in its staff structure, and no two stations are organized in the same fashion. The size of a station and the market it serves often dictates the number and types of jobs available. The following descriptions provide an overview of just some of the positions and responsibilities.

ACCOUNT EXECUTIVE - The account executive is the person who sells advertising and works closely with marketing businesses to the station listeners.

ANNOUNCERS - Announcers are the radio station's voice and are often the people with whom the public identifies. This person introduces programs and music, reads commercial copy and public service announcements, and is involved in the overall public presentation of the station. We should note that the term Announcer is often exchanged for On-Air Talent, Personality, Host or Emcee. Some Stations also have Announcers that are primarily used to "voice" Commercials or Station Created Promotions.

ASSIGNMENT EDITOR (News Departments) - This person is responsible for the gathering of the news that goes into a program. Usually a team effort, they set news coverage priorities, organize the logistics of camera crews and reporters, and arrange for the various satellite feeds and live on-scene coverage.

AUDIO DIRECTOR /AUDIO TECHNICIAN (Television) - The Audio Director or Audio Technician arranges for the audio recording equipment, sets up and checks mics (microphones), monitors audio quality during the production, and then disassembles the audio recording equipment and accessories after the production is over. An Audio Director also handles the Sound portion of in-studio programs, similar to a Board Operator (in Radio) (See Below)

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BOARD OPERATOR (Radio) – A Technician or Producer charged with controlling microphones, commercial insertions, network joins, recording offline satellite feeds, for programs fed by a network or syndicator from other locations; or acting as a Director/Producer for live on-air talent in an adjacent studio and screening incoming phone calls where audience participation is part of the program format. Disc Jockeys tend to be their own Board Operator, while “talk shows,” generally have a second person controlling the control board (thus the term of Board Operator).

BOOTH ANNOUNCERS (Television) – Although automation has replaced this position in much of modern Television, this person is charged with being the voice for all audio tags or Station IDs or Breaking News interruptions. Today’s Booth Announcers have seen their job descriptions transferred to pre-recording voice tracks for insertion as situations may warrant. Most Stations still maintain the position, but rarely does this person spend their day sitting in a sound studio to insert audio continuity as needed.

BUSINESS MANAGER (Comptroller, or Controller) - Responsible for all financial transactions. Business managers are generally expected to have extensive professional background in accounting and financial management, and are charged with insuring contracts for programs and services, leases for equipment and all legal obligation agreements are properly executed and in effect. Business Managers generally work closely with Traffic to insure Broadcast Time Orders or any contracts involving stations being obligated to carry commercial content are fulfilled based on the terms of Station agreements. Business Managers also frequently oversee that the Stations operating budgets are being met by working with Department heads.

CAMERA OPERATOR (Television) – Camera operators do more than just operate cameras. They typically help set up the cameras and ensure their technical quality, and they work with the Director, [Lighting Director](#) and Audio Technician in setting up and shooting each shot. On a field (out-of-the-studio, or on-location) production they may also arrange for camera equipment pickup and delivery.

CHIEF ENGINEER - The chief engineer is responsible for the technology necessary to put the station's broadcast "on-the-air" within the station's licensed range. The engineer works to maintain existing broadcasting capabilities and provide quick solutions to problems that may arise with the transmitter, tower, satellite receiver and other related equipment.

CHIEF OPERATOR – Engineers are occasionally employed by Stations on a “Contract,” basis. In that instance, the Station appoints a specific person the title of Chief Operator, charged with insuring others on the technical staff are attending to assigned tasks in the absence of an on-site Chief Engineer.

COMMUNITY RELATIONS DIRECTOR - This person plans, coordinates and executes a station's services and programs developed to respond to the needs of the community.

CONTINUITY DIRECTOR – Frequently part of the Traffic Department, the Continuity Director is charged with insuring that all commercials are prepared and available for broadcast when listed or placed on the Stations Program Log. The Traffic Department prepares the Log, but the Continuity Director then must be certain the correct Commercial or Underwriting Script is available in time for the scheduled broadcast times.

COPYWRITER - This staff member writes commercial and promotional copy in support of the station's sales, marketing and promotional efforts.

CREDIT MANAGERS: The person charged with authorizing credit limits or extending credit to Advertisers and/or Agencies and to evaluate acceptance or extension beyond normal policies where credit to be granted.

DEVELOPMENT DIRECTOR - Non-Commercial Stations are prohibited from airing commercials, but are permitted to broadcast underwriting credit announcements acknowledging the financial support of businesses in the community. The terms “Salesperson” or “Account Executive” is termed as a business “Development” person to separate the image of “Sales” from the non-commercial support.

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DIRECTOR (Television) - The person responsible for the actual technical on-line execution of a program. Determines camera shots, inserts, angles and composition of the final aired product.

ELECTRONIC NEWS GATHERING STAFF (ENG) - They work alongside reporters to capture events on tape and to produce live, on-scene coverage of breaking news stories. In addition to operating the video camera and sound, ENG crews must also operate the sophisticated microwave and satellite transmission equipment.

ENG EDITOR (Television) - The person who edits tape taken by the ENG crew. ENG editors work with producers, reporters and writers to build news packages from the raw tape sent in from the field or gathered on feeds from networks or other sources.

EXECUTIVE PRODUCER - This position coordinates the content and presentation of broadcasts under the direction of the executive producer, managing editor and news director.

FLOOR DIRECTOR (Television) – Works from areas near or behind cameras to give the live performers relayed directions from the Technical Director in Control Room as to when to break for commercials or pre-recorded inserts, gives signals indicating time remaining to segment conclusion, when to speed up the pace of delivery, or stretch (slow down) delivery to meet required timing targets.

GENERAL MANAGER - The person responsible for the overall operation of a station. This position requires business knowledge, leadership ability and a technical understanding of how a station operates.

GENERAL SALES MANAGER - This person hires and supervises the sales staff, reviews programming for the best sales opportunities, develops sales plans and goals, oversees billing, studies and understands the station's market and approves all sales promotion campaigns. Some stations have multiple levels of sales managers, including National, Regional and Local sales managers who focus on various aspects of sales.

GRAPHIC ARTIST - Supports all production activities. Computer skills are particularly valuable, as is a background in art and design and radio-television production.

HUMAN RESOURCES: Manages human resources operations by recruiting, assists in selecting, orienting, training, coaching, counseling, and disciplining staff; planning, monitoring, appraising, and reviewing staff job contributions; maintaining compensation; determining production, productivity, quality, and customer-service strategies; designing systems; accumulating resources; resolving problems; implementing change.

LIGHTING DIRECTOR - The Lighting Director (LD) designs the lighting plan for In-Studio or Remote location interviews or special broadcasts, arranges for the lighting equipment needed, and sets up and checks the lighting.

MAINTENANCE ENGINEER - The maintenance engineer installs and performs preventive maintenance on the station's control consoles, boards, recording equipment, microphones, and a wide variety of other station equipment and electronic systems.

MASTER CONTROL (Television) – Responsible for operating the videotape recording and playback equipment for live programs and during commercial breaks in network and taped shows. Frequently one or more persons in Television controlling both Video and Audio and generally in control of last minute program interruptions, Breaking News inserts, and following the Program Logs created by the Traffic Department. Master Control is similar to the Board Operator generally used in Radio- but with far more and additional duties to insure Program Logs reflect the multi-functions often simultaneous required as the nerve center for program delivery over the air.

MULTI-MEDIA JOURNALIST (Radio-Internet-Television) – Develops assigned stories from news leads, gather, verify and write content with audio, visual or video to illustrate article, assists news producer in preparing newscasts and content for website, appear on camera if conducting interview or voice-over narration if using still photos.

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MUSIC DIRECTOR - This person manages the station's music library and works with the program director in selecting new recordings to be played as they are submitted by record companies.

NEWS ANCHOR - The most visible members of the news staff. These are the people that appear as the "up front" personalities on local newscasts. The news anchor is a complete journalist, familiar with reporting, on-scene live coverage and skilled at writing, and in some cases, producing news packages

NEWS DIRECTOR - The news director runs the news department. The news director assigns stories to reporters on staff, monitors the wire service and is involved with identifying the important news issues within the community.

NEWS REPORTERS - The key "front-line" people in the news department. They are on-the-scene at every kind of event. Local news reporters must be excellent writers, capable of working quickly and accurately.

NEWS WRITER - The writer's responsibilities may include monitoring news feeds, preparing news packages for voicing by anchors or reporters, researching story information, booking guests for live interviews on news shows and producing segments of news programs. Exceptional writing skills are a must.

PRODUCTION ASSISTANT - Responsibilities include editing for Radio or TV commercial production including timing finished content lengths. Coordinate production packages between client and Account Executives (Sales). This position frequently works closely with our sales team and clients in the creation of commercials, presentations and special projects.

PRODUCTION DIRECTOR - The production manager assigns announcers, schedules studios, arranges recording sessions, produces commercials, and directs programs.

PRODUCTION MANAGER (Television) - This position is responsible for all of the details required in the actual production of local programming. The Production Manager usually supervises Producers, Directors, floor Directors and stage managers

PROMOTIONS DIRECTOR - This position promotes the station's image, programs and activities. The promotions person works closely with the program director in creating on-air promotions and also with the sales department in securing new clients and maintaining current advertisers.

PROGRAM DIRECTOR - Responsible for the entire on-air product, the PD governs the sound of the stations. With control over production, talent, work schedules, and program schedules, the PD's programming objectives support the goals of the general manager and the general sales manager.

RECEPTIONIST - The duties of the receptionist vary according to the size of the station. This position is ideal for understanding all the aspects of how a station operates.

SALES ASSISTANT - This position offers support to the sales staff and managers by handling much of the office work, including drafting proposals, which allows the sales staff to focus on meeting with clients and developing business.

SALES MANAGER – Leads the Sales Department and generally trains or assists a staff of Advertising Salespeople in creating programs, promotions and sales "packages." Frequently there are Sales Managers in charge of segments of the sales efforts such as Local, Regional, National, Internet, Etc. Generally, the Sales Manager is charged with developing the strategies that will produce the bulk of all revenues created by the Station (with the exception of tower rental, retransmission fees, Etc. In Non-Commercial Radio & Television, the Sales Manager is frequently titled as the Development Director charged with obtaining underwriting support from businesses and supporter groups.

Sales Managers also tend to work closely with Traffic Departments to help maximize the revenue created through the advertising sales efforts of those assigned to the Sales Department.

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SPORTS DIRECTOR - This position is similar to the news director position. Sports directors often handle the play-by-play coverage of local sporting events. Stations that do a lot of sports sometimes hire a "color" announcer to complement the play-by-play talent.

STATION MANAGER – The common practice of being a General Manager (sometimes called Market Manager" is frequently broken up by having a single General Manager, then several Station Managers assigned to handle specific duties for one of many) stations under the Supervision of the GM or General Manager.

TRAFFIC DIRECTOR - Collects data from other departments in order to prepare a minute-by-minute schedule for the broadcast day. The traffic person is the daily link between the sales department and programming department, keeping up-to-date commercial time availability. Please Note: We'll delve into far more detail regarding our description of the various components of a Traffic Professional in the Segments to follow. The Terms that sound similar such as Traffic Manager, Traffic Coordinator, and Traffic Supervisor are frequently used interchangeably for this title or position.

WEBMASTER / WEB MISTRESS – Traditional broadcasting over the air is now just one core component of the methods of delivery of a Radio or TV Stations multiple products. Many stations have an on-staff person charged with regular updating of the graphics, banners or ad displays on a station-maintained website. The titles vary, but these persons generally have advanced skills in creating special purpose items online as a compliment other services the Station may offer over-the-air (News, weather, classifieds, movie or TV schedules and FCC required Online Public File maintenance..



If you were searching for a different Title, position or Job Description—we could have listed at least 35 titles just within the Traffic Department itself. The cross-over of job descriptions covers a cornucopia of titles such as Traffic Coordinator, Log Editor, Senior Traffic, Hub Supervisor, Assistant, Associate, etc. We've collected scores of titles that generally all do the same or very similar tasks. So, we usually suggest asking your immediate supervisor what titles they prefer are used in your Department. **Note you'll find people can be very particular about their titles, and others are just as happy saying: "I'm in Traffic." So ask your supervisor and try to adapt to the titles they prefer to be used at your**

location.

Traffic-101, as you'll quickly decipher, is a combination of research materials, tips and techniques and the guidance of broadcasting's top professionals in our "unique profession, within a profession". You'll notice as you progress through our chapters that this is a collaborative effort of highly skilled and experienced Broadcasters with expertise second to none. .

Don't expect this publication to be a primer for all broadcasting employees. Well, the realities are that nearly every facet of the industry comes in contact with, or is affected by what goes on inside the Traffic Department. So while, we'll focus on traffic *per se*, we're convinced that it is to every new employee's advantage to understand the what, why and whom of what takes place within traffic.

While every Station, Cluster or Group of Stations is different, the basic points of Traffic-101 hold true. Our first premise might be a shocker. If you're fresh out of school, especially a broadcast school or communications college, we hope that we won't upset your enthusiasm for our, by our very first image shattering statement --- **"Broadcasting is a Business!"**

That crash you heard was just a Public Radio Broadcaster dropping a stack of pledge cards and underwriting orders all over the floor. Or, it may have been a producer just putting the finishing touches on that two-hour documentary he or she has been working on for the last 8 months. So, just in case the Sportscaster, News Reporter, Future "Shock Jock," Rush Limbaugh emulator or Program Director missed it the first time--- let me repeat - your very first lesson takeaway:

"Broadcasting is a Business!"

The purpose of Traffic-101 is to introduce you to the mystical wizardry that occurs somewhere between the salespersons' signing of an advertising or underwriting order and the day the billing leaves your facility in the form of an Invoice. So much happens and so many persons have a part in the internal flow-chart. These include responsibilities like credit clearance,

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copy preparation, voice talent and production, continuity, downloading into digital automation units, scheduling, reconciliation/verification, Invoicing, co-op affidavits, Accounts Receivable and even Sales Commissions... it boggles the mind.

Obviously, to "Graduate with honors" in Traffic-101, you'll need to absorb a good deal of information about this "business"; why people listen or watch; why Stations program the way they do; why your Sales / Development team "sells" the way they do; and why you schedule spots/credits the way you do. Your key goals are not only to do your job responsibly and efficiently, but also to serve as the focal point of the majority of internal station operations and functions. You may not be "on the air", but you're in a position of control for nearly everything that is broadcast, billed and provides the revenue for literally every single person on your stations staff. Important? You certainly are!

Your years in Traffic will expose you to every single emotion, except humility. I don't remember that trait in any of the truly great Traffic folks I've worked with. But, that was part of what made them interesting, and kept them as one of the key "go-to" professionals at the most successful broadcast properties.
