

# *Station Handbook*

*Nineteen Ninety Five*



**NATIONAL ASSOCIATION OF COLLEGE BROADCASTERS**

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# INTRODUCTION

APRIL 1995

Dear NACB Member Station:

We are pleased to present you the 1995 NACB Station Handbook. Published annually, the Handbook is provided as a member benefit to station and department members.

Thanks to input from many of you, we have redesigned the 1995 edition. The most noticeable difference in the current version is that both Mac and IBM users will be able to use the Handbook electronically. The 1995 version uses Adobe Acrobat software, allowing us to provide the same Handbook for multiple PC users.

If you prefer a bound version of the NACB Station Handbook, we have desktop published the pages in such a way that the Handbook can be printed and easily placed in a three ring binder.

We would like to especially thank Gordon Kent, former NACB Communications Director, for designing the pages of the handbook as you see them.

Making these updates to 1995 NACB Station Handbook was a long task. But we think that our efforts make for a more user-friendly and interactive Handbook.

The NACB Station Handbook is the most comprehensive resource for student stations ever produced. Since college and school stations, TV and radio, have more in common than not, any station's experience can benefit those at other campuses. NACB compiles that information on an ongoing basis, conducts its own research and adds material from outside sources, resulting in this Handbook.

We hope that each member of your station will read, re-read and refer to the Handbook as often as necessary. Publishing the Handbook on disk provides definite advantages:

- The potential for "lost" copies is greatly reduced
- Station staffers can make a copy of the Handbook for their own use
- Contents can be exported for incorporation in individual station handbooks
- Contents can be printed on demand
- It's an ingenious way to save the trees and money!

The 1995 NACB Station Handbook is a copyrighted publication. Therefore your station:

- Is restricted from making copies of the Handbook for sale
- Is restricted from distributing the Handbook to anyone outside of your station
- Must credit NACB and the section writer (if noted) for any sections used in your station handbook

In the future, we hope to place timely updates on the Net. We'll keep you posted.

The NACB Station Handbook is continually updated, so your ideas, suggestions and submissions are always welcome. To that end, we ask that you complete the survey at the very end of the handbook and return it to NACB. The next edition of the NACB Station Handbook will be published in early 1996. Enjoy!

Sincerely,

Mark, JoAnn, Kelley and Kristine  
NACB Directors

# CREDITS

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The 1995 edition of the NACB Station Handbook is a composite of many articles and handbooks from other NACB members. NACB would especially like to thank the following individuals and stations for their contributions to this body of work:

Eloise Greene, Carl Hausman, Warren Kozierski, Frederick Levy, Bob Long, Greg Luft, Laura Mizrahi, Student Press Law Center, Cary Tepper, Chris Waldrip, Steve Warren, WMUC Alumni Association and Sue Zizza.

And stations: Cable 6, ICTV, KVRX-FM, KJHK-FM, KNLU-FM, WGLS-FM.

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## ACTIVE8: MINDS • MESSAGES • MEDIA

### THE NATIONAL: SUMMARY

Dates: November 16-19, 1995

Location: Rhode Island Convention Center, Providence, RI

Registration rates for NACB members: To be announced

Deadline for Award entries: June 15, 1995

### Why You Must Attend

The NACB National allows for direct interaction with hundreds of students from across the U.S. (and from the world) working at their student radio or TV station. Nowhere else will you be able to compare notes on programming ideas, fundraising strategies, news broadcasting and other topics with your peers in an informative and exciting weekend. In addition, over 100 professionals from a cross-section of media take time out for this one weekend to meet with students and discuss issues important to student and commercial media now, while being available for questions about future employment opportunities in the industry.

### DATES AND LOCATION

The NACB National – the world's largest gathering of student-operated radio and TV stations – will be held November 16-19, 1995 at the Rhode Island Convention Center in Providence, R.I.

### EVENTS AND SEMINAR TOPICS

The NACB National includes something for everyone involved in student radio and TV operations. Seminars will cover management and volunteer issues, engineering and legal advice, and job and industry outlooks. Session tracks at the conference will include hands-on radio and TV production/critique workshops, newsgathering and ethics, and student station promotions.

### PAST SPEAKERS

Past NACB National speakers include Walter Cronkite, Ted Turner, Quincy Jones, Laurie Anderson, Michael Fuchs, Morley Safer, Bob Pittman, Jack Clifford, Robert Morton, John Crigler, Judy McGrath, Lee Abrams, and representatives from ABC, ASCAP, BMI, CBS, The Discovery Channel, E! Entertainment Television, Fox, The Freedom Forum, HBO, MTV, NBC, NFB, Nickelodeon, RAB, RTNDA, Showtime Networks, Time Inc., Warner Bros. Television, WBCN-FM/Boston, WFNX-FM/Boston, among others.

### EXHIBITOR TRADE SHOW

The NACB National Student Electronic

Media Exhibition – the world's largest trade show for student media – will be open November 16 and 17. Past exhibitors include radio and TV programmers, radio and TV equipment manufacturers and suppliers, computer hardware and software distributors in addition to book and PSA distributors.

### AWARDS

NACB will host The Fifth Annual National Student Radio Awards and The Fifth Annual National Student TV Programming Awards, which recognize student stations and student producers for outstanding programming, promotion and community service.

Entries for both awards programs are due by June 15, 1995. Winners will be announced on Saturday night, November 18, 1995 at an awards ceremony.

### REGISTRATION

To register for The National, call NACB at 401-863-2225, or fax to 401-863-2221 with the following: Head delegate, additional name(s) of people registering, school name and station/department, address and phone number.

### ACCOMMODATIONS

Contact the Omni Biltmore Hotel (401-421-0700), The Holiday Inn (401-831-3900) and The Westin Hotel (401-598-8000) for discount accommodations.

starting a station

NACB 1995 STATION HANDBOOK



*One*

## STARTING A STUDENT RADIO STATION

Be aware that building a station from idea to reality is a long process – on average, 2-3 years or more. Thus if the primary organizers are upperclassmen, enlist support from an encouraging faculty member and/or younger pro-station students from the start. Do not ignore school administration (and the communications department, if there is one). The supervision and help from a faculty member or administrator who supports the effort to start a college radio station is essential; the chances of success are far greater than if students alone undertake the effort. The long time frame involved and the political connections with university entities essential are two key reasons for taking on a faculty advisor when beginning a station start-up project.

Technically speaking, college radio stations come in one of four types: carrier current, cable FM, low-power (experimental) broadcast or full-power (regular) broadcast. (To date, digital audio broadcasting has not yet been implemented in the United States.) Because the station's signal goes out over the air, broadcast is best to reach a large audience, especially if the school has a high number of commuters who live off

campus and drive to school. However, it can be more expensive than the non-broadcast types in the short-run.

### CARRIER CURRENT

Carrier current radio utilizes special low-power transmitter/coupler units, typically installed in the basements of the dormitories or other buildings in a coverage area. The signal is just strong enough to reach receivers in the desired buildings without the station signal straying off campus (in violation of FCC field strength limits). The station frequency is usually placed on the low end of the AM band. Note that the signal will be in mono, not stereo, and that certain elements of building architecture (e.g., elevators, air conditioning units) can affect the quality of signal reception. Many problems can be avoided by having an engineering site survey done by one of the companies specializing in this area (fee required). LPB publishes a free, handy pamphlet on carrier current for potential customers. Ask for it.

### CABLE FM

If the school buildings are wired (or soon will be) for cable TV, then cable radio can be offered also. A low cost splitter attached to the cable input allows one lead to go to the TV, while the other goes to the home stereo receiver. Depending on what the cable operator (the school's media department or the local cable company) offers, cable subscribers can now get a

whole new set of radio stations besides what is available over-the-air – including your college station. If the cable operator doesn't offer cable radio, you can convince them to offer the service as it can represent a new subscriber revenue stream for them. If that fails, the station could serve as background audio to one of their TV message channels.

A telco equalized program line for mono (two lines for stereo) is all that is required to bring the signal from your studio to the cable operator's head end, plus an FM modulator to convert the signal into a usable form. This cost could run about \$1,000, but the cable system to pay for the expenses in return for providing station programming free of charge to the system or promoting cable options to other students.

Cable FM can be offered in combination with carrier current or broadcast stations, too. If the campus lacks cable feeds, use carrier current to reach the dorm rooms, and just get the station feed to the cable operator. Though car radio listenership won't be available, the off-campus home cable subscribers can receive the station. Though it is not as important for a broadcast station, providing a feed to the cable operator could generate extra exposure for the station as background to a TV channel.

An alternative cable FM system recently gaining popularity is "radiating

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cable." A hybrid carrier current transmission system with a cable that allows the signal to escape, thereby covers a particular area. This is a less controlled system, however, and so may not be possible on urban campuses where non-school buildings are located close by.

### LOW POWER BROADCAST

A low-power broadcast FM station may be the most cost-effective solution if the goal is to reach a limited geographic area without the limitations of wires. Note that the FCC-mandated minimum station power output is 100 watts for regular stations. As an alternative to carrier current AM, the FCC allows for analogous low-power FM transmitters (but still with a very limited broadcast radius). According to FCC electronic engineer John Reed, the maximum power for a non-licensed FM station is 11 nanowatts, which should cover an area with about a 200-foot radius. Commercially sold FM transmitter kits with higher power (e.g., 10 milliwatt) tend to be illegal.

### FULL POWER BROADCAST

Over-the-air college stations typically reside on the FM band between 88.1 and 91.9. This spectrum of the radio dial is reserved for non-commercial, educational stations, of which college radio is one type. Though the chances of a college getting a station here are

better, in many markets this part of the band is just as crowded as the commercial band. And since a commercial license allows advertising, the station could pay for itself.

The broadcast license to operate a station on a given frequency comes from the FCC, and is granted only after approval of an application. The most common application pursued by a fledgling college station would be Class A station (the lowest category), which requires a minimum 100 watts of station output.

Significant fees are involved in applying for a broadcast station construction permit (CP), both to the FCC for processing and to the consulting engineer who must be hired to: (1) do the required frequency search (to determine if an open frequency exists in the market where a new station could go without causing interference to other existing stations); and (2) conduct the transmitter/tower site survey and other requirements to complete the technical portions of the FCC application. If there are no problems, the application approval process takes 6-12 months on average. Add station construction time and it could be two years by the time the station is on the air.

Hiring a communications lawyer (Washington, D.C. is full of such firms) may also be worthwhile to avoid problems later. NACB's legal counsel is one such firm: Meyer, Faller, Weisman & Rosenberg. Going commercial allows

for advertising revenue, but a non-commercial educational station may be more in line with the educational mission of the school. Two of the many prime considerations that will need consensus from all parties involved before station signs on are the extent to which the station will incorporate students and professionals, and the placement of the station in the school's organizational hierarchy.

If time allows, contact a student-run, professional public, or commercial radio station in the area as a source of advice. They have the advantage of experience to help a new station avoid mistakes, both organizationally and technically. If the consulting engineers they suggest fail necessary expectations, however, NACB's engineering advisory firm, Communications Technologies, Inc., has much experience in assisting the start-up of student-run stations.

Of course, many other consultants exist. Radio World, a free newspaper to every broadcast radio station, has a large classified section in the back with consulting engineers listed. Ask for references to check on their experience in college station work. Also, talk to existing commercial stations in the area for a recommendation of local engineering consultants.

### EQUIPMENT

Expense is obviously a concern. Regardless of the type of station to be

constructed, a broadcast studio will be needed. Equipment for programming and production is expensive. Used equipment is cheaper, but usually will not perform as well as new pieces, even if refurbished. Try to buy new for the key components of the station, even if tight budgets force the purchase of used units for the rest of the equipment. Obtaining free equipment from area commercial stations is possible, since donations to colleges are tax write-offs. Commercial stations upgrade periodically; contact them through the station engineer. However, if the donated pieces are over a few years old, breakdowns and repair costs might outweigh asking prices on new models. Harris/Allied, a major broadcast equipment manufacturer, runs a refurbished used equipment service, with a lot of good deals.

## RESOURCES

Communications Technologies, Inc.

P.O. Box 1130

Marlton, NJ 08053

609-985-0077

Contact Laura Mizrahi for FCC application help or other engineering/technical questions.

Harris Allied

317/962-1471

LPB, Inc.

28 Bacton Hill Rd.

Frazer, PA 19355

215/644-1123

Meyer, Faller, Weisman & Rosenberg

4400 Jenifer St. NW, Suite 380

Washington, DC 20015

202-362-1100

General questions about legal regulations should be directed to NACB. Should your station encounter unique situation or require the services of a communications lawyer, contact Cary Tepper with your questions.

Radio Systems, Inc.

110 High Hill Rd.

P. O. Box 458

Bridgeport, NJ 08014-0458

609-467-8000

For a free sample copy of Radio World, call 703/998-7600.

## PERSONNEL MANAGEMENT

When individuals first approach the station, they are eager to get involved and are very motivated to help. If that level of motivation can not be maintained, their productivity will decrease and staff members will begin to leave.

From the beginning a commitment to the station must be established. Some ideas to accomplish this are:

- involve new members in exciting projects
- build friendships with other staff members
- charge a training fee (To cover printing and binding costs for a station training manual, time and labor for the initial and follow up training sessions, a station T-shirt, bumper sticker)

New members must be welcomed into the station and made to feel important. Giving a specific job title and duties will make staff members feel that they are an integral part of the station. With these responsibilities must come welcomed input. How a situation is approached can make a world of difference: being told to do something and how to do it is far different from being addressed with a problem and asked

for input. The key is open communication. The more staff is treated like responsible, thinking individuals, the more motivated the staff will be to act responsibly and think independently. Another tip: never ask the staff to do something that you wouldn't do yourself.

### MEETINGS

To encourage staff input and communication regular meetings should take place in addition to regular one-on-one consultation. Management should set aside at least two hours per week as posted office hours, when staff can stop by and discuss problems or express concerns.

Some leadership tips to remember for your meetings:

- Make the meeting's purpose clear. Post this in front of the group on a blackboard to ensure everyone knows the ultimate goal.
- Work toward a common goal. When things begin to stray in an unproductive manner, re-route the discussion towards the goal at hand.
- Stick with the agenda. To ensure everyone's concerns, beyond the general manager's, operations manager's, etc., are discussed, leave an agenda book available to the staff. Or send out the agenda to each staff member to which they can make additions. Give everyone a fresh copy of the agenda at the beginning of the meeting.
- Keep to the point and be concise. When discussing the item at hand, do not enter

into a monologue that tangents all over the place.

- Start on time, end on time. It's only courteous to those attending.
- Give public praise, never public criticism.
- Keep personalities out of the discussion. When meetings get heated, they tend to lead nowhere.
- Avoid side conversations. Leave these for after the meeting.
- Be specific in what needs to be done. At the end of each meeting summarize the main points, decisions, assignments and deadlines discussed. Send follow-up memos and minutes within a week of the meeting.

If attendance to meetings is a problem, try livening the meetings up with some of the following ideas:

- Include food and beverages obtained through trade out. Students are drawn to free food!
- Start the session off with something fun. Ice breaker games build acquaintances in large groups.
- Begin by giving updates on available internships and jobs available through the station.

### PREPARING THE MANAGEMENT TO MANAGE

Management is not an easy task, thus it would be beneficial to require any individuals applying for management positions with the station to have taken a basic organizational management course. In addition, hold brush up ses-



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sions that may either include having a professional Human Relations Director or other manager speak, showing informational videos obtained from the school's business library or tutorials given by Academic Services or advisor. Additional reading materials can also be distributed containing articles from business periodicals as well as outlines and notes from any of the above activities.

## MANAGERS & MANAGEMENT

### MAKE YOUR MANAGERS FEEL LIKE MANAGERS

It happens at least once a year. You, the radio station General Manager, call certain staff members into your office and anoint them with an administrative position—Operations Manager, Program Director, Music Director, Director of Sales and Marketing. You congratulate them on their dedication to the radio station, urge them to keep up the good work, present them with a list of responsibilities, then send them on their way, hoping for the best in the year ahead. Sometimes it works, sometimes it doesn't. Oftentimes we find the manager doing a respectable job, but for some reason, he or she just doesn't have that professional attitude that we would like to see. Many of us just accept that fact, tell ourselves that they are only high school or college kids, and what do you expect, anyhow? Well, I won't settle for that. I expect a bit more professionalism out of my managers and I get it with very little additional expense. Let me share with you some of the techniques that I use to boost their professionalism and level of responsibility:

(Bob Long is General Manager of 91.5/V-ROCK [WSTB-FM] at Streetsboro High School in Ohio. He joined WSTB after spending eight years in commercial radio in the Akron, Ohio market. During the summer, Bob instructs a Manager Training program for seasonal managers at Geauga Lake Amusement Park in Aurora, Ohio.)

### 1. THE MANAGER'S NOTEBOOK

I start off each year presenting my top level managers with a three-ring binder. I get the kind that allows you to slip in a cover page. Then I draw up some sort of fancy cover on the computer, personalize it with the managers' name and position and give it to them. Inside of the notebook is a planning calendar for the school year. It contains vacations and school days off. I use Calendar Creator Plus® to put a master together, then take it to the copier. Other contents include:

- a list of names, address, and telephone numbers of all staff members (updated as needed throughout the year),
- a copy of the station handbook,
- a brochure of the station's management philosophy,
- other inserts appropriate to the manager's area of expertise.

The notebook is expected to be a working notebook, not something to hide in a desk drawer or set on a shelf.

### 2. MANAGER BREAKFAST/ LUNCH MEETINGS

Finding an uninterrupted period of time to meet with managers is sometimes difficult. You've not doubt experienced it- the telephone rings, somebody knocks on the door with a question. I've found that the best way to get into serious discussion is to get out of the station. Through a barter deal

with a local restaurant (set up by my Sales/Marketing Manager), we meet twice each month for either breakfast or dinner, then have our business meeting right there at the table. I prepare an agenda a day or two ahead of time. My managers slip this into their notebooks and then bring their notebooks with them to the meeting for appropriate note taking. It's amazing what a serious hour of discussion can do.

### 3. MANAGER'S STATIONARY

This is a cheap and easy way to make your managers feel good. Create quarter pieces of stationary. I scanned our station logo on the computer, added the managers's name and position, placed four copies on an 8 1/2" x 11" piece of paper, then sent it off to the school's central copying. When the bundle came back, I dug out the paper cutter, chopped them up, and put them in each manager's mailbox. Surprise! (If you want to get fancy, you can bind them. I don't. I just leave them loose.) Don't forget to replenish the supply when it runs low.

Having responsible, productive managers who feel like real managers sure makes my job easier. I'm certain that there are other good techniques out there, but these work for me. The idea is to pattern the perks after those used in business and industry. And, why not? Non-commercial radio is just as real as anything else.

## TRAINING PROGRAMS FOR COLLEGE RADIO

### AVOID “REINVENTING THE WHEEL”

A training program is vital to a college radio station's success because it provides semester-to-semester and year-to-year continuity. This continuity is what lets a station build on the achievements of past years and actually progress, rather than “starting from square one” as each new management team begins their term.

Without a strong training program, the “reinventing the wheel” syndrome can hurt the station in many ways. Undertrained staff will be thrown onto the air, diminishing station listenership outside the studios and unknowingly abusing equipment inside the studios. Personnel issues (e.g., personality clashes, destructive behavior) will be handled poorly.

With a solid training system, however, new staff will feel better about their performance and actually sound better. They will have a greater appreciation of the station overall, not just of their department. That will also result in higher

morale, which makes accomplishing every station project easier.

### TRAINING PROGRAM COMPONENTS

Rarely do training programs succeed without a Training Director. Though it can fall under the Program Director's domain, the fact is that there is so much involved in the position (especially during the first month of each semester), that a separate coordinator is warranted. An Assistant Training Director would be busy, too!

Three major parts of any successful training program are the: Training Manual, Informational Meetings, and Hands-On Labs. General descriptions of each part are listed below; however, each station will need to adapt the components to meet particular station needs.

• **Training Manual:** Also called the “Policies and Procedures Manual,” the Training Manual summarizes in print what basic station policies that are also discussed in meetings and labs. Just as advertising is most effective when repeated and exposed in various media, the station training message will have a greater impact if also distributed in printed form.

The training manual should expand on certain subjects – things that don't come up often or are very detailed and thus not easily remembered. For example, include: a listing of job responsibilities for each management and

staff position; FCC rules relevant to station operations; security/visitor policy; the policy on smoking, food, drink and drugs in the station, etc. Mention why rules are important (e.g., to create a consistent air sound, prepare people for the more restrictive rules in commercial radio).

Explain the station's purpose. What is the music format philosophy? Will the station serve as an extracurricular activity for student participants, as a training arm of the communications department, as a programming supplier to the listening community? If the station doesn't have a clear “mission and goals” statement, this is a good time to write one.

Station policies should be stated explicitly. Rules should cover everything relating to the station. It's best to have station policies in writing so no one can claim later that s/he is being singled out for punishment about something that was never identified as a rule. Definite areas to cover are: on-air behavior (in addition to FCC rules restricting editorializing, content of underwriting spots, etc.); borrowing station property (including records); missed shifts or staff meetings; and “indecent” program content. Explain the penalties for violations. A graduated scale of reprimands ranging from warnings to temporary suspension to expulsion is most common.

A copy of the station manual should be made for each trainee to keep. If

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the station cannot afford this, it is reasonable to charge each trainee a fee to cover “training materials.” (This action will also weed out some individuals who are less committed to radio; although, in order to retain committed trainees who legitimately cannot afford the fee, the station may offer fee waivers on a case-by-case basis.)

- **Informational Meetings:** Usually held at the beginning of each semester, these meetings introduce new people to the station. Therefore, the meetings should present the best station image possible, while at the same time, give a realistic sense of what the radio station is about.

### OPEN HOUSE

The “Open House” or “Organizational Meeting” should be promoted in as varied a media mix as possible: college newspaper ads, flyers in campus mailboxes, over the airwaves, on the college TV announcements channel, by having current staff to spread the news by word-of-mouth, etc. (Get a local copy shop to print the flyers in exchange for underwriting spots and offer an advertising trade to the other student media outlets if funds are limited.)

During this first meeting, which is more general in nature, have audio (and video) tapes produced about what the station does and what it's like to be involved. Refreshments would be another plus to draw the initial crowd. Pass out copies of a schedule which lists subsequent meetings and what

departments and topics will be covered in each of them.

Make it clear that attendance at all meetings is mandatory in order to remain in the training program, as well as hands-on labs and task requirements. Though this may cause many of the initially curious to leave, remember that radio demands real time and effort from its participants and that fact should be stated up front. In the long run, the station is better off because committed people will remain at the station involved in a variety of areas, instead of casual hangers-on who just want to do their shift and leave (and even miss shifts without giving notice!).

### SUBSEQUENT MEETINGS

These later meetings, run by department heads with assistance from the Training Director, will expose what each department does to all of the trainees. This is important, because someone who originally planned just to become a DJ may end up getting turned on by news, sports, promotions or fundraising!

Devote each meeting (limit them to an hour maximum) to two or three departments, splitting the time among them. Encourage the department heads to produce an audio presentation with supplementary written materials and to allow time for questions. Remember to list phone numbers so that train-

ees can reach department managers with individual questions, and encourage department heads to be open to occasional late trainee arrivals who “discovered” their department after the start.

### BEING AT THE STATION

It is vital to encourage trainees to spend time at the station, even if it's at a time when there are no hands-on labs scheduled because that will let them get comfortable with the people, the environment and the equipment. (Remember how big and impersonal the place seemed to you in the beginning?!) It is equally vital it is stressed to all current staff that they be especially friendly and helpful to trainees (whoever looks like they're wandering around). Initial trepidation about the “Radio Station,” may cause some staffers to join some other extracurricular activity where they feel more at ease.

Also, encourage trainees to accompany staff on remotes, promotions, etc. Interaction with staff outside of the station will also make them more comfortable and feel part of the station. Some stations utilize a “Buddy system” – assigning a trainee to sit in on a veteran DJ's shifts.

Last but not least, require that trainees to attend all regular meetings of the departments with which they wish to become involved. That's where they become a real part of the station.

### HANDS-ON LABS:

At the same time meetings are run, promote sign-up for hands-on laboratories at the station. Though most trainees will want to participate in the on-air DJ labs (run by the Program director or head on-air DJ), encourage people to sit in on production labs, news labs, and other labs that are really just on-the-job work training: remote broadcast assistance, underwriting/fundraising tasks, promotions assistance, sports interviewing/research, traffic/logging, etc.

Hopefully, the station will have a separate production studio that can be commandeered for training labs. Or use the main studio during off-air hours. Block off independent practice time on a sheet posted on the door of the lab studio. Let trainees fill in their desired time(s). Possibly even require a minimum number of practice hours. Have photocopies of fake logs and actual carts and copy available for trainees to make the practice more realistic.

Many of the participants have never seen a studio before. So take nothing for granted. If there is a large crop of trainees, labs may have to be done in small groups. This is not necessarily bad, although individuals tend to be less inhibited and ask more questions in one-on-one sessions. Some areas of on-air performance that should be covered are the abilities to: follow a structured format; backtime content to meet a specific deadline (whether time must

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be filled before a scheduled live satellite feed or other broadcast or a live-read needs to be timed for music beds); and communicate effectively with an audience. Stress the need for spontaneity, ad-libbing and creativity. Jotting brief notes and pre-reading copy makes a big difference.

Trainees need to have an understanding of where the sound is going when in audition versus cue/utility versus program modes. They should know why patch buses get wired in a particular way. This knowledge helps them to become better DJs and better able to cope with technical problems if they arise.

And don't forget to cover the EBS system – the FCC requires it. Some subjects, however, like legitimate on-air programming and promotions vs. payola and plugola, may be too complicated to expect each lab leader to explain them well. It is best to have a separate meeting to cover these and/or include them in the Training Manual.

Speaking of basics, everyone should be briefed on telephone etiquette. A radio station is a business, not a dorm room, and that impression must be conveyed whenever dealing with the outside world. Don't assume everyone knows how to answer the phone, take proper messages, when it's OK to enter a live studio, etc.

If there is not enough competent people to supervise, for example, the underwriting or logging training, that's not unusual: After all, if there was a solid training program, there would be enough people managing each of these areas already!

### TESTING

At the end of the training period, administer a written examination covering FCC rules, station policies, and other key information in the Training Manual. Additionally, a live hands-on examination is recommended for on-air and production studio equipment clearance, including transmitter knowledge. Knowing how to do EBS tests, log changes, and interpolating meter readings are essential skills. Some stations also include a troubleshooting component to this test, where the trainee must figure out how to fix a messed-up control board configuration.

One way to run the on-air test is to prepare a fake log, including promos, PSA, etc. that are actually in the rack. The test is doing everything in a condensed 30-minute shift. Evaluate segueing skills, how close spots are run to log times, running an EBS test, taking meter readings, following the music format (if there is one), etc. Purposely mess up their shift by throwing on the log a specially-prepared underwriting spot cart with indecent content on it and, later on, a promo that has a selling pitch violating underwriting rules.

See how long it takes for the trainee to recover and how they handle these things.

### CHECKLIST:

As an alternative (or in addition) to testing as described above, some stations use a "training checklist." It is a sheet which lists all the different knowledge areas and hands-on skills that a trainee must learn. Next to each area/skill are two boxes. The first is checked off by the trainee when s/he feels the subject has been mastered, and the second box is for the trainer. As the trainee completes a group of skills (or maybe just one or two, if they are particularly complex), s/he approaches the training director, who evaluates the trainee on that skill. If acceptable, the trainer then stamps that box (since a simple check mark could be falsely forged) to verify that it has been mastered.

Some areas may not lend themselves to this type of evaluation, or a class of trainees may be too large to evaluate in this manner. For those situations, use the methods outlined in the previously.

### ONGOING TRAINING

Even after a new class of trainees is licensed and doing things, the training is not finished. Let's face it: the nature of college radio is turnover. Graduations, transfers and fluctuating stu-

dent extracurricular interests mean that staff composition changes drastically year to year. But it doesn't have to debilitate the station. If people are ready to take over each management position, station operations should continue with no perceivable losses.

To insure this, have assistant managers under each management post. They work side-by-side with the manager, learning the ropes and, in the process, learning to appreciate the importance of the job and building commitment to the work. They're virtual shoe-ins for each post when the previous manager graduates or takes another position.

Ongoing training is just as important for DJs. It's easy to slip into bad habits when one's on-air performance is not monitored. Department heads and/or PDs should require an aircheck from each jocks every month. Design a standard evaluation form that's easy to fill out, covering various areas of broadcast performance, music selection, etc. Offer "advanced labs" for veteran DJs covering techniques like multi-track spot/promo production, backtiming, scratching and master mixing. It doesn't hurt to offer an occasional classroom-style presentation about important broadcast areas such as FCC rule updates/refreshers. (Having the broadcast parts of the FCC rules on hand is beneficial for even non-FCC licensed stations.)

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### OTHER COMPONENTS

College managers disagree about the practicality and effectiveness of the following ideas in a student-volunteer station. However, different ones work in different situations. Whatever structure is chosen for a training program should remain in effect for that semester. Revise the program as necessary for the next training class.

One word of caution: If an idea being considered is radically different from what has been in place at the station, the idea will need to be sold to other managers first. After all, the greatest idea will never get implemented if the people who are needed to make it work are not supportive.

#### COURSE REQUIREMENTS:

If the school has broadcasting courses, it can be required that students take certain ones before they are eligible to do certain things at the station (e.g., production). It's possible that the station's training program could be adopted as a registered course by the school's communications department, adding legitimacy and credibility to training efforts.

#### TASK REQUIREMENTS:

On a less formal level, trainees can be required to devote a certain number of hours on particular station tasks. This serves a few purposes: it insures that the myriad number of chores that need doing at the station get done; it

builds commitment, which helps to retain trainees as staff for the long term; it exposes people to areas of the station that they had not considered working in, which they may find interesting and end up being managers for!

Have each department come up with a bunch of options, both mundane and interesting. Add other tasks that need getting done, which should make the list quite meaty. Make sure that a manager can at least loosely supervise the trainees' work and sign off on the time spent so that the Training Director can verify that the commitment has been fulfilled.

#### GUEST SPEAKERS:

This suggestion should be considered an "if-there-is-time" thing, since the training staff will probably be more than busy just coordinating all the in-house elements of the training program. Nevertheless, consider inviting occasional guest lecturers to the training meetings (or general staff meetings). Not only will they add a refreshing change of pace to meetings, but they also can provide a more "worldly" perspective that student managers lack. Area commercial stations managers, promotions directors, salespeople, engineers, producers and air talent are usually flattered when asked to give a talk to the local college station. Besides providing a professional station model that can help improve current operations, they can also discuss preparing and searching for a

media career, another nice extra to add to the training program.

Know what is expected of the speaker: If people are invited just to talk, they'll probably cover generic pep-rally material with no substance. Ask them to cover specific subjects so the information will be useful. And the contacts made through these events often pay off later when the station needs help during some crisis.

### SPECIAL TRAINING PROGRAM HIGHLIGHTS

At certain schools, students are strongly advised to take the introductory production course before enrolling in the radio station's practicum course – the latter is required for every trainee. It includes discussion of the different studio components. If successful with the practicum, students are invited to volunteer at the station or do work-study through the communications department. They first must submit an application called an audition package, which contains an endorsement from their faculty advisor, rewritten news stories, and a five-minute tape they have produced, among other elements.

Individual skills can be evaluated and used to weed out certain people who just want to 'play radio.' The key is to allow time for students to develop maturity – grooming students in their sophomore year so they're ready for management positions as seniors.

Peer evaluation can give students an unforgettable experience, because it shows them how to be managers and evaluate people. The experience can be tough for two students who are otherwise friends and equals. The manager says, "You're not my friend right now—I'm going to evaluate you."

The result can go in the student's file at the station, which is maintained long after graduation and used for references if future potential employers call. While it may seem to be devoting a lot of valuable file space and a major administrative burden for the station, it may be good to have on file for the student for their future recommendations or it can serve as one way to track alums.

### WHAT TRAINING CAN'T DO

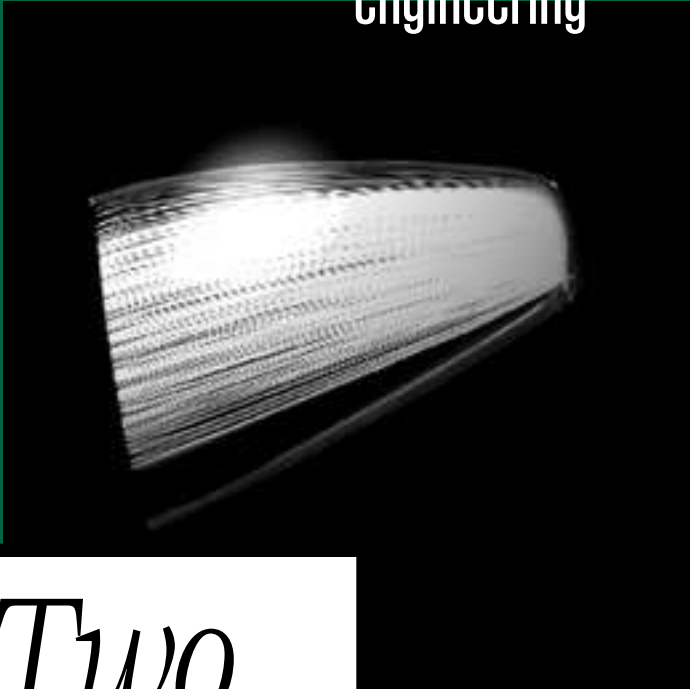
Though an effective training program will make a big difference in the way a station operates, don't expect to produce miracles. There are certain things that cannot be taught: dependability, the ability to accept and act on constructive criticism, thinking before speaking, the skills of listening and reflecting, and asking questions. A key component for any staffer is learning where one can be flexible. For example, at what point is a technical problem serious enough to call the Chief Engineer at home? Must commercials, etc., air at precise times scheduled on logs? These vary station to station and can only be learned over

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time. Quite often, problems result from simple miscommunication – use of jargon, presumptions on the part of one person or the other, incomplete instructions, and so on. The more time that a person spends working at the station, the less of an issue this becomes. Focus on building camaraderie and commitment at the station, the rest should take of itself.

engineering

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## GETTING READY FOR A NEW YEAR

SEPTEMBER 1989

This section is comprised of questions, answers and tricks of the trade as originally printed in issues of College Broadcaster.

Articles were written by Ludwell Sibley of WCVH-FM in Flemington, NJ unless otherwise noted.

This is a hectic but satisfying time around the typical college station. In addition to hustling to register for classes, buying books, etc., there's all the work of organizing the station for another school year. There is a period of two or three weeks before classes assign term papers and problem sets, which is the time to train new engineers and DJs, help new department heads become comfortable with their positions, and fix the technical problems that somehow weren't resolved over the summer.

Hopefully the new DJs and other operating staff will pick up basic technical skills during the station's training program so that the engineering department is left free to concentrate on teaching the important craft of studio maintenance to those who show technical potential. There are always a few bright souls among the incoming freshmen who are comfortable with tools; if they can be convinced that there is satisfaction in checking styli, cleaning tape idlers and dusting out the CD player, there's hope to make real technicians as the year runs along. To boost your staff count of "techies," present engineering in a positive light at station

orientation meetings, put recruitment signs up around the engineering buildings, or even make mini-presentations to engineering classes at the beginning of the year.

Once you have a few trainees, involve them early in building and fixing things. If you only have one part-time paid engineer, coordinate a training session to coincide with his/her schedule. For those who seem skillful but just don't know their way around the station, one good way to get them started is to provide kits: you provide the bag of parts for, say, the new controller for the "on-the-air" lights and turn the new recruit loose with a basic circuit diagram. Result: you get a controller that fits what's needed, and the constructor gets the satisfaction of seeing a working product. One simple attitude to pass along to budding engineers is to be fanatical about replacing light bulbs in the equipment. The station may deliver great technical performance on the air, but one burned-out meter light in the console spoils the DJ's perception of how the station is maintained. Guidance is important, but it can be loose. If the project posed is beyond their skills, save it for the paid engineer. Like anyone, all they need is an occasional pat-on-the-back that says they are appreciated at the station.

Another good project: if the newcomer seems able to handle cables and tools, have him/her go through each of the station's mic cables – open up all the connectors, re-terminate the flaky sol-

der joints, test for scrambled wiring, and be sure the strain-relief clamps really work. This inspector then certifies the quality of each connector by putting a dot of paint on one of the clamp screws. It's surprising how many open shields, reversed pairs, etc., turn up this way. No more mysterious case of hum on mics either. None of this is "busy work": its purpose is visible to the new member.

Football season isn't too far away, either. It's time to put a new kid to work checking out the remote gear for defective headphone cords, lost cables, intermittent troubles in the board, missing tools, etc. It's time to check out the campus remote lines for open circuits and ground faults – often caused by telephone installers from the school or local Telco over the summer. Take the new staff members out to the stadium to familiarize them. Again, training is the theme: it is a lot more effective to teach the announcing staff how to set up remotes than to have to supply an engineer each time. Especially for the sites where several events originate each year, it's not that hard to get remote crews trained. The engineers can then work on the real special-events remotes where complex setups are needed.

There's no harm in having a new staffer do a close inspection of the station's public file, either. Hand over a copy of the FCC Rules (Section 73.3527) and see what the trainee finds missing. It may surprise you. (Can't

find a copy of the FCC broadcast rules? Call the Government Printing Office at 202/783-3238, ask for “Parts 70 to 79 of Title 47 of the Code of Federal Regulations,” give a credit card number, and the October 1988 paperback version will come in the mail.)

For a station with a remote transmitter, the best policy is to get the new members up to the site as early as possible. With a few people who know how to get there and understand how it’s put together, a transmitter failure during midterms won’t be as much of a disaster as if only one person understands the site. The new staffer may not be able to troubleshoot subtle problems in, say, the bowels of the stereo generator, but certainly can catch the blown fuses and such which are the most common problems.

The site tour should cover where to find the keys, the spare parts, the tech manuals, etc. And, of course, this is a good time to do an annual inspection. Little things count. For example, the air gauge on the feedline may read 6 PSI of pressure. In one case, the 6 PSI wasn’t from air pressure at all; it was from a column of rainwater standing 13 feet high in the line!

There’s a hidden meaning to all this: few organizations in the world see the kind of staff turnover that occurs in college broadcasting. The health and survival of stations – particularly in student-staffed ones – depend on rebuilding the staff each year. The student

chief engineer’s main duty is to assure that a knowledgeable replacement will be ready in a couple of years. A secondary duty is spreading the routine workload so that nobody is stuck with running the station, to the detriment of the school. Those are the reasons for getting new members familiar with the station as early as possible.

# PRESERVING AUDIO QUALITY AT A COLLEGE RADIO STATION

OCTOBER 1989

There are two ways to ensure a good audio product that retains listeners: A strong DJ training program and quality maintenance of audio equipment. Let's talk about the latter.

One of the constant temptations in the typical college station is to downplay maintenance of good audio performance. Keeping things tuned up, cleaned up, checked up is one of those unglamorous activities that can always be put off another month.

In the old days (five years ago), we had to get the station to pass a yearly proof of performance. Even so, the proof didn't check the major sources of poor audio: turntables, cart machines and your studio's other equipment.

Turntables are highly exposed to DJ error, not to mention gouged and dirty records. The first line of defense against turntable problems is to keep a spare plug-in head in the studio. When a over vigorous back-cue bends a stylus, a quick replacement is then possible – not necessarily by the DJ, but by the first technically-inclined person who is available.

Do not make the mistake of keeping such an item locked up: it's costly, but constitutes a first-aid kit. Since the centering and damping parts of a phono stylus deteriorate faster than the tip itself, it is poor economy to keep "good" used styli around.

Alignment of cartridges is fairly critical. In the absence of more specific directions, the following guidelines should help: First, tracking force should be on the high side of the cartridge maker's instructions, both for safety against skips and for better sound. (Record wear is not the main consideration: disc damage is a lot more likely from casual handling than from stylus force.) Second, the cartridge should be carefully mounted parallel to the head shell to avoid a systematic tracking error. The cartridge must be aligned so that the stylus is truly vertical as viewed from the front; otherwise stereo separation will fall off. The arm height should be such as to give a vertical tracking angle of 20 degrees.

Turntables themselves are pretty straightforward if they are of the direct-drive type. With older types, such as puck- or belt-driven turntables, careful maintenance will hold down the level of rumble to some degree. The rubber services of drive pucks tend to glaze with age. They can often be brought back to life by sanding carefully with fine (220- or 320-grit) sandpaper, which exposes a new surface, and cleaning with alcohol. Cleaning

driven surfaces with solvent (trichloroethane, xylene, etc.) helps the sureness of the drive chain. On these older turn-ables, backing off the drive tension a bit usually reduces rumble and wear versus adjusting tightly to give 1/8-turn rock-jock starts.

Cart machines used to be a sort of full-time employment act for a radio engineer. They've gotten better, or less bad, but still require maintenance attention. It is surprising how fast the heads get banged out of alignment with real operators using them. A realignment every six months is the bare minimum; quarterly would be better in an active studio. If you don't have an official alignment tape, it's reasonable to use your newest cart recorder to make your own carts for head alignment and equalization adjustment. That way, at least, everything in the station will sound consistent. Speaking of consistency, use of one brand and type of tape will give assurance that all machines are lined up for best quality.

Mechanical maintenance for cart machines is an art poorly covered in the manufacturer's manual. The basic idea is to keep everything clean (use a vacuum cleaner and a 1/2" paintbrush to get dust out) and lightly oiled. To lubricate, oil the bearings sparingly and clean up the excess so it won't catch dirt. Oiling a drop at a time by delivering the oil on the end of a small screwdriver is a wise technique. Take tape idlers off their spindles, clean out the bearings with a cotton swab and sol-

vent, then re-oil. If any oil gets on a rubber surface, clean it off immediately with alcohol. The treatment of glazed idlers was covered above. (Of course, there's no harm in actual replacement either.)

Motors are usually of the non-oilable ("lifetime") type. That's fine in theory. In practice, it means that you can often rescue a dragging motor by disassembly, cleaning and relubing. At WCVH, we have a triple cart deck whose "no-oil" rotor started to rumble four years ago. We avoided buying a \$300 part by prying off the bearing seals, oiling, letting the motor run while before cleaning up the excess oil, and resealing. The machine hasn't had to be oiled since.

Cassette machines and reel-to-reel recorders need the same general treatment as cart decks. The quality of manufacturers' instructions varies widely; fortunately, similar mechanical skills apply to all. The ultimate luxury tool for adjusting brakes on reel-to-reel machines is a torque wrench calibrated in inch-pounds, with an adapter to fit the reel hub that's being measured. Failing that, the old spring-scale and fishline technique is the cheap alternative for setting reel torque. For poorly funded stations with skilled people, it is possible to rebuild noisy capstan motors by replacing the ball bearings if a precision machine parts dealer is in the area.

CD players are a different story. Their maintenance is more a matter for the manufacturer's service station than the college tech staff. One widely held theory is that it's cheaper to scrap than repair CD equipment when it fails.

The maintenance techniques above are admittedly labor-intensive and require a certain amount of dedication, but they form the key to preserving the kind of on-air sound that will keep DJ staff happy and retain listeners.

# SOME IDEAS ON STUDIO WIRING: PART ONE

NOVEMBER 1989

At WCVH, we had to move the production and main studios into a new building three years ago. This was naturally a lot of work, but it made possible the introduction of some technical features missing from the old layout. A few of these may be helpful in your next studio rebuild.

## THE GROUND SYSTEM

The old ground system, which had replaced our original 1974-vintage construction in a different room, was a satisfactory job. It involved one central point (a ground plate mounted just below the console in the main studio, with heavy lugs for the outgoing leads), connected by No. 6 wires radiating out to the equipment rack in the same studio, to the rack in the production room, and to a 3-inch power conduit.

The new system duplicated this arrangement, except that the bus plate is actually bolted to an I-beam in the building structure above the hung ceiling. Within the wood studio furniture, a length of 3/8" tinned braid from the central

ground point provides a reliable ground bus for consoles, turntables and built-in rack brackets.

## LIGHTNING PROTECTION

Both the old and new sites are one-story buildings with antennas (FM monitor, EBS receiver, satellite receiver) at modest heights above the roof. These cause an exposure to lightning. The chance of a hit is slim, but if one did occur, we could expect 50,000 amps coming down the shields of the three RG-59 feedlines. So, at the point where the cables enter the wall, bulkhead fittings are mounted to an aluminum window frame solidly grounded to the building steel. That steel is the same I-beam where the main ground plate is attached; if it weren't identical, it would have been necessary to run another No. 6 bond wire to tie the two solidly together. These lighting grounds are run without the sharp bends or metallic conduit, and are not encircled with steel clamps. With a lightning surge, the danger of a large voltage drop comes mainly from the inductance of the wire, not the resistance. Any of those installation methods raises the inductance to a point where the ground is almost an open circuit. The result is that the whole station is tied together ground-wise, avoiding circulating ground currents and insuring personnel safety.

Incidentally, in removing the 1974 installation, it was discovered that the

builder of the original station had bonded the neutral wire of the incoming power feed to local ground. Good initiative, bad judgement: the National Electric Code requires only one ground on the neutral, back at the main switchboard. This is for safety reasons – to keep power currents out of the ground wiring in case the neutral should become open.

## POWER FEEDS

The distribution of AC power within the studio can be a mess if not planned. In our case, there is a single master switch – the kind that includes a neon lamp in the handle – to energize all equipment except the always-on items such as the transmitter remote control and clock. Within the equipment rack and the studio furniture, generous lengths of Plugmold bring outlets close to the equipment. Within the rack in the production area, a piece of this molding up each side of the rack, using the version having outlets on 6-inch centers, means you'll have an outlet on average for every three inches of height. Thus power cords for the rack mounted gear go directly to the source rather than suffering from piles of tangled cord.

## SURGE PROTECTION

Voltage surges on the power line are a concern regarding the microprocessors in CD players and remote-control systems. To avoid any mysterious misbehavior of these units, each studio has

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a three-wire surge suppressor. These suppressors are the permanently mounted kind used to protect the main power boxes in houses. It will bolt into a knockout in a junction box. These are \$25 parts, but are much more rugged than the little varistors normally used to protect computers.

These techniques gave WCVH better and simpler new studios. When planning your next studio rebuild, they may save you some trouble as well.

## SOME IDEAS ON STUDIO WIRING: PART TWO

JANUARY 1990

Here are some additional ideas implemented at WCVH when we had to move the production and main studios into a new building three years ago. Though some of these suggestions require hard work, they can be done cheaply. In addition, the benefits derived from your rebuilt studio's greater convenience and variety of technical features should make effort worthwhile.

### ON-THE-AIR LAMPS

These lights, a necessary evil, are clumsy to wire neatly and safely. Our original 1974 studio had a relay box to control them. But the relays failed occasionally, and had barrier strips with 120 volts exposed to the touch. Several runs of BX cable were required to reach the lights above the doors. With the new studios, the OTA lamps would really have been hard to wire: the fixtures are mounted on heavy-gauge steel frames that contain windows and walls. Running BX through them would have been a miserable task.

Fortunately, one doesn't have to use high-wattage OTA lights to attract attention. The fixtures we salvaged from the old location each used two 120-V bulbs of the type having a double-contact bayonet base. Here's the key: those same sockets accept #1034 car bulbs. Each fixture gets about 25 watts of lighting, which is sufficiently bright. At the same time, the wiring meets the requirements for "limited energy" (Class 2) wiring in the Electrical Code. If fed from an energy-limited source, it can use simple bell wire or the equivalent. This was vastly more convenient to install than BX. The new studios are located in a preexisting building with a dropped ceiling. Space above the ceiling forms an air plenum. Thus the wiring for the OTA lamps had to be in fire- and smoke-rated cable. The local electrical shop sold the two-wire #18 "plenum cable" for about 30 cents a foot. Though costly, it was far preferable to doing a BX job.

To run all four OTA lamp fixtures in the station (two per studio), a transformer box supplies 12 volts. As shown in the diagram, the current is switched with packaged solid-state relays (Potter&Brumfield SSRT-120D25 or equivalent). They use a few milliamperes of DC current through an optoisolator to control a triac that switches the AC. These solid state relay boxes (complete with the internals) list at \$18 each but turn up at surplus houses for as little as \$3. They are maintenance-free, silent and compatible with open-collector control outputs

from consoles. Each of the four outputs from the box is individually fused to meet the limited-energy requirement of the wiring. This arrangement turns OTA lamps from a messy kluge of questionable safety into a fairly tidy installation.

### PATCH JACKS

Once part of every studio, these are considered a curse today. Setting up patches requires operating skills that not all college station operators possess. The 1974 main studio had an impressive patch field – ten inches of rack space – that was almost never used. The interim one had a smaller field, again used only for troubleshooting. The current installation has just two rows of "bantam" jacks representing only the minimum air-chain inputs and outputs to do testing of Telco lines. There seems to be no way to reduce it further.

### AUDIO CABLING

As is normal practice today, audio cabling comes via 22-ga foil-shielded cables. Eighteen pairs run between WCVH's studios, and another 15 bring in program lines from the Telco terminal. The problem was how to provide a central cross connectfield for all these pairs in the main studio. Limited space in the new studio complicated the problem.

The solution was to use the kickplate in the foot space of the operator's posi-

tion to mount four 50-position “crunch” blocks. A plywood false front on spacers covers them, protecting them from DJs’ feet. The crunch blocks are the usual telephone 66-type. They may be brought from broadcast suppliers or salvaged from telephone key systems of the old 1A2 type.

Three versions of crunch block exist, each usable in a different way. One gives a single six-slot terminal, with all slots multiplied together – the usual type in telephone key systems. Another version provides two three-slot terminals, suitable for bridging wires together but not of much other use. The third variant has three two-slot terminals. This version handles tip, ring and shield, all in one position, but does not allow bridging. (Do not try to “double crunch”: two wires on one terminal make an unreliable connection.) In our case, there were few multiple connections and limited space, so the tip-ring shield version worked out well.

Assuming you have the telephone six-slot type of crunch block, you can convert it to the tip-ring-shield version easily. Undo the holding screws or snaps from the rear of the block and pull out the six-way terminals. Break each into three pieces, grind off the broken surfaces to prevent short circuits and reassemble. Different terminal types can be mixed in the same block to accommodate bridging ... but mark the terminals carefully as to type! Where space is tight, a 50-position block can be cut to a smaller size.

These techniques improved and simplified WCVH’s studios. Consider these areas when planning your next studio rebuild. Not only might they save you some trouble, but once implemented, your station’s producers will benefit from studios enhanced with additional features that actually operate more simply than before.



# NOTES ON CARRIER-CURRENT TRANSMISSION

FEBRUARY 1990

Carrier-current radio has been in use on college campuses for a bit over 50 years. It has provided a valuable medium for radio on campus – non-licensed, easy-entry – even while broad technical changes swept the broadcast industry. For example, when the FCC made 10-watt FM available in the late 1940s, its public expectation was that carrier-current would become obsolete. To some degree, that was true: a few stations gave up their c-c operations for low-power FM. In the '70s, the Corporation for Public Broadcasting persuaded the FCC in the Docket #14185 case to forbid new 10-watt FM stations. Today, low power FM is very scarce, new high-power FMs are unknown in populous areas, yet c-c is not doing too badly.

Cable FM is the other “new” way to establish a station simply and informally. It's moving along nicely, but a great many CAFM operations provide coverage only to off-campus residences served by the local cable company, relying on a complementary c-c system to cover the campus.

## C-C IS TRICKY

Technically, c-c radio is a bit tricky. It is a specialized art, not widely understood by professional radio engineers (who themselves are scarce) or by the student staffs of college stations. As a result, the technical performance of c-c systems ranges from pretty good to pretty awful. The manufacturers of c-c systems have great expertise in this area. However, their people are few, are usually far away, and need a fair wage to cover their expenses if you want them to inspect your system. However, one of them publishes a good book on c-c engineering, of substantial value in planning or rehabilitating a station. Beyond that, publicly available literature is hard to find. I had the school library run a database search for c-c publications a couple of years ago. It turned up only one usable reference (in the September, 1981 issue of *Transactions on Broadcasting* by the Institute of Electrical and Electronics Engineers).

The FCC has recently made substantial changes in Part 15 of its Rules, the section that limits the unwanted radiation from radio interference sources like computers and the desired radiation from a myriad of other devices such as c-c transmitters. The result is a mixed blessing: carrier-current is officially recognized and receives specific rules. Those rules now govern the radiation level at the campus boundary, not a distance from the power line. In effect, the rules represent a signifi-

cant relaxation of restrictions for c-c stations on large campuses and a significant burden on stations in downtown locations. (However, note the good news under the “Carrier Current” item in this issue's Government and Industry News section.)

## C-C SYSTEM REPAIR CHECKLIST

For station staffs who have inherited a c-c system in less than perfect condition, the steps to take in fixing the system up can be summarized as follows: (1) If an audio processor (limiter-compressor) is not used, add one. (2) Check and record the DC loop resistances of the audio lines that feed the transmitters as a benchmark for future troubleshooting. (3) A spare transmitter is not a “dead” investment; it is a valuable aid in quick restoration of service when a technician's availability is limited. (4) Incidental damage and vandalism occur to RF distribution systems, so a yearly inspection is a wise policy; (5) Replacement of first-generation power-line couplers (those lacking test meters) is good policy in clustered RF distribution systems with multiple feed points on a single transmitter, but is not particularly important in single-feedpoint cases. (6) Where RF power is fed to two or more RF lines, be sure the installer used a genuine power splitter, not a simple splice in the coax line. (7) Where a particular dormitory experiences poor coverage or a noisy signal, the remedies are (in order of increasing effort): (a) to retune the

couplers; (b) to check for an open fuse in the coupler or an AC phase wire that is not connected; (c) to try “neutral loading” by feeding the neutral wire against ground; (d) to reduce power, or (e) to move the RF feed point to a different location. (8) Reset the transmitters for 100% modulation with a given audio level from the studio and a known level of limiting.

Two other hints may be useful: When setting the equipment budget for the year, don’t spend it all on studio gear – reserve some funds for RF system upgrades (e.g., modern couplers, solid-state transmitters). For stations with old-style tube transmitters and limited budgets, tubes are still available at reasonable prices.

## CABLE FM: HOW IT WORKS

MARCH 1990

The first college cable radio station, then-KRUZ at the University of California at Santa Cruz, went on the “air” a generation ago, in 1967 to be exact. Cable FM (CAFM) has grown mightily since then, in step with the rise of the cable industry. However, there are still too many potential broadcasters who are unaware of the capability that runs across town in that shiny aluminum cable.

We’re talking here about locally originated aural programming on a cable system. “CAFM” as used here does not refer to pick-up of a licensed FM station and redistribution of the signal through the cable. The cable system is usually a town-wide operation, although there are successful cable stations that feed the master antenna (MATV) system in campus dormitories. In some cases the cable headends are interconnected and the CAFM station covers a whole county.

The typical CAFM station begins with an on-campus carrier-current operation. Assuming your area’s cable system distributes FM radio with the TV signals, the problem is straight-forward electronically: rent an equalized line from

the telephone company and feed audio up to the cable company’s head-end sit. The cable company buys an “FM modulator” (in effect, a micro-power FM transmitter) chooses an FM channel that is little used, and runs the college station’s audio feed into the modulator. The output of the modulator goes into the cable, out to subscribers’ residences. To receive the CAFM stations, cable subscribers connect their FM receivers to the cable, either by actual connection or by simply setting the radio on top of the TV set.

On its part, the cable station arranges for a cable tap into its studios, to feed an FM tuner. This makes it possible to monitor the “air” sound, an indispensable feature for reliable service.

Quality-wise, the CAFM signal is usually quite good. There’s no problem of multipath distortion or co-channel interference, so stereo quality is high. The received signal is usually somewhat noisier than top-quality off-the-air FM, but it’s stable and consistent.

Why should cable companies be interested in radio? Being able to offer radio stations not available over the air and broadcast signals otherwise hard to pick-up is a feature that usually sells a few more second taps in houses, somewhat gains first-tap subscribers, and normally engenders good will in the community.

Choosing station frequencies on cable is mainly up to the cable company.

Regular FM frequencies (88.1, 88.3, up through 107.9 MHz) are recommended. Split-channel operation (101.2, say) was common enough in the early days, but today there are too many digital tuners that work only on the regular channels. Operation above the FM band (108.1, for example) is not recommended: there are too many aircraft navigational aids that could be impaired by signals leaking from the cable. College-based stations need not remain in the reserved noncommercial band frequencies (88.1 through 91.9) when it comes to cable. However, broadcast stations looking for additional carriage on CAFM may wish to keep the same dial position to avoid listener confusion.

The callsign shouldn’t be an issue: anything that is good taste and unlikely to cause confusion is in accordance to FCC rules.

There are variations on the CAFM themes. One is to operate as the sound channel of a weather or public announcement channel. This is a little strange: a TV set is needed to hear radio. However, if the special channel is Channel 6, the station is audible on radios (87.75 MHz) as well as television sets. In a few cases, the cable system operates two-watt, passing the radio signal up to the head-end on the same cable that brings the combined signal back down. This avoids the cost of the Telco program line.

The one major long-time maker of FM modulators is Catel (415/659-8988). Their FMX-2100S mono model and newer FMS-2000 stereo unit each list at about \$1000, but occasionally turn up used in broadcast-equipment want ads. (Of the two, the stereo model is much more advanced. If mono operation is necessary, it's preferable to use the stereo unit in mono mode.) The modulator is properly supplied and maintained by the cable company, since it forms part of the head-end equipment. Typically, the campus station pays for the telephone line.

Cable radio had great virtues but it is no panacea. Added to a carrier-current station, it extends coverage off campus. It makes stations feasible at community colleges where no dormitories exist. At the same time, it requires an ongoing educational campaign to show potential listeners how to pick up the signal. CAFM has brought college radio to areas where the regular FM spectrum is hopelessly overcrowded or overshadowed by a Channel 6 TV station. It best reaches fixed home stereos, but can never do a good job on portables outside the home or car sets.

For the commercial college station, CAFM makes it easier to sell spots to downtown merchants since they can now hear their advertising. It also lets off-campus station managers and other influential parties hear the station at home, providing a hint to the Raucous Rockjock to "keep it professional." In sum, it brings town and school closer,

which can be either a selling point or a political curse.

There are pitfalls: some cables just don't carry FM, some cable operators aren't interested, and some prospective CAFM stations have been blocked by over-conservative school administrators. But there are an equal number of success stories, too.

# BASIC STATION SECURITY

APRIL-MAY 1990

## INTRODUCTION

In a student-operated station, the responsibility for keeping the premises safe from intrusion usually falls upon the engineering department. This is a natural assignment because most of the mechanical talent, and the tools and hardware, are concentrated in the engineering staff. In this imperfect world, even stations on relatively tranquil campuses are exposed to equipment loss.

Many college stations are located in older quarters where the original security arrangements (mainly door locks) were adequate for a building having little appeal to thieves. However, college radio and TV stations introduce a full collection of CD players, production equipment, switchers, cameras, and microphones of potential value for rock bands and music video producers, personal computers, and the like. These are high-pilferage items which the original locks cannot protect adequately. FM licensees, additionally, have an FCC-imposed obligations to control access to the premises. A realistic goal is to keep out the semiskilled burglar

or campus lock enthusiast, and to slow down the real professional.

These measures will reduce the chances of unwanted access to the station and losses of equipment. Funny thing about a good security plan: if it works, you may never know it did!

## DOOR LOCKS

The effectiveness of locks themselves varies greatly. Many older or simpler locks are easy to manipulate with a piece of wire or plastic. Specifically, the key-in-the-knob style isn't worth much if it lacks a trigger bolt, the small secondary bolt which prevents opening with a piece of plastic. "Heavy-duty" versions of the key-in-the-knob type are only somewhat better. No lock will work if the door jamb is so loose that the trigger bolt can't do its job. Most ordinary locks, with their short bolts, don't reach far enough into the door jamb to resist a pry attack. Bolt-on guard plates that cover the jamb in the area of the lock are ugly but effective. They are particularly desirable for doors to remote transmitter sites.

Much improved security comes from changing to a "mortise" lock, a lock cylinder a few inches above the knob. It inserts a good, heavy bolt a healthy distance (up to an inch) into the door jamb. Another possibility is to add a vertical-bolt secondary lock elsewhere on the door. These are quite secure against simple physical assault. However, with either of these, the staff must

be continually reminded to use both keys when locking up.

Tough locks don't help if the door itself isn't secure – if it's a weak hollow-core style, or if the jamb is weak or flexible. Exposed hinge pins are another risk. These can be fixed by drilling and tapping for setscrews to lock the pins in place, then hiding the set-screws under a thick coat of paint.

Outside doorways need fulltime illumination at night. The rear doors to the station are (at least) as critical as the front door. Doors, of course, are only part of the problem. The writer's station lost a \$500 microphone a couple of years ago because a window had been left ajar over a weekend.

## CONTROLLING LOCKPICKING

While lockpicking is a minor threat compared to prying, it deserves some attention. Four-pin padlocks are straightforward to pick. Five-, six- and seven-pin locks are progressively harder. The master-key arrangement used in large building complexes (individual-room key, floor master, building master, grand master) reduces security by making all the locks easier to pick. Because of this, high-value locations and FM transmitter rooms should be rekeyed so that only the individual-room key and the grand master can open them. A professional locksmith can provide valuable advice as

to security hazards that may not be apparent to untrained people.

Unless the station is unusually small or close-knit, security measures may be worthwhile even within the station. Combination padlocks are generally ineffective: through basic human nature, the combination gets passed around and becomes common knowledge.

Keyed padlocks are a better idea. One station controls access with seven-pin padlocks that can be keyed with the same blank as the door locks, and an organized mastering plan. The keys are stamped "DO NOT DUPLICATE," are on a hard-to-get blank, and are signed out to the user upon receipt of a cash deposit. Administering this plan takes a fair amount of time, but the same station had lost several thousand dollars' worth of recorders in a series of burglaries previously. (Stamping warnings into the keys is not necessarily effective: the local sports shop used to copy stamped keys cheerfully, no questions asked.)

### **ALARMS, PORTABLE EQUIPMENT**

A few stations have experimented with alarms. One station rigged some rack-mounted equipment such that removing a mounting screw tripped the alarm. Another put in a set of door switches and an alarm loop to the campus security office, but forgot to advise the police that it had both upstairs and

downstairs studios. When the silent alarm tripped one night, the patrolman searched the downstairs area in vain while an intruder made off with several microphones from the upstairs studio.

For securing rack-mounted equipment of high value (e.g., an Optimod), a prowler can be slowed down appreciably by using one hex-head or Allen-head screw along with the regular slotted ones. Only a highly prepared thief would bring the right tool to get the equipment loose.

Losses of records and CDs seem to be as much a borrow-and-forget problem as anything. Enforcing a no-borrowing policy is probably the best defense against library shrinkage. Stenciling the station's call letters boldly across the front and rear of the album or CD case is always advisable.

Identifying portable equipment with spray paint is only partly useful because the paint comes off with common solvents. Permanent identification, neatly done on the front panel with a vibrating engraver, is good policy.

Few stations have an accurate equipment inventory, with serial numbers, of their major equipment. However, this is exactly what's needed most if a theft occurs: both the police and the insurance company need it.

## PRESERVING OPEN SPACE

With rack panels, it often happens that there is, say 7" of rack space available but a new device being built needs perhaps 5-1/4". It is a mistake to use a 7" panel in this case: a year from now you'll need a 1-3/4" rack space, and you will have to rebuild the original unit to free up the room. It is much better to spend a bit more for a 5-1/4" and a 1-3/4" panel and have the flexibility.

### SAWING RACK PANELS

Aluminum rack panels, and other aluminum stock of similar thickness, can be sawed nicely with a table saw. Just use a fine-toothed plywood blade. The result is a smooth cut with little burring. The blade becomes dull somewhat faster than when cutting wood, but not dramatically so. This makes it possible to build custom-width panels, to reuse portions of old panels by cutting them down and to salvage metal stock for general use.

### CERAMIC CAPACITORS FAILING

We had an odd failure in the 1978 production studio board a year ago: a bypass capacitor on the 24-volt supply bus on a preamp card failed. This 0.1 microfarad, 50-volt ceramic unit shorted out and physically burned open.

With inspection of the rest of the circuit cards, a second capacitor turned out to have suffered the same fate: all that was left was the wire leads. This sort of failure is hard to explain: It surely wasn't any voltage stress, as the capacitors ran at half their ratings. The only easy explanation was perhaps a metal-crystal "whisker" forming through a pore in the ceramic, growing until it caused a short.

To avoid, or at least defer, any future failures of this sort, all of the dozen bypass capacitors of this type in the board were replaced. That was a year ago, and the board is working fine.

### LIGHTNING AND PCS

It's common practice to use a surge protector on the power cord of a personal computer, the idea being that impulses of several hundred volts may come along on the 120-volt line and cause damage. But protectors are not all the same, and it looks as if the damage isn't necessarily physical.

The experience goes like this: My home PC is a reputable AT-clone about

a year old, with a reliable word processor software package and no exposure to computer viruses. It was installed with an ordinary plug-strip surge protector, consisting of a simple metal-oxide varistor across the line wires. While doing some word processing during a thunderstorm, I noticed that some of the software had started to act odd. First the response to mouse commands slowed. Then features started locking up: no ability to change column width, more slow response and a general "slow crash" over about 15 minutes with no evidence of hardware damage.

The cure was to save the text being worked on, then to do a complete reinstallation of the word processing software (after the storm!). The machine came back up and has worked fine for almost a year. Since then, a full-size surge protector has turned up in a local amateur radio flea market. It provides a burly longitudinal choke coil, intended to stop common-mode surges (i.e., surges occurring between both wires and ground). It includes some hefty by-pass capacitors to stop any residual surge.

The moral: lightning damage isn't necessarily blown parts, and minimum-type surge protectors protect against only wire-to-wire impulses. Of course, this is a residential installation having an overhead power feed, not a campus. Nevertheless, at the least, think twice before keeping the machine going during a storm.

**LIGHTNING — PHASE TWO**

Like a lot of FM station, WCVH has a Bird wattmeter permanently installed in the feedline of the antenna, which is used to calibrate the power meter that is part of the transmitter. Our tower has a long history of getting hit during thunderstorms, so local practice is to protect the accuracy of the measuring “slug” by storing it outside the wattmeter. A simple dummy plug covers the slug hole in the wattmeter housing when not in use.

Lightning is tricky stuff. I once visited an FM station in California at which the chief engineer explained in a puzzled way that the low pass transmitter had failed even though it was running at only a third of its rated power. Maybe so, but the site is a mountaintop at 2,700-foot elevation, with excellent exposure to lightning damage.

**FUSES**

When inserting a fuse into the cap of an extractor-type fuse holder, insert the end that is not stamped with the current rating. That makes it just a bit quicker to check the fuse later on to see if the size is correct. Such a check is one of the first inspections to make when working on a piece of used equipment.

**LIQUIDS IN THE CONSOLE**

We had a small but nasty fire in the \$6,000 main console about three years ago. Someone had left an open bottle of glass cleaner atop the board. Naturally, the bottle got knocked over, with ammonia-laden cleaner trickling down into the +24 and -24 volt traces on the mother board. In no time an arc set in, with flame, black smoke and the foul smell of burning epoxy board material.

Fortunately the DJ was alert enough to cut the power. By the time he had reacted, the power traces on the mother board were destroyed in a small area and a couple of line amps were burned.

Fixing the harm meant carefully swabbing out all the areas of the mother board that had been contaminated. In this sort of damage from electrolysis, it is critical to get all traces of the chemical out. Otherwise, corrosion or even a new fire may occur if the humidity increases at a later date. Multiple cleanings with water and cotton swabs were required to “disinfect” the board. One of the sockets on the mother board was burnt and required replacement. Charred areas on the board were scraped down to good material. Then the power-bus traces on the printed circuit were rebuilt with bare wire and solder.

Why didn't the circuit breaker on the power supply trip when the short circuit occurred?

It turned out that this particular console can be ordered in larger sizes, with greater numbers of input cards and more line amps. The breaker, on the AC line side of the power supply, is sized for a full-size, fully equipped unit. So our console was badly under-protected, not a great design job. The fix, of course, was to add correctly sized fuses in the +24 and -24 volt outputs of the supply.

The console has worked fine ever since. However, consider the causes: loose control-room discipline as to allowing liquids, and a marginal electrical design. A word to the wise: keep soft drinks and other fluids out of the studios. And in selecting a new board, consider how resistant it is to liquids splashed on it.

**AUDIO OSCILLATOR**

One of the handiest things in a radio engineer's tool kit is a small battery-powered audio oscillator. It needn't be one of the fancy ones; the small probe-type unit that tuns on a pair of penlight cells works fine for tracing wiring, checking for open inputs on studio equipment, and all manner of other quick audio tests. It saves large amounts of time, especially in one-person testing.

**“N” CONNECTOR TRICK**

The next time you're working on the transmitter or STL and need to connect

a cable with an “N” connector to a “BNC” jack, but don't have the proper adapter, just push the “N” plug gently onto the jack. It will connect, not permanently, but well enough to get the test done.

**A WARNING ON DO-IT-YOURSELF POWER WIRING**

When WCVH moved into new quarters a couple of years ago, some additional AC outlets were needed up near the ceiling. No problem: a junction box for the fluorescent ceiling lights already existed in a handy place. It gave a great opportunity to tap off power, using a box cover punched to mount the new receptacles. With everything wired neatly according to code, a first attempt to use the new outlets led to a “zap” in the connected equipment. The problem: we had assumed the lights ran from 120 volts. Not so: the building is relatively new, an electrically heated library, in which the heaters and lights run from 277 volts. You can't assume a thing... the new outlets were carefully removed and another way was found to get the required power.



# TECHNICAL CHARACTERISTICS OF TELCO PROGRAM LINES

NOVEMBER / DECEMBER 1990

Broadcasters have been renting local program lines from the telephone company since the '20s. Yet changes have occurred in recent years that affect the technical characteristics, and particularly the costs, of these circuits. This article describes what is offered today and how the price is figured.

First off, the offerings and price structures are as varied as the types of stations buying the service. Licensed broadcasters (AM, FM, or TV) are considered to be an interstate activity. The program lines that they rent come under federal jurisdiction, and are supplied under a tariff approved by the FCC. That's true whether the telco line crosses state borders or simply runs up the hill to the transmitter site.

Non-licensed broadcasters – carrier current, cable FM and TV, for our purposes – obtain telco lines under state regulatory jurisdiction. These circuits are priced and otherwise governed by “wired music” tariffs approved by the state public utilities commission, covering circuits with somewhat lower performance than the FCC-controlled channels.

This article is concerned with channels supplied to licensed broadcasters, which are effectively the same from one telephone company to another, including the non-Bell companies. The channels that are offered everywhere are the 15-, 8-, 5-, and 3.5-kHz channels. A “nonequalized” channel is available, at last count, only from Pacific Bell.

The table lists technical features of these channels. The 15-kHz channel is typically found, in matched pairs, in stereo studio-to-transmitter links of FM stations. The 8- and 5- kHz channels are used most often for medium-grade FM remote-pickup links and for all applications in AM stations. The 3.5-kHz service is most common for sports remotes and other uses where “voice” quality is sufficient, at minimum cost.

Since 1985, pricing has been based on a “channel termination” to get from the sending location to the serving central office, plus mileage charges between central offices (if applicable), plus a second channel termination to get to the receiving location. The old-time pricing was based on a flat rate anywhere within the exchange area. Today's rates are almost always higher, which has led to large sales of radio remote-pickup and STL equipment and to expanded use of dial-up facilities for remotes.

Returning to the table, the technical parameters are listed, as given in Bell Communications Research Technical

Reference TR-NPL-337, Program Audio Special Access and Local Channel Services. The “frequency response” columns give the nominal transmission band of the channel and the limits on equalization when the channel is fed from a “good” 600-ohm source and terminated in a 600 $\Omega$  load. The response figures to the loss at 1 kHz: a response of “-3 dB” indicates a 3 dB less loss, “+12” indicates more loss, compared to the value measured at 1 kHz. The three top-grade channels are basically “flat”  $\pm 1$  dB, although there is an allowance for a bit more loss at the very top or bottom of the band. These figures are consistent with Electronic Industries Association standard EIA-250B. Actual channels are usually within  $\pm 1$  dB in any event.

The “S/N Ratio” column gives the signal-to-noise ratio to be expected at the receiving end. These ratios are referred to an assumed instantaneous peak transmitting level of +18dBm (18 dB above a milliwatt), which is typical for signal sent at a level of +8 vu. The figures assume that noise is measured with a meter that ignores frequencies outside the program band: for the 15-, 8-, and 5-kHz channels, the noise meter has a “15-kHz flat” response that, while basically flat, rolls off gently above about 12kHz and has an effective bandwidth of 15 kHz. For the lower-grade channels, the noise meter has the rounded “C-message” response that is commonly used in testing telephone channels. These figures, the lowest ones being in the low 60s, re-

flect the wide use of digital transmission facilities today. The limit of 71 dB for a 15-kHz channel gives a wide margin compared to the 60dB traditionally required of a complete FM station.

“Max.THD” is the level of total harmonic distortion to be expected in the presence of the +18 dBm instantaneous peak; for lower inputs the distortion is normally much less. The distortion level on the three top-quality channels is low enough to meet classical FM performance requirements, measuring as low as 0.2% from some digital facilities.

The “Max. Loss” column gives the greatest amount of transmission loss to be expected, again when the channel is terminated in 600 ohms at both ends. On long channels, the loss often approaches 32 dB, which requires a line amplifier at the receiving end to get the signal back up to, say, +10dBm on peaks to feed an FM transmitter. The telco supplies the line amplifier if one orders “gain conditioning” to give a zero-dB loss.

The “Network Channel Code” designates the channel quality for purposes of ordering and identifying the circuit. A typical 8-kHz circuit might be designated “7PJNA 12345,” the PJ conveying the channel quality (the further up in the alphabet the second letter is, the better the quality and the higher the cost) and the rest being miscellaneous identifiers and a serial number.

The “Previous Designators” column lists the labels by which earlier versions of these channels were known. However, these identifiers have no meaning for use today.

These circuits nominally provide only on-way transmission. However, short channels involving only cable facilities and equalizers (no amplifiers or digital facilities) can be operated backward even though the equalization is off a bit.

Where a pair of 15-Khz is ordered matched for stereo, the phase difference between left and right is held to a limit of 7.5 degrees, 200 Hz to 4 kHz, with the tolerance rising at the band edges to 15° at 40 Hz and 20° at 15 kHz. The actual phase difference is usually much less.

These technical parameters are operating limits; any circuit that fails to meet them, for example, during a proof of performance, should be reported to telco repair service. For more information, Chapters 4.1 and 6.4 of the NAB Engineering Handbook (1985 edition) give useful details, available by calling 202/429-5346.

# GETTING GOOD ACOUSTICS IN RADIO AND TV STUDIOS

JANUARY 1991

One of the perennial issues in building or refurbishing a campus station is how to obtain good studio acoustics. The goal, of course, is to obtain a satisfactory facility despite the usual minimum budget. Without professional consultants, acoustical design becomes a do-it-yourself matter. Here are the major factors in working out a solution.

The two acoustical problems to solve are: (1) getting good isolation from the outside world, and (2) controlling the "liveness" of the room itself. Surprisingly, these factors are nearly independent; they arise from different causes and respond to different cures. A studio can be well insulated from external noise, yet be excessively "dead" or "ringy."

These are some of the basic considerations in low-budget studio design. They can help get good results in new construction or in improving existing facilities.

## ISOLATION

Controlling the incursion of outside noise – including music or talk from the studio next door – calls for heavy wall materials and good sound sealing. Old-time plaster walls are massive, as is dry-wall construction using a double thickness of 5/8" gypsum board. However, the latter is an attractive way to improve existing construction. In new work, the optimum construction consists of a double row of studs, staggered apart from each other, so that the two sides of the wall are completely independent. With careful double-studded construction, there is no path for vibration of one wall to be transmitted to the adjacent wall. This makes it a more effective isolator than a single wall of equal mass. The double row of studs is filled with glass wool insulation for extra sound damping. Unfortunately, a cost of thick-wall construction is that it consumes otherwise usable floor space.

Good walls are meaningless without painstaking control of little air leaks, a few of which can reduce the isolation by 20dB or worse. Electrical boxes placed back-to-back create much of such leakage, besides passing vibration between walls. Spacing the boxes a few feet apart on the two sides of the wall helps considerably. So does carefully caulking up all holes in the electrical boxes themselves. Foam leak-stop gaskets for outlet plates, commonly sold for energy conservation, help seal the wall boxes. The ducts that carry audio

wiring through walls form a similar conduit for sound leaks. Apart from careful routing, stuffing their ends with glass wool will help seal them.

Doors are a principal path for sound transmission. A good, massive door is the best defense: set into a stable frame, well gasketed or weatherstripped, with a vigorous automatic closer. However, a sound lock – double doors with a chamber in between – is a more practical arrangement. With all its walls treated with sound absorbing material, it compensates well for the door's deficiencies. Of course, it also provides protection when people enter or leave the studio during on-the-air time.

Windows are another problem. There is no substitute for double glass, preferably of differing thicknesses so as not to resonate at the same frequency when, say, a truck goes by. For refitting old construction, fortunately, energy-conservation window assemblies that will double-pane an existing window of almost any shape. If doubling-up is not feasible, it may be practical to caulk the windows shut, thus reducing incidental leaks.

For internal windows, between studios, sy, the classic approach is double or even triple glass. The individual panes are tilted slightly with respect to each other (typically splayed outward 5") so that light reflections will not buildup between them. Again, the window frames should be split: they should give

no path to pass vibration between walls. For really good isolation, but acoustical laminated glass, which is more effective than ordinary plate glass but lighter.

Of course, good construction is of little value if the monitor speakers are mounted so as to shake the common wall. Resilient mountings, or simply using a different wall, are called for. A little attention here pays off handsomely: It is much easier to stop sound at its source, especially low-frequency noise, than to block it. For example, keep noisy computer printers away from the common wall. Where a lot of tape editing is done, it is better to provide the editor with a good set of headphones rather than to allow use of a speaker in the editing booth. Studios on top floors of buildings beware: there are often air conditioners on the roof above, passing noises through the ceiling.

The need to air-condition studios introduces a major compromise: the ductwork provides a fine path for unwanted sounds of all types. While large ducts slow down air motion, hence minimizing rushing noise, they also tend to allow somewhat more leakage of other types of sound. Large ducts overhead also require a lower ceiling, a problem in modern buildings. The only real path for improvement is to keep the ducts for different studios separate for some distance, use acoustical lining, and possibly to put baffles in them to reduce sound transmission.

The ducts themselves should be hung from vibration isolators. Ducts passing through walls should use flexible sections to isolate vibration. These techniques, by the way, are not familiar to most air-conditioning contractors.

### **CONTROLLING ROOM "LIVENESS"**

The goal is a slightly live room, certainly not a perfect hushed chamber. In acoustical terms, for a classic medium-sized studio, a sound of voice frequency (100-6,000 Hz) should decay by 60 dB (i.e., should pretty much vanish) in about a third of a second. Small control rooms should have a shorter decay period. The worse theoretical room is a cube, in which sound reverberation paths exist in all three dimensions. Next worse is a rectangular space with width equal to the ceiling height, or a square room. Least problematic is a "rectangular" room with one wall slightly canted.

Fortunately, it is easier to cure an excessively "live" room than to stop excessive transmission between studios. Carpeting the floor and a wall or two helps considerably. The sound reflections off large glass panels can be offset by treating the opposite wall. Molded urethane sound-control foam ("Sonex") is effective, high-tech material, but should be used in moderation: It is easy to get too dead a room, as this stuff loads up with fine dust after a year or so. It also occupies scarce floor space. It should preferably be

placed high on the wall to be out of range of accidental contacts.

Another easy improvement for a too-live room is use of a directional microphone on the console board. However, all directive mikes require a "free field" behind them to develop the pattern. This rules out placing them close to reflective surfaces.

Some controversy exists over the preferred lighting for studios: fluorescent lighting is derided for producing electrical and acoustical noise, while incandescent track lighting is more flexible. Unfortunately, incandescent lights require about 2.5 times as much power for the same amount of light. That is, they put out 2.5 times as much heat. Since we want to minimize air conditioning for noise reasons, that heat is objectionable. A TV crewperson or DJ puts out about 550 BTU per hour of heat. A set of studio equipment generates another 1,200 or so. 200 watts of incandescent lighting (higher for TV) gives about 680 BTU more. Jointly these can make a closed studio pretty uncomfortable. If you can compromise with the fluorescent lights but the ballast unit in a fixture turns out to be noisy, it is possible to put it on rubber mounts to stop the problem. At the same time, use of "warm white" tubes is a good idea. Used in place of the usual "cool white," they give a pleasing approximation of sunlight.

## FLEA-MARKET BROADCAST PARTS

MARCH 1991

One of the lesser known sources for electronic parts, test equipment, computer items, and even broadcast gear is amateur radio flea markets. Now that the market season has started, here's how to tap in.

Most local radio clubs, sponsor yearly events at which members and commercial dealers trade in excess equipment, obsolete gear, and outright junk. At the same time, many educational stations are in small towns where the only source of parts is the local Radio Shack, so it is necessary to keep a wide stock of components on hand to handle ongoing needs. Amateur flea markets yield an unpredictable but good variety of the usual small parts: resistors, capacitors, audio and RF connectors, fuses, cable, solid state devices, and so on.

Test equipment is also available in good supply at these affairs, at reasonable prices. Most of it is tube-vintage stuff of marginal usefulness, but true bargains do turn up. As an example, a modest-sized Tektronix 5" oscilloscope was found recently, in good condition, for \$20. It's a bit large to haul back and forth to the transmitter site, but works great in the

shop. Most of the military test gear offered is junk, but some (e.g., the AN/URM-25 signal generator) is excellent. My test bench has been equipped almost entirely through this source.

A seemingly endless supply of personal-computer equipment, new and used, is available through this channel. The principal of caveat emptor applies here, as always, but parts for upgrading PCs and even complete systems are quite inexpensive. Software, in both recent and obsolete versions, is also plentiful.

Broadcast equipment turns up, too. Power tubes of usable types and other spare parts for transmitters are quite common. Coaxial cable in the 7/8" size often appears. Complete consoles, audio processors, usable microphones, and other treasures are randomly scattered. An LPB carrier-current transmitter and coupler of recent vintage were available at a very reasonable price.

The value of this source depends critically on the user's ability to make use of odd or "orphan" equipment. A skilled technician, prepared to clean up equipment and make minor repairs, has a gold mine. For information on upcoming radio flea markets, check listings in amateur publication, especially the "Hamfest Calendar" section in QST magazine.

## ORDERING THE FCC RULES

It is time for the annual reminder: it's easy to get a copy of the Commission's broadcast regulations. Just call the Government Printing Office at 202/783-3238, ask for "Title 47 of the Code of Federal Regulations, Parts 70 to 79," and give a credit card number. The current price is \$18. Delivery usually takes two to three weeks.

## THE TECH LIBRARY: KEEP SOME "OLDIE" CATALOGS

Most of us keep a reference file with catalogs of electronic parts and equipment. Naturally, fresh catalogs roll in all the time. Though only the latest version is a relevant source for purchases, there is a hidden virtue in obsolete catalogs: they cover discontinued material that may be around the station for some years. A good example: Needing an audio transmitter, you find an old but expensive-looking Widgetronics unit in the engineering "junk box." To determine its usability, one must know the ratings for that transformer. With a 10 year-old Widgetronics catalog, it's no problem. Otherwise it's necessary to get the ratings by measurement and guess. The same goes for other broadcast equipment. College stations – all stations, for that matter – are havens for old equip-

ment from firms that have vanished through merger or bankruptcy. Particularly when considering purchase of used gear, an organized “oldie” catalog file provides valuable information.

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### **TOUCHING UP THE CONSOLE**

The cabinets of many modern studio consoles have oak trim sections. These look sharp initially but aren't wholly DJ-proof. After five years of use, the front trim on WCVH's main console got pretty tatty, thanks to a lot of ballpoint pen marks and miscellaneous scuffed areas. We initially feared that complete stripping and staining was required. Not so: the pleasant surprise was how easy it was to sand out the damage by hand, to mask off the metal areas of the cabinet, and to recoat with polyurethane varnish from a spray can. The new finish cured overnight, leaving the trim looking like new.

## NOTES ON EBS

APRIL / MAY 1991

The FCC requires licensed radio and TV stations to participate in its Emergency Broadcast System: all licensees must be able to monitor a control station responsible for the local area. All stations except 10-watt FMs and low-power TV operations must have tone generators to produce the EBS alerting signal (853- and 960-Hz tones). On receipt of an alert, the stations must interrupt programming and repeat any (non-test) alerts coming from the control station. If a “participating” station, it may stay on the air; otherwise it must shut down. Naturally, regular tests of the alerting receiver and transmitting tone generator: the equipment must be tested weekly. EBS rules are contained in Sections 73.901 to 73.962 and 73.1250 of the Commission’s rules.

The FCC is serious about reliability of EBS equipment. The tone generator is “type accepted” like a transmitter. In theory, one can home-build this equipment, but the FCC type-acceptance is still required.

The FCC’s field personnel are also required to treat EBS equipment seriously when inspecting a station; they have no dis-

cretion as to imposing fines upon discovering defective or missing equipment whose failure is not entered correctly in the station log.

Our maintenance hint may save some embarrassment: many stations in rural areas monitor an FM station, using a Yagi or other directional antenna to capture its signal. It can happen that a windstorm will turn the antenna the wrong way, picking up another station on the same frequency.

The EBS receiver/decoder will then receive test alerts just fine, but from the wrong station and probably the wrong EBS Operational Area. The same goes for non-crystal-controlled receivers that may drift to an adjacent channel. The point: be sure that the receiver is not just working, but working on the right station.

The station may operate without EBS gear for up to 60 days, with proper logging, but it is dangerous to rely on the manufacturer for spare parts or service. The receiver that drives the EBS decoder (and forms the program source for repeating emergency broadcast on the air) needn’t be anything special, and thus can be swapped out readily when failure occurs. The decoder and tone generators are not so easy: it is highly unusual to keep a spare unit around, and there is no easy (or legal) way to substitute something else pending repairs. As a result, it would be good policy to keep a few critical spare parts around: crystals and any unusual inte-

grated circuits, for example. I had the tone generator fail once, but fortunately the chip that failed was only a humble 7400, replaceable from the local Radio Shack. Trying to test the decoder with a pair of ordinary audio generators is likely not to be workable: common generators are typically not precise enough frequency-wise to fit the 10 Hz band-width of the filters in the decoder. At least the station has a precise test source in the form of its EBS generator!

To some degree, having the EBS decoder forms a source of news: alerts (to quote the FCC rules - tornadoes, hurricanes, floods, tidal waves, toxic gases, industrial explosions, and civil disorders) are newsworthy. Since local control stations have the authority to initiate alerts, an EBS warning may have a sizable local value. Thus even a carrier-current, cable FM or cable TV station might want to install a receiver and EBS decoder. However, anything can be overdone: one FM station in the Midwest got a certain amount of notoriety a couple of years ago for initiating something like 140 alerts in one year.



## ENGINEERING Q&A

### MUTUALLY EXCLUSIVE APPLICATIONS

**Q:** Our station recently filed an application for a power increase to 1.5 Kw. Approximately six months later, an application was filed on a first adjacent frequency for a new station specifying 100 watts ERP. The applications were deemed to be mutually exclusive by the Commission, at which time the new applicant filed an amendment to reduce the proposed ERP to 50 watts. Our station and local TV6 station have each filed Petitions to Deny the proposed new facility. Is there any other action that we can take?

**A:** The Commission has long held to the concept of preferring to avoid educational application hearings due to the substantial delays and expenses that can be incurred in legal and engineering fees. This situation is likely to occur here. Given that, work with legal counsel to try to resolve the situation outside of a hearing. The following suggestions are based on the underlying premise that the new facility applicant meets all applicable FCC Rules and Regulations.

- The applicant for the new facility on which the Petitions to Deny have been filed must be afforded an opportunity to respond to the petitions within the specified time period. Your station should obtain a copy of any response and have your legal and/or engineering counsel review it for possible impact to your station.

- You indicate that the competing applicant has already proposed a reduction in specified ERP via an amendment to the original application - this could be a compromise on its part. However, I am not sure whether the Commission will act favorably on an application, even in a mutually exclusive situation, seeking to implement a facility with a lesser ERP than the current Class A station 100-watt minimum.

- Given your situation, probably the wisest course of action would be for your station to "join forces" with the competing applicant to urge the Commission to grant a waiver regarding the mutually received interference. Although by no means guaranteed, the Commission is predisposed to the granting of applications which will enhance a given service area while concurrently giving new service to an unserved or underserved area. Although the notion of approaching your competitor to work together may seem difficult, it is better in the Commission's eyes than having to designate the applications for a hearing.

- Should you prefer to leave your engineering proposal as is, and participate in an FCC hearing, realize that the administrative law judge for your hearing must determine which application best serves the public interest. Many factors are considered including a comparison of the added population which would be served by your facility upgrade versus the population to be served by the proposed new facility, the number of aural outlets licensed to your community of license

versus the number of aural outlets licensed to the new applicant's proposed community of license and whether or not you should be required to share time with the new applicant.

### UPGRADE POSSIBILITIES

**Q:** Our station is interested in pursuing an engineering study in order to explore the possibility of upgrading our facilities. However, we are located in a major metropolitan area currently served by several other non-commercial stations. Realistically, what options can we expect to be made available to us regarding an upgrade?

**A:** Your question is a very good and timely one. As you are probably aware, it is becoming increasingly difficult to uncover viable opportunities for both non-commercial and commercial stations to upgrade their facilities due to the recent upgrading of some previously classified Class D stations and pending the proposals of many improved and new facilities. However, there are still several avenues which should be explored in depth by your consulting engineer.

- Before beginning the upgrade study, and particularly if the station first went on the air over 20 years ago, the engineering consultant should positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. We recently discovered a situation where a non-commercial station went on the air in 1948 and has been operating at an ERP

Prepared by Laura Mizrahi, NACB engineering counsel, the following information should provide some basic hints for stations just starting up or looking to upgrade. This is a basic outline for optimum coverage of low power, AM and unlicensed FM systems. If you are considering a drastic startup or upgrade, we suggest that you contact a professional engineering firm or counsel.



of 4 Kw when it should have been operating at a power of 5.6 Kw.

- The first step in determining a station's upgrade possibilities is for the consulting engineer to perform an in-depth allocation study of the 20 channels reserved for non-commercial use (88.1 MHz to 91.9 MHz). The study would address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency. From this study, a determination can be made of the maximum ERP possible on any given frequency from the existing transmitter site.

- Should the allocation study show that an upgrade on the current frequency and site location is not feasible, study any possible alternatives for both. If your station can afford it, consider the possible re-allocation of a limiting co- or adjacent channel facility to a new frequency. This change may allow for the station's facility upgrade.

- If all upgrade alternatives have been exhausted, consider the possibility of using a transmitter which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, effective June 1st allow for a maximum ERP of 250 watts if certain conditions are met.

- Lastly, the Commission had recently granted waiver requests involving second and third adjacent overlap of existing facilities where grant of the waiver would "increase the flexibility available to non-commercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it "should allow the interfering stations some latitude to modify their

facilities in turn or they (may) be forever restricted to their current facilities." This option is, obviously, the most difficult and, likely, most costly possibility to pursue. However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

### **ANSI COMPLIANCE**

**Q:** We recently filed our station's license renewal application with the (FCC). The Commission sent us a letter stating that, before the application could be processed completely, a statement regarding the station's environmental impact would have to be provided. Is this a new FCC requirement?

**A:** The Commission has recently begun "cracking down" on less than thorough or complete evaluations regarding compliance for human exposure to radio frequency radiation. Specifically, the standards which must be adhered to are contained in the Radio Frequency Protection Guides, adopted by the American National Standards Institute under FCC OST Bulletin No. 65, Oct. 1985. The formulas, as specified in the bulletin, are applied to an individual facility's operation in order to determine where the maximum allowable ANSI Standard for radio frequency radiation is reached on both the ground around the tower base and on the tower itself. From these calculations, appropriate safety measures can be implemented which will reduce the amount of exposure to the public and to work-

ers authorized on the tower site. Some of these measures include adequate fencing requirements, limited time access for workers on the tower and power reduction or elimination during such time as workers are on the tower. If your station should receive a letter from the Commission requiring that this issue be more fully addressed, you should contact your broadcast engineering consultant so that the appropriate statement and calculations can be submitted. The ANSI standards must also be addressed in applications to the FCC for facility improvement or modification.

### **NEW NCE-FM CHANNEL SEARCH**

**Q:** Our school is very interested in looking into the possibility of establishing a new FM station. We have been told, however, that a preliminary study of the 20 channels reserved for non-commercial use does not look promising. Are there any other avenues we can pursue?

**A:** As a matter of fact, there are. In July of this year, the FCC reached a decision in a rule-making case approving the reservation of a commercial FM frequency for non-commercial educational use. The decision was predicated on the petitioner demonstrating the preclusion of non-commercial educational channels in a specific area due to a nearby Channel 6 station or the inability to meet Canadian or Mexican allocation criteria. Basically, if it can

be shown in a petition that there would be a strong public interest associated with the allocation of a commercial FM frequency for non-commercial use (such as providing a community with its first non-commercial FM channel), and no other party expresses an interest in the use of the channel as a commercial facility, this may be a worthwhile possibility to pursue if the non-commercial band in your area is saturated. Again, your broadcast engineering consultant is the best source for supporting information.

### **MUTUALLY EXCLUSIVE APPLICATIONS**

**Q:** We recently filed an Application For Construction permit for a new minimum facility, Class A, FM station. We were informed by the Commission that our application is mutually exclusive with another application filed within a few weeks of ours. The Commission is encouraging us to seek a solution to the situation outside of a comparative hearing, suggesting among the possibilities a sharetime arrangement with the other proposed facility. What are the basics of sharetime operations?

**A:** Sharetime agreements have long been employed by individual, non-commercial facilities for several reasons. First, as in the case you describe above, a sharetime arrangement can eliminate the necessity of a comparative hearing while allowing for the initiation of two new services to the public. Such a compromise can allow two

individual, non-commercial entities the opportunity to establish their own stations on a part-time basis if no alternative solution is available to eliminate the problem of mutual exclusivity.

Second, such an arrangement naturally possesses the potential for lessening the financial burden on each licensee of running a full-time facility, as well as aiding in the fulfillment of the Commission's minimum operating requirements for all non-commercial FM stations. The requirements specify a minimum operation schedule of 36 hours per week, comprised of at least five hours per day on at least six days per week, except for those stations licensed to educational institutions. In that case, the station does not have to operate on Saturdays or Sundays, or to observe minimum operating requirements during official school holidays or recess periods. A station operating less than 12 hours per day, every day of the year, is required to share use of its frequency if an application proposing such an arrangement is granted by the Commission. In cases where the parties cannot agree on time-sharing, an application filed for such will not be acted upon until the existing station's license comes up for renewal.

### **UNLICENSED FM ON CAMPUS**

**Q:** What is Part 15 of the FCC Rules? Someone told me that we could build

an unlicensed campus FM station under these rules.

**A:** Part 15 deals with unlicensed Radio Frequency Devices. Most receivers and computers carry labels stating that signals radiated by these devices are of insufficient strength to interfere with licensed or government facilities. Section 15.209 does provide for very low power FM broadcasts in the 88-108 MHz band. The transmitted signal level can't exceed 150 microvolts per meter (150 uV/m) when measured 10 feet from the transmitter. For broadcasting, the FCC defines a signal level of 34 dBu (50 uV/m) as the extent of the usable signal in rural areas. Based on standard formulas, a transmitter radiating 250 uV/m at 10 feet will have a 50 uV/m signal level at 50 feet.

Practical, unlicensed FM stations can be built for campus use. The systems must be adjusted and measured on site to meet Part 15 standards utilizing FCC-approved equipment and methods. These systems should only be considered where a 100-watt FM station is not possible due to limited service area and complex system design requirements.

### **IMPROVING SIGNAL STRENGTH**

**Q:** Our station wishes to improve its coverage, listenability and signal strength. What can we do right now which would not require FCC review and approval?

**A:** Depending on your specific technical facilities, there are a number of ways in which a station can improve its signal strength:

1. A number of stations employ transmitting antennas which have horizontal-only polarization. Horizontal polarization refers to the plans in which the signal is transmitted to the earth. Horizontal-only antennas are like a television receiving antenna which has its elements parallel to the surface of the earth. To receive the strongest signal, the transmitting and receiving antennas must be in the same plane.

- When you think of the typical FM receiving antenna (whip antenna on a car or telescoping antenna on a portable or boombox) you think of a vertically polarized antenna. This is a real problem because the vertically polarized antenna intercepts very little of the horizontally polarized signal which you are transmitting.
- The solution to this problem is relatively easy. Modern antennas are circularly polarized. Circular polarization is just what the name implies – essentially equal signal is transmitted in all polarizations so no matter how the receive antenna is oriented it will pick up as much as possible.
- How effective a signal improvement can be had? An increase in signal of up to a 10 times power increase can be seen on nearby, vertical only, receive antennas.
- How do we go about ordering the antenna? To obtain the correct radiated power you need to buy double the number of bays for a circularly polarized antenna. When ordering you must specify your operating frequency, tower mounting data, antenna in-

put power, effective radiated power and desired input connector type.

- The new antenna must be mounted with its radiation center at the same level on the supporting structure (plus or minus 2 meters) as the radiation center of the original antenna. FCC form 302 must be filed with the FCC in Washington, D.C. within ten days of the date that you commence operation with the new antenna. This procedure applies to stations licensed for non-directional operation.

2. Although FM antennas are described as omnidirectional (radiating the same power in all directions) they are not. The supporting structure affects the signal with larger structures having the greatest effect. For example, a typical FM antenna mounted on the easterly leg of a 24" face tower would radiate 2 kilowatts to the east and 0.5 kilowatts to the west when licensed for a 1.0 kilowatt operation. The same antenna mounted to a 7' face tower could radiate 4 kilowatts in some directions and have nulls in other directions where only a few hundred watts are being radiated. If you are experiencing coverage losses in some directions which are not caused by terrain obstructions, get together with the antenna manufacturer and/or your consulting engineer to solve these problems.

3. Have you noticed that your station does not sound as loud as other stations on the dial in your community? You probably thought that this was caused by your comparatively low power level. In FM this is not true. Loudness

is related to modulation density and is relatively unaffected by your transmitter power. Two areas of your system should be looked into. First, a modern state-of-the-art audio processor (compressor/expander), limiter and stereo generator in one unit. Second, purchase a new state-of-the-art modulation monitor which will be connected direct to the transmitter. The newest monitors allow greater modulation levels by virtue of their improved peak measuring circuitry. To achieve maximum modulation, it is imperative that the modulation monitor be located at the transmitter and not connected to an off-air antenna. Off-air readings are distorted by multipath signals.

4. Finally, run your station with the highest professional standards. Conduct periodic audio distortion and frequency response checks, keep cart heads properly cleaned and aligned, replace worn out carts and styli and properly maintain the transmitter power output. Operators must ride gain properly to prevent distortion or dropping of the audio level so low that the audio processing equipment is no longer operating at its maximum.

## SETTING UP A TELECONFERENCE

APRIL/MAY 1992

During the NACB conference in November, a session was scheduled which consisted of an audio teleconference. If you attended this session, you were witness to a number of technical problems which helped get the session started over an hour late. When the conference did get going, the audio was less than ideal. Since I have done similar events, including a live interactive video conference, I decided it would be appropriate to discuss how I would have set up for such an event, and how you could do the same.

The first item on the agenda is to determine exactly what is going to happen, and what the organizers want to happen. In this case the event was an audio-only teleconference in which there was a moderator and interaction by those in attendance with the party on the phone line.

The second step is to determine exactly what you need to do to accomplish the event. First you need to mic the moderator and provide a mic or two for audience interaction. You'll need to feed the house P.A. system and the caller with mix minus audio. (Mix minus is the audio minus the callers'

audio, which prevents feedback on the telephone line.) If you were going to broadcast the event, you would need an audio feed to the radio station or video crew.

Third, you would compile a list of equipment, including cables. Also make sure you think about connectors and adapters. You don't want to get set up and find out you have to go from an XLR to a mini with no way to do it!

### EQUIPMENT LIST

- ✓ Two shure mic mixers (XLR & binding posts)
- ✓ 2-3 microphones plus a spare with appropriate mic stands (XLR)
- ✓ Symetrix TI-101 telephone interface
- ✓ House P.A. (Usually XLR)
- ✓ Telephone (RJ-11...usually)
- ✓ XLR cables (bring extras in case a bad one makes the trip)
- ✓ Y Adaptor for the telephone (depends on the phone and jack)

A word of caution – telephone handsets usually use different connectors than the desk set. This can cause problems.

I make block diagrams of the intended set up to help me visualize the audio paths and connections. Then I bring this with me to help the set up go smoother and quicker. It also allows others to help set up or trouble shoot in the case of problems. I also bring a box of adapters and extra cables to avoid last minute problems.

After you've mapped out the equipment list, you need to set up a time table. Allow more time than you think you will need! If possible, set up the day before. If not, do the set up as far in advance of the event as possible. This is needed not only in case of it taking longer to set up than anticipated, but also allow time to test the set up. Don't just plug it in and expect it to work. Also, the extra time allows you to insure that all the equipment has arrived, that all the connectors you need are on hand, etc.

The next thing is: put it all together. First set up the microphones – one mic for the moderator and one or two for audience participation. These mics need to be placed to avoid feedback from the monitors. These mics should then be connected to the first shure mixer. The line level output of this mixer is your mix minus feed. The mix minus audio is fed to the symetrix. The mic level output from this mixer is then fed to the second shure mixer. Also connected to this mixer is the output of the symetrix (caller audio). The output of this mixer is then fed to the house P.A. system. Now all you need to do is connect the telephone.

Connect your duplex phone jack to the input between the wall jack and the telephone. The other side of the the phone jack is connected to the symetrix. Now your system is just about complete. If I were going to broadcast the event, the second shure mixer still has a free output. Another

by Will Robedee,  
Chief Engineer at  
the Campus Media  
Center at SUNY-  
New Paltz, which  
includes WFNP-FM,  
WRNP Cable 106  
and WNPC-TV 6.

option would be to have the P.A. system monitor the radio station. This would free up a program output from the second shure mixer. If working with a T.V. crew, this spare output would come in handy.

The only other problem which needs to be overcome at this point is to prevent the audio in the room from entering the mouthpiece of the telephone, otherwise you'll get feedback. This can be accomplished fairly easily by simply disconnecting the handset. Another alternative is to install a "push to talk" button. Simply connect a momentary switch between the connections for the mouthpiece.

There are many ways to accomplish this same task, many different brands of equipment and different types of equipment to do simpler and more elaborate set-ups. For instance, you could use a portable console with mix minus capabilities, you could tap directly from the telephone's earpiece or use an expensive sports console. I only specified the above equipment because most of it is on hand at most stations. If you don't have a mic mixer or two, you may want to pick one up if you are thinking of doing any kind of on-location recording, remotes or the like.

To sum it up, here's a list I find important when doing any on-location recording and/or broadcasts:

pen, what's going to happen, what's expected of you, and what you expect from others.

- Determine what you need to do to make the outing a success.
- Make an equipment checklist and block diagram.
- Set up a time table for set up, travel, etc.
- Bring extra mics, outlet strips, mic cables, etc.

Set it up and test it – don't assume it will work!

- Find out as much as possible about the event, when, where, what's going to hap-

# STATION UPGRADES

The ability to initiate a new non-commercial FM service or upgrade an existing service is dependent upon several factors, all of which must be taken into account and studied carefully by your consulting engineer.

Prepared by Laura Mizrahi, NACB engineering counsel, the following information should provide some basic hints for stations just starting up or looking to upgrade. This is a basic outline for optimum coverage of low power, AM and unlicensed FM systems. If you are considering a drastic startup or upgrade, we suggest that you contact a professional engineering firm or counsel.

Prior to the actual undertaking of a full study of the non commercial portion of the FM band to determine the availability of a viable FM frequency, it is strongly recommended that the overall construction costs of the new station be discussed with the consultant and reviewed by the college/university. It is important that available funding be in place so that the project, once underway, can go forward without surprises. The best way to assure that this occurs is to obtain as accurate a project quote as possible, including budgetary equipment costs, early on from the consultant. While these figures cannot be considered "hard and fast," they can provide a clear enough picture of what is to come so that all involved parties can concentrate on the desired end result – a new or improved facility.

## COSTS

## THE POSSIBILITIES

It is becoming increasingly difficult to uncover viable opportunities for both new noncommercial facilities and existing stations who wish to upgrade. This is due to the continuous upgrading of some previously classified Class D stations, pending proposals for numerous upgrades and new facilities. However, there are still several avenues which can be explored in depth by your consulting engineer.

With respect to a new full service facility, while it is true that the more congested geographical areas will, by their nature, pose the most challenging study situations, many areas are by no means incapable of supporting a new minimum FM facility (100 watt ERP at 30 meters HAAT). Depending upon actual site location, the final antenna design may necessitate a directionalized pattern which will afford the required protection to affected CO and adjacent channel facilities in the allocation picture and minimize Channel 6 TV interference, if that is a factor. If the college/university can be flexible concerning site location, minor site changes have been known to significantly reduce the required protection and, perhaps, eliminate the need for the more costly directional antenna as opposed to a non-directional antenna.

## STEPS AND STUDIES

Regarding upgrade possibilities for an existing facility, there are several important steps that should be explored. The first avenue, particularly if the station first went on the air over 20 years ago, would be for the engineering consulting to positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. Much of the data on file for a facility dating this far back was derived from less sophisticated and accurate terrain data than currently exists today. For example, a situation was recently discovered where a non-commercial station went on the air in 1948 and has been operating at an ERP of 4 KW when it should have been operating at a power of 5.6 KW. Such a discrepancy in actual operating parameters can obviously impact greatly on the facility's authorized coverage area.

The next step in determining a station's upgrade possibilities is for the consulting engineer to perform an in-depth allocation study of the noncommercial band. The study would address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency. From this study, a determination can be made of the maximum ERP possible on any given frequency from the existing transmitter site.

Should the allocation study show that an upgrade on the current frequency, at the existing site location, is not fea-



sible then study any possible alternatives for both. If your station can afford it, consider allowing the consultant to perform a study which may permit the reallocation of a limiting CO or adjacent channel facility to a new frequency. This change may allow for the station's facility upgrade. Finally, a transmitter site change for your station, if the college/university will consider it, could significantly alter coverage potential if the site is well chosen.

If all the above described upgrade alternatives have been exhausted, consider the possibility of using a transmitter which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, effective June 1, 1991, allow for a maximum ERP of 250 watts if certain conditions are met.

Lastly, the Commission has recently granted waiver requests involving second and third adjacent channel overlap of existing facilities where grant of the waiver would "increase the flexibility available to noncommercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it "should allow the interfering stations some latitude to modify their facilities in turn or they (may) be forever restricted to their current facilities." The outcome of this avenue is not assured and, indeed, may be a costly possibility to pursue in terms of legal and engineering support.

However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

### ■ AM SYSTEMS

- Choose a frequency on the dial which sounds quiet. Part 15 AM station must be located outside the protected service contour of a full service station, the proposed frequency should be checked with a broadcast engineering consultant for compliance.
- Choose a frequency on the high end of the dial if possible. Electric interference and man-made noise decrease as the frequency increases.
- Use good audio processing equipment, compressor and limiter to obtain optimum loudness consistent with good quality.
- For small to medium size areas, or very irregular areas, the system should be designed around an antenna system of radiating cable. A very large campus may be able to use a single vertical radiator, or two vertical radiators, designed to directionalize the signal.

## **COST ESTIMATES AM BROADCASTING (CARRIER CURRENT) SYSTEMS**

### **AM Broadcasting System A: Single Antenna at the center of a large campus**

LPB or RS solid state AM transmitter	700.
25 watt fixed attenuator, 10 dB	250.
0-65 dB pushbutton attenuator, 1 dB step	150.
22 vertical foot antenna with ground system and antenna matching unit	1,850.
Ashley CL50E single channel compressor limiter	300.
Enclosure for equipment	450.
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules	4,250.
<b>Total Budget</b>	<b>\$7,950.</b>

### **AM Broadcasting System B: Radiating Cable, 2-story dorm**

LPB or RS solid state transmitter	700.
Power splitter	150.
400' radiating cable with connectors & terminations	1,200.
Ashley single channel compressor limiter	300.
Enclosure for equipment	450.
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules.	2,750.
<b>Total Budget</b>	<b>\$5,550.</b>

### **AM Broadcasting System C: Radiating Cable, 10-story dorm**

LPB or RS solid state AM transmitter	700.
2000' radiating cable with connectors & terminations	4,600.
Power splitters	750.
Ashley CL50E single channel composers limiter	300.
Enclosure for equipment	450.
Freight, travel expenses, equipment installations, adjustment and verification to FCC Rules.	4,500.
<b>Total Budget</b>	<b>\$11,300.</b>

## ■ FM SYSTEMS

- Choose a frequency on the dial which sounds quiet. Interference from other stations will severely limit your service area. Due to the level of activity which exists in the FM band, constant frequency changes and new station construction, the chosen frequency should be checked with a broadcast engineering consultant to be sure that the frequency is not proposed for use in your area.
- Good quality audio processing is key to a good listenable signal. A mono signal will be listenable at greater distances (weaker signal levels) than a stereo signal.
- Uniform coverage inside buildings is most easily accomplished by using radiating cable although some building designs do lend themselves to single stub antennas in the ceiling of each floor. Outdoor coverage can be obtained by using radiating cable or standard coaxial cable radiators at specified intervals along the cable depending on the size of the area to be covered.

## COST ESTIMATES FM BROADCASTING SYSTEMS

### System D:

#### Single antenna and transmitter for one floor building outdoor use

Innovative Communication Electronics FM stereo transmitter, synthesized with power supply	499.
0-65 dB pushbutton attenuator, 1 dB steps	150.
Smiley Super Stic 11, flexible base, loaded telescoping antenna	35.
Ashley CL52E stereo compressor limiter	499.
Aphex 723 stereo limiter	1,495.
Equipment enclosure	450.
Installation and FCC verification	2,800.
Total Budget	\$5,128.

### System E:

#### Radiating cable , 2 -story dorm

Innovative Communication Electronics FM stereo transmitter, synthesized with power supply	499.
0-65 dB pushbutton attenuator, 1 dB steps	150.
400' radiating cable and terminations	1,200.
Power splitters	175.
Ashley CL52E stereo compressor limiter	499.
Aphex 723 stereo limiter	1,495.
Equipment enclosure	450.
Installation and FCC verification	2,800.
Total Budget	\$7,268.

### System F:

#### Radiating cable , 10 -story dorm

Innovative Communications Electronics FM stereotransmitter, synthesized with power supply and amplifier	1,499.
0-65 dB pushbutton attenuator, 1 dB steps	150.
2000' radiating cable terminations	4,600.
Power splitters	850.
Ashley CL52E stereo limiter	1,495.
Equipment enclosure	450.
Installation and FCC verification	3,500.
Total Budget	\$13,043.

#### Notes on Costs for AM & FM Broadcasting Systems

- All prices budgetary only.
- Each installation must be designed on a custom basis if good coverage and FCC Rules compliance are to be realized.
- Installation costs vary greatly from installations to installation and depend on the availability of AC power, phone lines to interconnect the studio to the transmitter and ease of cable installation.

Other equipment that you will probably need almost immediately after going on air include:

- an audio console (\$3,000)
- reel-to-reel machine (\$2,000 ea.)
- cart machines (\$1,500 ea.)
- professional-grade CD players (\$500 ea.)
- turntables (\$500 ea.)



# UPGRADE RECOMMENDATIONS REGARDING LICENSED FM STATIONS

FEBRUARY, 1995

Prepared by Laura Mizrahi, NACB engineering counsel, the following information should provide some basic hints for stations just starting up or looking to upgrade. This is a basic outline for optimum coverage of low power, AM and unlicensed FM systems. If you are considering a drastic startup or upgrade, we suggest that you contact a professional engineering firm or counsel.

The ability to initiate a new non-commercial FM service or upgrade an existing service is dependent upon several factors, all of which must be taken into account and studied carefully by a qualified and experienced engineering consultant. Prior to the actual undertaking of a full study of the noncommercial portion of the FM band to determine the availability of a viable FM frequency, it is strongly recommended that the overall construction costs of the new station be discussed with the consultant and reviewed by the College or University. It is important that available funding be in place so that the project, once underway, can go forward without surprises. The best way to assure that this occurs is to obtain as accurate a project quote as possible, including budgetary equipment costs, early on from the consultant. While these figures cannot be considered "hard and fast", they can provide a clear enough picture of what is to come so that all involved parties can concentrate on the desired end result – a new or improved facility.

It is becoming increasingly difficult to uncover viable opportunities for both new non-commercial facilities and existing stations who wish to upgrade. This is due to the continuous upgrading of some previously classified Class D stations, pending applications to the FCC for numerous upgrades and for new facilities. However, there are still several avenues which can be explored in depth by your engineering consultant.

With respect to a new full service facility, while it is true that the more congested geographical areas will, by their nature, pose the most challenging study situations, many areas are by no means incapable of supporting a new minimum FM facility (100 watts ERP at 30 meters HAAT). Depending upon actual site location, the final antenna design may necessitate a directionalized pattern which will afford the required protection to affected co and adjacent channel facilities in the allocation picture and also minimize Channel 6 TV interference, if that is a factor. If the College or University can be flexible concerning site location, minor site changes have been known to significantly reduce the required protection and, perhaps, eliminate the need for the more costly directional antenna as opposed to a nondirectional antenna.

Regarding upgrade possibilities for an existing facility, there are several important steps that should be explored.

The first avenue, particularly if the station first went on the air over 20 years ago, would be for the engineering consultant to positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. Much of the data on file for a facility dating this far back was derived from less sophisticated and accurate terrain data than exists today. For example, a situation was recently discovered where a non-commercial station went on the air in 1948 and has been operating at an ERP of 4 kW when it should have been operating at a power of 5.6 kW. Such a discrepancy in actual operating parameters can obviously impact greatly on the facility's authorized coverage area.

The next step in determining a station's upgrade possibilities is for the engineering consultant to perform an in-depth allocation study of the twenty channels reserved for non-commercial use. The study should address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency as well as a basic addressing of any potential TV 6 interference. From this study, a determination can be made of the maximum ERP possible on any given frequency from the existing transmitter site.

Should the allocation study show that an upgrade on the current frequency, at the existing site location, is not feasible, possible alternatives should then be studied. If your station can afford

it, consider allowing the consultant to perform a study which may permit moving a limiting co or adjacent channel facility to an alternate frequency. This change may allow the station to upgrade at its licensed site location. Finally, a transmitter site change for your station, if the College or University will consider it, could significantly enhance coverage potential if the allocation situation is improved at the new location and the site is well chosen.

Additionally, there have been some recent indications that the climate at the Commission is changing with respect to Class D stations. Specifically, the Commission realizes that many of these facilities are unable to upgrade to even a minimum power, Class A, station with an ERP of 100 watts, given the severe allocation restraints imposed on some of these stations. At the same time, as noted in recent correspondence regarding Class D facilities, the Commission does desire to preserve this service as it recognizes many local benefits to its continued operation. To that end, the Commission has begun to look favorably on minor site and/or operating parameter changes as well as the previously allowed frequency changes to reduce or eliminate interference sought by some Class D licensees as a means of continuing to provide or enhance this service to the campus and communities of license. This new approach on the Commission's part may afford some Class D stations, which are severely precluded on all other upgrade fronts,

an opportunity to enjoy some modest amount of increased coverage.

After all the above described upgrade alternatives have been exhausted, consider the possibility of employing a translator facility which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, which became effective on June 1, 1991, allow

For a maximum ERP of 250 watts if certain conditions are met. It is possible to implement a series of translators which can carry the primary station's programming into various communities many miles from the site of origination. Such an upgrade option is worth looking at very closely if there would be a strong demand for the station's programming from sources too distant to be reached by the primary signal alone.

Lastly, the Commission has recently granted waiver requests in certain circumstances involving second and third adjacent channel overlap of existing facilities where grant of the waiver would "increase the flexibility available to non-commercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it should allow the interfering stations some latitude to modify their facilities due to the severe restrictions placed on many of these "donuted" stations (stations within the protected

contour of an adjacent full service facility). The outcome of this avenue is not assured and, indeed, may be a costly possibility to pursue in terms of legal and engineering support. However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

# LIMITED AREA BROADCASTING

A GUIDE TO FCC RULES, PART 15 / FEBRUARY 1995

## FOR EDUCATIONAL AND NON-COMMERCIAL INSTITUTIONS

Prepared by Laura Mizrahi, NACB engineering counsel, the following information should provide some basic hints for stations just starting up or looking to upgrade. This is a basic outline for optimum coverage of low power, AM and unlicensed FM systems. If you are considering a drastic startup or upgrade, we suggest that you contact a professional engineering firm or counsel.

*Part 15* of the *FCC Rules and Regulations* provides the standards for intentional radiators which may be operated without prior FCC approval or license. These systems are to be operated subject to the condition that they do not cause harmful interference to licensed broadcast facilities. Should the FCC notify the owner of a *Part 15* system that they are causing harmful interference, the system must be shut down immediately and cannot return to the air until the interference has been corrected.

Properly designed *Part 15* systems can be used to provide a broadcast service to an entire campus or portions of a campus. This document will provide an overview of practical system designs which can be constructed and the considerations involved. All *Part 15* systems are limited area systems. They are applicable when FCC Rules prohibit licensed, wide area, operation or when broadcasting to relatively limited areas is desired.

## AM BROADCASTING 540 KHZ- 1700 KHZ

*Section 15.221* of the Rules deals with this frequency band. The Rule section states that this band is restricted to College or University campuses or on the campus of any other educational institution. Operation is restricted to the campus grounds. There is no limit to the power level utilized provided that the measured signal level at any point 100 feet outside the perimeter of the campus does not exceed a range of signal levels between 44.4 to 14.1 microvolts per meter. As the frequency increases, the allowable signal decreases.

## SUMMARY

We all are familiar with the old carrier current facilities which are connected to the power line and used for AM Broadcasting. This is a *Part 15.221* system. Carrier current systems can be more difficult to maintain due to the number of transmitters. Many carrier current systems utilize separate transmitters in each building with each transmitter connected by phone lines to the studio.

AM wireless systems utilize an outside antenna and can be designed to serve an entire campus from one central location if the campus is essentially square in shape. These systems generally perform better in suburban or rural settings. Campuses that are not uniformly shaped will require more than one transmitter or a directional

antenna will be designed to serve the entire campus or will be combined with a leaky cable or carrier current system to enhance building penetration. The addition of a carrier current system utilized in conjunction with the single antenna will be particularly important if AM reception is poor in classrooms and dormitories.

An AM broadcast *Part 15* station must be located outside of the protected service contour of full service stations. The protected contours are: co-channel, 0.5 mV/m, 1st adjacent channel, 0.5 mV/m, 2nd adjacent channel, 5.0 mV/m and 3rd adjacent channel, 25 mV/m. In rural areas, it may be easy to find an available frequency. In more urban areas, a consulting engineering firm may be required to locate a frequency and some areas will be found which cannot support a station at all. The choice of frequency is critical if one is to obtain optimum coverage. Once the station is built, the system's performance must be measured to verify signal levels around the campus on desired and undesired frequencies. The certification must be completed by the manufacturer of the transmitting equipment or by a responsible engineer whose qualifications are known to the Federal Communications Commission.

## APPENDIX I

Includes sample equipment lists and estimated budget figures based on practical AM antenna designs.

Section 15.219 of the Rules does allow 100 mw transmitters, and integral antenna not greater than 3 meters in length, to be used in the AM band without concern as to measured signal levels. These units can be tuned in on a typical AM receiver for distances as great as 1,000 feet in open areas such as parks and parking lots. The units can also be used for outdoor broadcasting to a campus commons area with the understanding that there will be little or no signal beyond obstructions.

### SHORTWAVE FREQUENCIES

The frequency bands from 1.705 - 10 MHz, 13.553 - 13.567 MHz and 26.96 - 27.28 MHz are available for wireless use. Systems operating on these frequencies can be received on most shortwave broadcast receivers. Although these frequencies can be used for broadcasting, they are not recommended for two reasons. First, during nighttime hours or under certain propagation conditions, signals from distant locations can totally override the low power wireless system. Second, the typical listener does not own a receiver for these frequencies.

### FM BROADCASTING 88 - 108 MHZ

Section 15.239 of the Rules deals with this frequency band. The Rule states that the signal level cannot exceed 250 microvolts per meter ( $\mu\text{V}/\text{m}$ ) at a distance of 9.8 feet (3 meters) from the radiator. In most listening environ-

ments, a signal strength of (34 dBu) 50  $\mu\text{V}/\text{m}$  will provide a noise free stereo signal. In an open area, a system which meets the FCC radiation limitations will have a signal level of 50  $\mu\text{V}/\text{m}$  at a distance of 50 feet from the radiator. The best FM receivers will provide noise free signals to the 14 dBu or 5  $\mu\text{V}$  level which would extend out to a radius of 105 feet.

As can be seen, the coverage radius from a single antenna is very limited. Therefore, non-licensed systems must be designed with great care. First, the frequency should be interference free. Specifically, if the campus is located in an area where the FM band is highly developed, interference to a low power system is likely to occur on some receivers. In such a case, the cost for a wired FM system may not be cost competitive in comparison to an AM operation. Although there is no restriction (as with the AM band) that the station must be located outside a full service station's protected contour, the frequency should be chosen with care. If, for instance, a frequency "sounds" quiet but in reality an unconstructed new station is underway, the campus signal will be unlistenable once the full service station is built. If the FM band is relatively uncongested and an FM system is the preferred choice, service inside buildings must be planned out with a thorough knowledge of the building construction being taken into account, labor costs to install versus signal strength and interference considerations.

### APPENDIX II

Includes sample equipment lists and estimated budgets along with practical FM antenna designs.

### CONCLUSIONS

Part 15 systems can be implemented at relatively low cost. A limited range AM or FM transmitting facility can be built for as little as \$ 2,000.00 with complete systems designed to serve an entire campus costing \$ 20,000.00 and up. These systems can provide an excellent, unregulated, environment for campus radio at nominal cost, if all of the above system implementation factors have been considered.

## LOW POWER UNLICENSED FACILITIES

### ■ GENERAL DESIGN HINTS FOR OPTIMUM COVERAGE

#### AM SYSTEMS

1. Choose a frequency on the dial which sounds quiet. Interference from other stations will severely limit your service area. In areas of the country where there are a great number of stations, it may be necessary to use 530 kHz or 1610 kHz. Most AM receivers will receive these frequencies. Due to the fact that a Part 15 AM sta-

tion must be located outside the protected service contour of a full service station, the proposed frequency should be checked with a broadcast engineering consultant for compliance.

2. Choose a frequency on the high end of the dial if possible. Electrical interference and man made noise decrease as the frequency increases.

3. Use good audio processing equipment, compressor and limiter to obtain optimum loudness consistent with good quality.

4. For small to medium size areas, or very irregular areas, the system should be designed around an antenna system of radiating cable or a carrier current system. A very large campus may be able to use a single vertical radiator, or two vertical radiators, designed to directionalize the signal.

#### FM SYSTEMS

1. Choose a frequency on the dial which sounds quiet. Interference from other stations will severely limit your service area. Due to the level of activity which exists in the FM band, constant frequency changes and new station construction, a low power FM facility may not be a practical choice. If still desired, the chosen frequency should be checked with a broadcast engineering consultant to be sure that the frequency is not proposed for use in your area.

2. Good quality audio processing is key to a good listenable signal. A mono signal will be listenable at greater distances (weaker signal levels) than a stereo signal.

3. Uniform coverage inside buildings is most easily accomplished by using radiating cable although some building designs do lend themselves to single stub antennas in the ceiling of each floor. Outdoor coverage can be obtained by using radiating cable or standard coaxial cable with stub radiators at specified intervals along the cable depending on the size of the area to be covered.

## APPENDIX I

### AM BROADCASTING

#### ■ SYSTEM A - SINGLE ANTENNA AT CENTER OF LARGER RURAL CAMPUS

Radio Systems, or equivalent, solid state AM Transmitter	\$ 795.00
Radio Systems ATU Tuning Unit	\$ 695.00
Radio Systems AT Antenna	\$ 1,495.00
Connectors and RG Cable	\$ 370.00
Antenna Mount and Mast	\$ 420.00
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules.	\$ 4,250.00
Total Budget	\$ 8,025.00

#### ■ SYSTEM B - SINGLE ANTENNA AT CENTER OF URBAN CAMPUS

Information Station Specialists	
100 mw transmitter & antenna	\$ 995.00
Audio processing unit	\$ 300.00
Installation and set up of unit	\$ 1,500.00
Total Budget	\$ 2,795.00

#### ■ SYSTEM C - RADIATING CABLE, 2 STORY DORM

Radio Systems, or equivalent, solid state AM Transmitter	\$ 795.00
Power splitter and coupler	\$ 400.00
400' radiating cable with connectors & terminations	\$ 1,200.00
Ashley CLS0E single channel compressor limiter	\$ 300.00
Enclosure for equipment	\$ 450.00
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules.	\$ 2,750.00
Total Budget	\$ 5,895.00

#### ■ SYSTEM D - CARRIER CURRENTS 10 STORY DORM

Radio Systems, or equivalent, solid state AM Transmitter	\$ 795.00
Power splitters and couplers	\$ 1,200.00
Ashley CL50F single channel compressor limiter	\$ 300.00
Enclosure for equipment	\$ 450.00
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules.	\$ 2,750.00
Total Budget	\$7,245.00

#### NOTE:

All prices budgetary only. Each installation must be designed on a custom basis if good coverage and FCC Rule compliance are to be realized.

## APPENDIX II

### FM STEREO BROADCASTING

#### ■ SYSTEM D - SINGLE ANTENNA AND TRANSMITTER FOR ONE FLOOR BUILDING OR OUTDOOR USE

Innovative Communication Electronics FM stereo transmitter, synthesized with power supply.	\$ 499.00
0-65 dB pushbutton attenuator, 1 dB steps	\$ 150.00
Smiley Super Stic II, flexible base, loaded telescoping antenna.	\$ 1,495.00
Ashley CL52E stereo compressor limiter	\$ 450.00
Aphex 723 stereo limiter	
Equipment enclosure Installation and FCC verification	\$ 2,000.00
Total Budget	\$ 5,128.00

#### ■ SYSTEM E - RADIATING CABLE - 2 STORY DORM

Innovative Communication Electronics FM stereo transmitter, synthesized with power supply.	\$ 499.00
0-65 dB pushbutton attenuator, 1 dB steps	\$ 150.00
400' radiating cable & terminations	\$ 1,200.00
Power splitter.	\$ 175.00
Ashley CL52E stereo compressor limiter	\$ 499.00
Aphex 723 stereo limiter	\$ 1,495.00
Equipment enclosure	\$ 450.00
Installation and FCC verification	\$ 2800.00
Total Budget	\$ 7,268.00

#### ■ SYSTEM F - RADIATING CABLE - 10 STORY DORM

Innovative Communication Electronics FM stereo transmitter, synthesized with power supply & amplifier	\$ 1,499.00
0-65 dB pushbutton attenuator, 1 dB steps	\$ 150.00
2000' radiating cable & terminations	\$ 4,600.00
Power splitters	\$ 850.00
Ashley CL52E stereo compressor limiter	\$ 499.00
Aphex 723 stereo limiter	\$ 1,495.00
Equipment enclosure Installation and FCC verification	\$ 450.00
Total Budget	\$ 13,043.00

NOTE: Budgetary estimates only. Each system must be designed and installed by a qualified vendor.

legal

NACB 1995 STATION HANDBOOK



*Three*

Cary Tepper is a communications attorney with the firm Meyer, Faller, Weisman & Rosenberg in Washington, DC who is familiar with legal issues affecting student radio and TV, and also serves as NACB's legal counsel. This section of the handbook includes his answers to college stations' most common legal questions, as printed in the "Legal" column of *College Broadcaster* magazine since January, 1991.

If you have a legal question, please write to Legal Column, c/o NACB, 71 George St., Providence, RI 02912-1824. Urgent issues should be faxed to NACB at 401.863.2221.

## LEGAL Q&A

### "COMMERCIALS ON CABLE ACCESS?"

APRIL/MAY 1992

**Q:** Our local cable system is refusing to broadcast our programming on their public access channel because the programs contain commercials. Are they allowed to do this?

**A:** From an FCC perspective, your programs cannot be denied transmission on the public access channel simply because they contain commercials. Recently NACB requested – and received – an Advisory Ruling from the FCC on this very topic. According to the FCC Ruling, "this agency administers no rules or policies that would prohibit cable channels (including access channels) or closed-circuit systems from carrying programs containing commercials." However, the FCC Ruling recognized that local franchising authorities or other state and local agencies may adopt contrary rules or procedures. Therefore, if your programming is refused, try to get a specific explanation for the decision. If

the decision is based solely on a misunderstanding of FCC rules and regulations, call NACB for help. We will gladly send you a copy of the Advisory Ruling so that you may educate and inform the local cable company.

### "COMPENSATION FOR PUBLIC AFFAIRS PROGRAMMING"

SPRING 1994

**Q:** We are a full time FM college radio station, licensed by the FCC. We have been approached by a local citizens group that wants to pay us to produce and broadcast a weekly local current affairs program. Can we enter into such a relationship?

**A:** Yes, but you have to be very careful about a few key matters. Noncommercial radio stations are not permitted to "lease" time like commercial radio stations often do. However, if the station produces the show, you may be reimbursed for all the costs in connection with its production and broadcast. Also, you may encourage – but not require – the local citizens group to make a general supporting contribution to the station. Remember, however, that any such contribution would require acknowledgement of the support.

### "HANDS OFF STATION FUNDS"

APRIL/MAY 1992

**Q:** The money that our station raises from promotional/underwriting spots is deposited into an unrelated account by our college, and the station is not allowed to use the money. Is this legal?

**A:** Although there are no FCC rules that specifically address this matter, the situation you describe violates the spirit of the non-commercial regulations from a "frauds" perspective. While the FCC permits and often encourages non-commercial stations to broadcast underwriting announcements and participate in a variety of fundraising efforts to maintain the operation of the station, there is an inherent assumption that such money will actually be used for the station's operations. The money raised does not necessarily have to be deposited into a separate radio station account. And the college could legitimately divert some of the money to defray utility costs, rent for the studio, insurance, etc. But a reasonable amount of the money must go to the station; otherwise, the listeners who sent in their money will have been defrauded.



**"ILLEGAL CREATIVITY"**

FEBRUARY 1991

Q: In last month's issue you said that a station could run a syndicated radio program containing a full-fledged commercial spot (not an underwriting announcement). What if I create a show and syndicate it to my station, get a local pizzeria to sponsor it, and give them a commercial spot in exchange for pizzas, not cash?

A: No good. The case discussed last month is a special exception to the rule – the deal must be a straight barter: receiving the program in exchange for running it (with the built-in ad). As a DJ at the station, you are considered tied to the station as staff. The pizza, though not cash, would be considered "in-kind" (goods or services) compensation to the station as well as to you, which violates Section 399B of the Communications Act, as amended.

**MEMBERSHIP CLUBS**

JANUARY 1991

Q: Our radio station would like to ask its listeners to join its Membership Club by submitting an annual station contribution fee, which would entitle each member to a "club card" that offers certain discounts from participating businesses in the area. Can we promote the membership card by announcing which stores and businesses

are participating in the discount program?

A: Yes you can, so long as you mention such businesses in conjunction with the membership card, and do not promote the goods or services of any participating entity. Make sure that any announcements about the membership card and its benefits always emphasizes the fundraising aspects of the program, and not the goods or services of the participating entities.

**PLEDGE DRIVES**

MARCH 1991

Q: For fundraising purposes, our college radio station plans to set up pledge tables at local restaurants and our DJ's will encourage listeners to stop by those restaurants to pledge financial support and pick up random prizes. Each restaurant will reimburse the station for the costs associated in setting up the remote broadcasts. The station's broadcast announcements will mention the name and location of the restaurant, but will say no more. Is this OK?

A: Yes, so long as you do not promote the restaurant or its menu. However, with respect to the restaurant's reimbursement of the station's remote expenses, make sure that such reimbursement does not exceed the actual costs, and be sure to acknowledge the restaurant as a supporter of the event

so that Section 73.1212 (sponsorship identification) of the FCC Rules is complied with.

**"SLOGANS IN MODERATION"**

APRIL/MAY 1992

Q: Can a noncommercial, educational radio station use identifying slogans of companies in underwriting announcements?

A: This answer depends upon the exact slogan of each company. If the slogan does not contain any comparative or qualitative language, and cannot be construed as promotional, the identifying slogan can be used. The rule here is that you must make a good faith determination as whether or not the slogan sounds too much like a commercial, and less like an underwriting spot. For example, the slogan, "GE: We Bring Good Things to Life," is permissible because the slogan is not product-specific, and the language is not persuasively promotional. However, the slogan, "Metropolitan Life Insurance: Get Met, It Pays," is not permissible because the slogan is definitely promotional. The words encourage the listener to "get" insurance from that specific company.

**"SYNDICATED RADIO PROGRAMS"**

JANUARY 1991

Q: Can a non-commercial educational broadcast station run a syndicated radio program that contains a full-fledged commercial (not an underwriting spot) if the program is received on straight barter (no cash or in-kind [goods or services] compensation to the station)?

A: Although the station's own policy may rule otherwise, the answer is "yes." Section 399B of the Communications Act, as amended, prohibits a non-commercial station from broadcasting an advertisement in exchange for remuneration. However, if the syndicated program is received on straight barter, the statute's remuneration restrictions are satisfied.

Since the FCC expects all non-commercial broadcasters to exercise discretion in the management and operation of their stations, a few words of caution are warranted in this area. The legislative history behind Section 399B indicates that Congress expects such advertisements to run at either the beginning or end of the syndicated program, or at a point in the programming where a natural break would otherwise have occurred. If the syndicated programming is produced in such a manner as to place the advertisement "smack in the middle" of the regular program so as to actually interrupt the program, the airing of that syndicated



show – although bartered – would violate FCC rules. Also, Congress expected only one or two commercials to be aired in such instances. Screen the program first. If it contains numerous commercials, don't run it.

## **TRANSLATOR RULES CHANGES**

FALL 1993

**Q:** What are the new rules regarding fundraising by translators?

**A:** The new fundraising rules permit FM translators to air one or more fundraising announcements or advertisements per hour totalling 30 seconds in length. The solicitation or announcements may be split during the hour – the FCC does not care how a translator operator actually allocates their 30 seconds of announcements within an hour.

## **"TV UNDERWRITING SPOTS"**

JANUARY 1991

**Q:** A college TV station wants to broadcast an underwriting spot wherein the verbal content would merely identify the sponsor and mention the sponsor's location, but the visuals would include moving shots of the underwriter's store, including "Sale" and "Discount" signs. Is this permissible?

**A:** No. Although moving shots are permissible in non-commercial TV underwriting spots, the station cannot do indirectly what it is prohibited from doing directly. The content of both aural and video underwriting announcements are restricted by federal regulation. These announcements can identify the sponsor, provide a neutral description of the sponsor's business and provide the location of the business. If an underwriting spot provides demonstrative information that promotes the business, it violates the FCC rules. In this instance, since the rules prohibit verbal content from including any language to indicate the store had a sale going on (or any similar information indicating discounts), the visuals cannot provide such prohibited information either. Even if the camera quickly panned the signs, the fleeting images might be construed as subliminal advertising.

## **"UNDERWRITING BEDS"**

NOVEMBER/DECEMBER 1991

**Q:** We have been advised in the past not to combine a music bed with an underwriting announcement since the announcement might sound too much like a commercial. What legal ramifications would there be if we combined an instrumental music bed with our station ID, or made the ID to sound like a bubbly jingle instead of a bland reading of words?

**A:** A non-commercial station should never combine music with its underwriting spots since this inclusion would create commercial advertisement-like announcements.

However, with respect to music and IDs, you are permitted to use this combination, provided you comply with the basic requirements of Rule 73.120, "Station Identification". Each station must broadcast its ID at the beginning and end of each day's operation, and hourly, as close to the top of the hour as feasible. As for the verbal content of the ID, the FCC's Rules are quite strict – the ID must consist of the station's call letters, immediately followed by the station's community of license. The name of the licensee or the station's frequency or channel number, or both, may be inserted between the call letters and the station location, but no other verbal insertion is permissible. Therefore, the use of instrumental music would not violate the rule. However, should a full song with lyrics be used, any lyrics audible between the call letters and the station location would violate the rule – and subject the station to a maximum fine of \$2,500, according to FCC fines.

With respect to transforming your station's ID into a creative jingle, the FCC's Complaints and Compliance Branch has advised us that would be OK, as long as the ID-jingle contains the required call letters and station locations, and that no words interrupt the announcement of the call letters and

location, except for the permissible inclusion of the licensee's name, or the station's frequency or channel number. Also, make sure the jingle does not distort the sound of the words beyond easy comprehension.

## **"UNDERWRITING VIOLATIONS"**

MARCH 1991

**Q:** What was the outcome of the recent FCC investigation of a non-commercial radio station in Mississippi for broadcasting prohibited advertisements?

**A:** On November 29, 1990, the FCC released its findings regarding donor and underwriting announcements broadcast by WJTA-FM/Kosciusko, MS. Early last year, WJTA broadcast several overly-descriptive announcements, such as the following:

- Want to know what the best kept secret in Ottawa County is? That's [name of business]... Stop by and see their beautiful selection of living room suites...
- Has the cold winter weather got your car down? In the market for a new or late model car or truck? [Name of car dealer] has a complete line of new and late model cars and trucks... They don't use high-pressure sales tactics or gimmicks. They just give you honest, down-to-earth prices...

In view of the above, the station was found to have violated Section 399B of the Communications Act of 1934, as amended ("no public broadcast station may make its facilities available to any person for the broadcasting of any advertisement"), as well as Section 73.503(d) of the FCC Rules and Regulations ("no promotional announcement on behalf of for-profit entities shall be broadcast at any time in exchange for ... consideration to the licensee.").

Since the FCC concluded that WJTA ceased airing such commercial announcements immediately upon receipt of the FCC's initial Letter of Inquiry, no fines were levied. However, should the station be found to violate these rules again, the FCC warned that fines would be immediately imposed.

Reminder: Only use neutral, non-descriptive language in your underwriting announcements. The most popular format is: "the following program is made possible by (underwriter name and location) offering (product X, Y ...)" For example it is legal to announce: "The following program is made possible by ABC Corp. of Gotham City, dealer and service center for Pluto cars and trucks." However, it is illegal to announce: "The following program is made possible by your friendly ABC Corp. dealer of Gotham City, your reliable sales and service center for the sleek new line of 1991 Pluto cars and trucks."

## **"ANNOUNCEMENT LENGTH"**

WINTER 1994

**Q:** Our underwriting solicitors are trying to sign up businesses for 15-second and 30-second underwriting spots, just as commercial stations sell advertising spots. Is this permissible?

**A:** Not exactly. Although the FCC has not set any specific time limitations for underwriting announcements, a recent FCC ruling clearly indicates that the longer it takes to identify an underwriter and his services, the more the announcement becomes promotional. Underwriting solicitors should not guarantee anyone a specific amount of air-time in exchange for their financial support to the station. As a general rule, if an underwriting spot takes longer than 15 seconds to announce, it is likely to be too promotional and should be withheld from broadcast until the copy is shortened. Except for extreme circumstances (such as when the announcer must give lengthy travel directions), any underwriting announcement that exceeds 15 seconds should be withheld from broadcast until the copy is shortened.

## **"COMMERCIALS ON CABLE ACCESS?"**

APRIL/MAY 1992

**Q:** Our local cable system is refusing to broadcast our programming on their public access channel because the programs contain commercials. Are they allowed to do this?

**A:** From an FCC perspective, your programs cannot be denied transmission on the public access channel simply because they contain commercials. Recently NACB requested—and received—an Advisory Ruling from the FCC on this very topic. According to the FCC Ruling, "this agency administers no rules or policies that would prohibit cable channels (including access channels) or closed-circuit systems from carrying programs containing commercials." However, the FCC Ruling recognized that local franchising authorities or other state and local agencies may adopt contrary rules or procedures. Therefore, if your programming is refused, try to get a specific explanation for the decision. If the decision is based solely on a misunderstanding of FCC rules and regulations, call NACB for help. We will gladly send you a copy of the Advisory Ruling so that you may educate and inform the local cable company.

## **"COMMERCIALS FOR NON-PROFITS"**

SUMMER 1994

**Q:** We know that noncommercial broadcast stations cannot air advertisements from non-profit entities. However, can we air full length commercials for such non-profit businesses as the local symphony, Planned Parenthood and the noncommercial TV station in our area?

**A:** Yes, so long as you are certain each of these entities is non-profit. Although Section 399B of the Communications Act prohibits noncommercial broadcast stations from broadcasting "advertisements" from for-profit entities, you may accept advertisements from non-profit entities.

Caution: noncommercial stations cannot broadcast any kind of announcements that express the views of any person with respect to a matter of public importance, or which support or oppose any candidate for political office. Therefore, if Planned Parenthood wishes to air an announcement that expresses an opinion on abortion or birth control matters, or wishes to support or oppose a political candidate, they cannot do so on your station.

**"COMMISSIONS ON UNDERWRITING ANNOUNCEMENTS"**

SPRING 1995

Q: May we pay commissions to students that obtain underwriting commitments? We understand that NPR pays commissions to their underwriting solicitors?

A: NACB recently asked the FCC for a Letter Ruling on this topic. Unfortunately the FCC response was that they did not have the manpower to devote to issues such as these. However, the FCC's refusal to address these matters does not mean such actions are permissible. I would strongly advise non-commercial stations to enter into such financial arrangements with great caution. NPR is a program producer and supplier. Since NPR is not the Licensee of a broadcast station, they have the liberty to offer commissions in these instances without the risk of violating FCC policy. With respect to noncommercial broadcasters, although Section 73.503(d) does not specifically prohibit the payment of commissions on underwriting solicitations, the spirit of the rule prohibits the receipt of any consideration to a station's employees, including volunteers. At a minimum, underwriting commissions could be viewed as "salary", which is permissible. I would recommend that the commission be minimal, and that the substantial majority of the underwriting

support go towards the station's operations.

**"COMPENSATION FOR PUBLIC AFFAIRS PROGRAMMING"**

SPRING 1994

Q: We are a full time FM college radio station, licensed by the FCC. We have been approached by a local citizens group that wants to pay us to produce and broadcast a weekly local current affairs program. Can we enter into such a relationship?

A: Yes, but you have to be very careful about a few key matters. Noncommercial radio stations are not permitted to "lease" time like commercial radio stations often do. However, if the station produces the show, you may be reimbursed for all the costs in connection with its production and broadcast. Also, you may encourage – but not require – the local citizens group to make a general supporting contribution to the station. Remember, however, that any such contribution would require acknowledgement of the support.

**"DEPOSITING UNDERWRITING FUNDS"**

SPRING 1995

Q: Our school administration wants us to deposit our underwriting collections into the school's general bank account so that there can be documentation of the money collected. We are afraid that some of the money will then be diverted for general school support. Do you have any advice?

A: For documentation purposes, it is probably a good idea to deposit the funds into an account. The federal government and many states have increased the documentation requirements for non-profit entities. However, if the school diverts any of the money for things that do not directly support the broadcast station, the FCC rules would be violated. For example, if the school wants to use some of the money to defray the cost of the utilities or insurance for the station, that would be permissible. However, if some of the money is diverted to help support the school's football team, that would be impermissible.

**"HIRING UNDERWRITING STAFF"**

SPRING 1995

Q: Our radio station recently advertised for new "salespersons" in the uni-

versity newspaper and the local weekly newspaper. All along we knew that the position was for underwriting solicitation, not sales. Can we get in trouble with the FCC for advertising for salespersons by mistake?

A: No. What you do off-the-air is of no concern to the FCC. So long as the station and its employees and volunteers comply with the FCC's rules for on-air underwriting announcements, you can give your staff any kind of title they wish – whether it is done on purpose or by mistake.

**"ILLEGAL CREATIVITY"**

FEBRUARY 1991

Q: In last month's issue you said that a station could run a syndicated radio program containing a full-fledged commercial spot (not an underwriting announcement). What if I create a show and syndicate it to my station, get a local pizzeria to sponsor it, and give them a commercial spot in exchange for pizzas, not cash?

A: No good. The case discussed last month is a special exception to the rule – the deal must be a straight barter: receiving the program in exchange for running it (with the built-in ad). As a DJ at the station, you are considered tied to the station as staff. The pizza, though not cash, would be considered "in-kind" (goods or services) *compensation to the station* as well as to you,

which violates Section 399B of the Communications Act, as amended.

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**"MUSIC BEDS"**

SUMMER 1994

Q: In the December 1991 issue of *College Broadcaster* you said that music beds should not be combined with underwriting announcements. However, at the last NACB Convention, you said it was OK to combine music with underwriting announcements. Did the FCC change its policy?

A: No. When I previously discussed these matters with the FCC staff, they misunderstood my inquiry. An FCC staffer actually read my legal column in December 1991 and called me to "correct the record." The correct answer is that music beds are allowed to be combined with underwriting announcements, so long as the music does not contain indecent or obscene lyrics, or lyrics that promote a product or contain a "call to action." (In other words, the lyrics cannot subliminally contain language that is prohibited from use in the actual text of the underwriting announcement.)

## **"DIGITAL BROADCASTING"**

FEBRUARY 1991

**Q:** Our school has a carrier current radio station and cable TV station. We are located in a dense media market with no available over-the-air radio frequencies or television channels. Will our station ever be able to get onto the broadcast bands?

**A:** Possibly. The FCC is currently considering proposals for the creation of a digital audio broadcasting (DAB) band. Digital broadcasting eliminates many of the problems that today's FM and AM suffer, such as interference from adjacent channels. It also offers higher signal quality and expanded geographic coverage using less power, among other benefits. Digital HDTV, with equally dramatic improvements over current TV, is also being developed.

The 1992 World Radio Conference will settle many issues, but the FCC is not expected to begin licensing digital frequencies to stations until late this decade. However, most experts predict that digital broadcasting will replace FM, AM and analog TV soon afterwards.

Comments have been submitted to the FCC by numerous organizations on the subject, including NACB. Among other arguments, NACB's comments emphasized the need to continue the policy of reserving noncommercial channels under DAB. Compared to their commercial counterparts, college stations generally will have more difficulty purchasing the required new technology. A reserved band will help insure that they will eventually be able to participate in the digital age once the requisite finances are obtained.

**Editor's Note:** The National Association of Broadcasters (NAB) has published a study, "Digital Audio Broadcasting: Status Report and Outlook," reviewing the latest developments in the field. It is recommended reading for those who want to learn more about DAB. The cost is \$25 to NAB or NACB members, available by calling 800-368-5644.

## FINES

### **"FINING NOVICES"**

APRIL/MAY 1991

**Q:** If a college radio station is staffed with "novices" who have not yet learned all applicable FCC rules and regulations, could the station be fined for a rules violation related to non-awareness or ignorance?

**A:** The premise of this question is troubling. Although some radio stations are licensed to colleges and universities, students should not use actual on-the-air time as basic training sessions. A federally licensed entity such as a radio station should not serve as a classroom. Noncommercial stations are licensed to promote alternative, educational programming. These stations must comply with all applicable federal and state regulations, just as their commercial counterparts do.

### **"NEW FCC FINES"**

NOVEMBER/DECEMBER 1991

**Q:** We just learned that the FCC is increasing the amount of fines assessed against broadcast stations for rules violations. Will these new fines be imposed on non-commercial radio stations?

**A:** Yes. On Aug. 1, the FCC issued a Policy Statement regarding the substantial increase in fines that it will be levying on stations for violations ranging from Public File omissions to Improper Tower Lighting. In an apparent effort to raise more revenue, the FCC has decided to take advantage of a federal law passed in 1989 that permits it to assess larger fines (forfeitures) for rules violations.

For example, the new maximum fines for certain rules violations are as follows: inadequate tower lighting and marking (\$20,000), failure to respond to FCC communications (\$17,000), failure to maintain public file (\$7,500), failure to identify sponsors/underwriters (\$6,250), failure to maintain technical logs (\$5,000) and violations of enhanced underwriting announcements (\$2,500).

Although, in the past, the FCC has generally regulated non-commercial stations more leniently than their commercial counterparts, we encourage you not to take chances in hopes that the FCC doesn't inspect your station.

The word around Washington is that the FCC plans to substantially increase its inspection visits to all stations from here on.

## THE FCC

### \$35 DJ FEE

JANUARY 1991

**Q:** What can we do regarding the \$35 DJ fee?

**A:** The \$35 fee, for the Restricted Radiotelephone Operator Permit, is required for any DJ or staff who would act as overseer of an FCC-licensed station's studio and transmitter. Since it could happen that any on-air DJ would be the only one around a college station during a particular shift, it is advisable for each volunteer to have the permit. (However, only one person at the station at a time needs to have the permit, so a station desperate to save money could institute some creative staffing arrangements to reduce the number of permits needed.)

Petitions by NACB, college stations and other organizations to the FCC have been fruitless. The Commission says that the fee was instituted by Congress and so can only be waived there. The only option left is to lobby Congress to change

the language in the FCC fees section of the budget (Section 3001 of the Omnibus Budget Reconciliation Act) to waive the permit fee. NACB is attempting to coordinate an effort to find a sympathetic member(s) of Congress who would push this effort through. In the meantime, however, the fees must be paid.

Note: Since this article appeared, the \$35 fee was overturned for non-commercial stations.

### \$35 DJ FEE CONTROVERSY

Great news for non-commercial college radio and TV stations: A blanket waiver has been granted—exempting those working exclusively at noncommercial stations—from the FCC's \$35 fee for an operator's permit, effective immediately.

The Restricted Radio Telephone Operator Permit is a small yellow card required for anyone operating transmitting equipment at licensed stations, valid for the permittee's lifetime, which had been free up until 1990. The fee, imposed in 1990 as a result of the U.S. Congress's mandate to all divisions of the federal government to cut costs and raise revenue, was a one-time charge of \$35.

### ACTION

NACB agreed with college stations that this was excessive. In addition, NACB felt the fee was discouraging people from entering broadcasting and impacted college station volunteers particularly hard. NACB helped lead the effort in informing policy leaders about the fee. Executive Director Glenn Gutmacher and legal counsel Cary Tepper visited FCC staffers in 1990 regarding the issue, and filed a petition for reconsideration on behalf of college broadcasters nationwide. NACB also wrote articles on the topic for various media trade publications, including a lengthy letter published in *Broadcasting* magazine and a strong editorial in *College Broadcaster* magazine. In addition, a NACB station survey evaluating the impact of the fee was completed by hundreds of college stations.

### VICTORY

However, it was a letter in the summer of 1991 from Ohio Northern University's (Ada, OH) Director of Broadcasting, G. Richard Gainey, who also serves as faculty advisor to NACB member station WONB-FM that got the ball rolling. He wrote Congressman Mike Oxley (R-Findlay, OH) to argue that the \$35 fee was too expensive for most college students. He also pointed out that many students working in radio and TV do not become professional broadcasters and so do not need the lifetime permit. Oxley agreed and sponsored the bill amending the 1992 FCC bud-

### HISTORY



get which passed the House on September 24, 1991. Realizing that it would likely pass the Senate, the FCC took the initiative in early October to institute the exemption itself, short-circuiting the need for a Senate vote.

### **NEW APPLICATION PROCEDURE**

To be exempted for the fee on new permits, send the normal FCC Form 753 to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245. However, it must be accompanied by a letter, signed and dated by the applicant, stating: "The Restricted Radio Telephone Operator Permit being applied for will be used only at a noncommercial educational station." The permit, returned to the applicant by the FCC, will bear a notation that it is good only at a noncommercial educational station. Eventually it is expected that a modified Form 753 will be used, but for now, your letter with the current Form 753 will serve as certification for noncommercial permit use.

Note that this exemption does not cover station personnel at college commercial stations or those volunteers who expect to work at any commercial station now or in the near future. They should still send their Form 753 with the \$35 fee to: FCC, PO Box 358295, Pittsburgh, PA 15251-3295. For your information, submission of Form 753 and the \$35 fee does not require the filing of the usual FCC "cover letter" Form 155 that accompanies most FCC fee filings.

### **GETTING REFUNDS**

According to the FCC, station volunteers who have already paid the fee will be unlikely to obtain refunds unless they included a statement with it (as recommended to all college stations in the September 1990 College Broadcaster magazine) requesting a waiver of the fee as a noncommercial station broadcaster. If you did send such a statement, the FCC will contact you by mail around the end of 1991 to send back your permit. You will then receive a replacement permit with the noncommercial-use-only designation. To apply for an operator fee refund (whether or not you requested a waiver before), you must write to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245, ATTN: Laurel Sentz. If possible, send proof of prior payment along with your letter of explanation. Valid refund requests will be processed in 1992. We suggest that you retain a copy of your refund request for future reference.

### **"BAD ADVICE"**

APRIL/MAY 1991

Q: Recently we called the FCC about our station's use of an emergency antenna, and what steps we needed to take to comply with applicable rules and regulations. Later, we found out that the advice given to us over the telephone was incorrect. Could we have been cited or fined for relying on in-

correct information told to us by an FCC staff member over the telephone?

A: Most definitely, yes. The FCC has ruled over and over again that telephone inquiries to its staff should not be relied upon. To begin with, callers often do not tell the "whole story," thereby jeopardizing a well-reasoned response. In addition, all FCC staff do not necessarily know every new rule change and revision. And, if the situation presented is new or novel, the staff might have to meet and discuss the matter, regardless of the strong opinion of one of its members.

One way to avoid a problem such as this is to ask the staff member to confirm his/her advice in writing. The FCC will often agree to do this. Then, once you have something in writing, you will be protected if that written advice later turns out to be wrong.

### **"CABLE ACT 1992"**

WINTER 1993

Q: I understand that the new Cable Act prohibits the retransmission of any television signal over a cable or programming system without the prior express consent of the originating television station. Does the 1992 Cable Act's retransmission consent rules apply to closed-circuit campus cable systems?

A: The answer to this question is extremely dependent upon the particular facts of each campus closed-circuit system. Generally, the Cable Act's retransmission provisions apply to cable systems and other multichannel video programming systems that make the service available to subscribers or customers for a fee. If your school's system is free, retransmission consent is probably not required. Also, the school's closed-circuit system might be considered a Master Antenna System (MATV) for purposes of the Cable Act. MATV systems merely retransmit over-the-air signals and make such signals available to residents.

A campus closed-circuit system will probably be viewed as an MATV-exempt provider if (1) there are no subscriber charges, (2) the system provides services only to areas within the boundaries of the campus, and not under the control of any multichannel distributor (such as the local cable system).

### **"CABLE ACT AND CAMPUS RADIO"**

WINTER 1993

Q: Are radio stations subject to the retransmission consent requirements of the new Cable Act? If so, does this mean that our campus FM radio station cannot be retransmitted on the local cable system without the station's prior consent?



A: Radio broadcast services are covered under the 1992 Cable Act. Therefore, radio station signals might not be retransmitted over a cable system without the prior consent of the originating radio station. Although the text of the Cable Act does not make specific reference to noncommercial radio services, it is my opinion that noncommercial radio services with respect to these matters.

### **"CABLE COMPENSATION FOR CARRIAGE OF SCHOOL STATIONS"**

WINTER 1993

Q: Can our school offer compensation to the cable system for the carriage of either the school's LPTV signal or the campus FM station?

A: Absolutely not. The 1992 Cable Act prohibits a cable operator from requesting or accepting compensation for carriage or channel positioning of any television station. Although the Cable Act does not make any specific reference to compensation-a-via radio carriage, I would strongly recommend avoiding such arrangements since such restrictions appear to be implied under the new Cable Act.

### **"CHANGING CALL LETTERS"**

SEPTEMBER 1991

Q: We would like to change the call letters of our radio station. We have compiled a list of new call letters and would like to check their availability. Any suggestions?

A: Although numerous companies advertise in broadcasting trade magazines that they will research the availability of call letters for a fee, we suggest that you save your money and call the FCC instead. The Call Sign Desk at the FCC will provide you with such information free of charge. The telephone number there is 202/634-1923. That office is very busy and understaffed, so please be patient and polite.

### **"DJ PERMITS"**

FALL 1994

Q: Our campus radio station requires each volunteer and employee to obtain an FCC Restricted Radiotelephone Operator's Permit. Does the FCC require this?

A: No, Section 73.1860 of the FCC Rules requires at least one licensed operator to be on duty at all times, and this person must be located at either the transmitter location, a remote control point, an ATS monitor and alarm point, or the place where extension

meters have been installed. Therefore, if the station has a DJ that is FCC-licensed and another non-licensed person running the board during that DJ's time slot, the station would be complying with the FCC Rules. However, as a matter of convenience, many stations want numerous persons to be licensed so that there may be flexibility in personnel scheduling, especially in times of emergency or school recess when many stations operate with a skeleton staff.

Q: If one of our volunteers works at a commercial radio station, does he have to get another license to work the board at our campus radio station?

A: No. He should make a photocopy of his operator's license so that the campus station has proof of his licensed status. In fact, each station is required to keep a copy of each person's FCC license in an accessible place. If an FCC inspector should walk in, the station must be able to prove that at least one person on duty is licensed.

### **REMINDER:**

The FCC recently issued a new FCC Form 753 (Application for Restricted Radiotelephone Operator Permit). Although persons working exclusively at non commercial stations are fee-exempt, the fee for those persons working part-time or full time at a commercial station is now \$45.00. The old fee was \$35.00.

### **"EMERGENCY ANTENNA"**

APRIL/MAY 1991

Q: What are the rules regarding use of an emergency antenna?

A: Erecting an emergency, temporary antenna is permitted only if the authorized main and/or auxiliary antenna(s) is (are) damaged and cannot be used.

You do not need prior FCC approval to erect and begin emergency antenna operations. However, within 24 hours after commencing use, a letter or telegram must be sent to the FCC notifying them of the facts and circumstances surrounding the incident causing the authorized antenna damage, and requesting authority to continue using the emergency antenna for a certain specified time. The letter or telegram should include a description of the damage to the authorized antenna, a description of the emergency antenna, and the station's operating power with the emergency antenna.

### **"EQUAL STATION TIME FOR CAMPUS CANDIDATES"**

WINTER 1993-94

Q: If a candidate for a student government office at a school or university is interviewed on the campus radio station, will this require the station to of-

fer his opponent(s) equal time on the radio station?

A: No. The equal opportunity rule applies only when there is an appearance made by a legally qualified candidate for public office, such as a local, State or Federal candidate. Therefore, student government candidates do not trigger the equal opportunity rule.

However, even if the "candidate" was running for a public office, the equal opportunity might not apply in this instance. There are four exceptions to the rule: an appearance on a bona fide newscast; an appearance on a bona fide news interview program; an appearance on a bona fide documentary; and an appearance in an on-spot news event.

### **"EQUAL STATION TIME FOR POLITICAL CANDIDATES"**

SPRING 1994

Q: Our school operates a cable-current radio station and a campus-wide cable TV station. Local political candidates keep demanding reasonable access on both stations. Also, some candidates are demanding equal time when we present an interview with one of the candidates. Must we provide such access or equal time?

A: No, because neither station requires a license from the FCC for operating

authority, the FCC political broadcast rules do not apply to them.

### **"FINING NOVICES"**

APRIL/MAY 1991

Q: If a college radio station is staffed with "novices" who have not yet learned all applicable FCC rules and regulations, could the station be fined for a rules violation related to non-awareness or ignorance?

A: The premise of this question is troubling. Although some radio stations are licensed to colleges and universities, students should not use actual on-the-air time as basic training sessions. A federally licensed entity such as a radio station should not serve as a classroom. Noncommercial stations are licensed to promote alternative, educational programming. These stations must comply with all applicable federal and state regulations, just as their commercial counterparts do.

### **"FM TRANSLATORS"**

MARCH 1991

Q: Did the FCC's recent rules revisions concerning FM translator stations implicate noncommercial educational FM (NCE-FM) translators?

A: No. However, a brief review of the FCC's rules concerning NCE-FM trans-

lators might be useful at this time.

The FCC recently restructured the FM translator rules so that they would be consistent with the intended purpose of translators – namely, to provide supplementary service to areas in which direct reception of radio broadcast is unsatisfactory due to distance or intervening terrain barriers. Due, in part, to the growing desire of many FM translator operators to operate as low power, local broadcasters with distinct programming, the FCC re-examined its rules. The FCC concluded that FM translators should "translate" (rebroadcast) rather than originate programming of their own.

Although the rules and regulations concerning NCE-FM translators are less stringent than those which apply to commercial translators, all operators are urged to comply with the following guidelines:

- **Allocated Frequencies and Power:** All FM translators may operate on any of the 80 non-reserved commercial channels (frequencies). In addition, NCE-FM translators may operate on any of the 20 reserved non-commercial educational channels. The proposed maximum power standard has been reduced to 250 watts at low HAATs (antenna heights), with the provision that additional antenna height must be traded for reduced power to limit signal coverage area.
- **Ownership Restrictions:** An NCE-FM licensee is not subject to any restrictions regarding the service area range covered by translators it owns and operates as long as

the signal is transmitted over the air from the primary station to its translators. Independent parties are also eligible to become FM translator licensees for stations that are intended to rebroadcast NCE-FM stations.

- **Fundraising by Translators:** The FCC retained its rules which restrict on-air fundraising activities. In addition to normal solicitations done by the primary station, FM Translators may run up to 30 seconds of donor solicitations or acknowledgments per hour of their own. Announcements may be split during the hour.
- **Local Program Origination:** FM Translators may only rebroadcast the signal of an FM broadcast station. Program origination by any commercial or NCE-FM translator is prohibited with the exception of #3 above or to provide emergency warnings of imminent danger, though translators have no local service obligations.
- **Signal Delivery:** An NCE-FM translator operating on a reserved channel, and owned and operated by the primary station's licensee, may use alternative signal delivery means (other than over-the-air), such as satellite and microwave, under certain conditions.
- **Use of Auxiliary Frequencies:** NCE-FM translators owned and operated by their primary station may use auxiliary broadcast frequencies for program reception.

### **"LICENSE RENEWAL"**

SEPTEMBER 1991

Q: Our station is filling out its FCC license renewal and there is a question asking if any of our owners have been

convicted of a felony or involved in any lawsuits. Since our station is licensed to our university's Board of Regents, does that mean we must check this for each member of that Board?

A: Unfortunately, yes. "Owners" in this case would refer to your Board of Regents, so if any of those individuals have received felony convictions or are involved on any lawsuits, then that information should be included under that question on your license renewal application.

### **"MINIMUM OPERATIONS SCHEDULES (MOS)"**

JANUARY/FEBRUARY 1992

Q: Our noncommercial FM station currently broadcasts about five hours each day, excluding Sundays. Is our broadcast schedule in compliance with the FCC rules?

A: Unless your school is currently in recess, your operations do not comply with the FCC rules. Section 73.561 of the FCC Rules require all NCFMs to operate at least 36 hours each week, consisting of at least five hours of operation per day on at least six days of the week. While your station operations meet the minimum five-hour-per-day requirement, your overall schedule falls short of the 36-hour minimum. Therefore, if you increase your operations to six hours per day, Monday

through Saturday, you will be in compliance with Section 73.561.

Please remember, however, that stations licensed to educational institutions are not required to operate on Saturdays or Sundays, or to observe the 36-hour minimum operating requirement during those days designated on the official school calendar as vacation or recess periods.

Q: What are the long-term consequences of an NCFM not complying with a 36-hour minimum weekly operating schedule?

A: Since every broadcast station licensed by the FCC is required to operate in the public interest, any time a broadcaster (commercial or noncommercial) fails to comply with relevant FCC rules, there is the possibility that the FCC will impose a forfeiture penalty. Recently, the FCC released a list of possible rules violations and the associated fines that might be imposed. Although the list did not specifically mention what fine may be imposed for failing to meet the minimum operating schedule, such a rules violation may fall under the "miscellaneous violations" category, which carries a \$1,250 penalty.

In addition to a monetary forfeiture, there is also the possibility that a station's license renewal could be challenged. The challenger might argue that the station has failed to meet its public interest obligations by not op-

erating the minimum numbers of hours. As a result, two things could occur: 1) the FCC revokes the station license and awards it to the challenger, or 2) the FCC requires both parties to enter into a time-share arrangement so they can both operate on the frequency.

### **"MOS & COMMUNITY COLLEGE STATIONS"**

SUMMER 1995

Q: The FCC rules on minimum operating requirements for noncommercial stations is confusing. We are a community college. Our radio station operates 5 days a week, at least 36 hours total. We do not operate at least 5 hours on Friday, nor do we operate the radio station on Saturday. However, the school holds classes on Saturday, so must we operate the radio station on Saturday? Please help us understand the FCC rules.

A: The FCC's requirements for minimum operating schedules for noncommercial broadcast stations is found in Section 73.561 of the FCC Rules. Educational broadcasters are required to operate their FM radio stations at least 36 hours each week, and at least 5 hours each day Monday through Friday. Educational broadcasters are not required to operate their FM stations on Saturday or Sunday, or during times of official vacation or recess.

Although your community college holds classes on Saturday, the FM station is not required to operate on that day. However, you should operate the station at least 5 hours each day, Monday through Friday, and at least 36 hours each week.

Also, noncommercial broadcasters should be aware that the FCC has previously ruled that "lack of funding" is not an excuse for failure to meet your minimum operating requirements. In other words, if you hold an FCC license, you should do whatever it takes to comply with the FCC rules.

### **"MOS & COMPLAINTS"**

SUMMER 1995

Q: If we operate our radio station at least 36 hours each week, and at least 5 hours each day Monday through Friday, are we fully protected from complaints or challenges to our FCC license?

A: No. Unless an educational broadcaster operates its FM radio station at least 12 hours each day (including Saturdays and Sundays), 365 days per year, there is the risk of forced time-share. At any time, someone could file an application with the FCC seeking use of your frequency on a time-share basis for your failure to maximize use of the "scarce" radio frequency. However, if the FCC grants the time-share application, you would not have to

share your studios, equipment or staff. The other party would have to construct their own facilities, unless you voluntarily agreed to share your facilities.

Another problem could arise when you apply for a renewal of your FCC broadcast station license. The FCC has a policy called "renewal expectancy," which basically means that if you operate your station in compliance with FCC rules and without serious complaint from the public, the renewal of your FCC license should be an expected reward. Failure to meet the 12 hours per day schedule will leave the station at risk should someone challenge the license renewal application.

### **"MOS & CABLE STATIONS"**

SUMMER 1995

**Q:** We are a cable-current campus radio station. Must we comply with minimum operating schedules or Public File maintenance?

**A:** No. Generally the FCC Rules apply only to those broadcast stations operating pursuant to an FCC-issued license or authorization. However, some schools have "adopted" the FCC Rules for their cable-current stations in order to ensure certain standard operating procedures. If your school has certain operating requirements, don't forget to comply with them.

### **"MUSIC FORMATS & EDUCATIONAL PROGRAMMING"**

SUMMER 1994

**Q:** The commercial radio stations in our area have complained to us that our music format contains too much popular music and not enough educational programming. They want us to stop playing "Top 40" music, especially during drive-time hours. Can they force us to do this?

**A:** No they cannot. Many commercial radio and TV stations try to intimidate their nearby noncommercial counterparts for fear that the noncommercial station is attracting too much of the local audience. However, noncommercial radio and TV stations are free to program as they choose—it's your protected right. However, in order to fulfill your noncommercial educational (or religious) commitment, I recommend that at least 10 hours each week be strictly devoted to educational or religious programming, such as talk, news, or special events. If you do this and also comply with all other FCC rules and regulations, you should have nothing to fear from your complaining competitors.

### **"NEW FCC FINES"**

NOVEMBER/DECEMBER 1991

**Q:** We just learned that the FCC is increasing the amount of fines assessed against broadcast stations for rules violations. Will these new fines be imposed on non-commercial radio stations?

**A:** Yes. On Aug. 1, the FCC issued a Policy Statement regarding the substantial increase in fines that it will be levying on stations for violations ranging from Public File omissions to Improper Tower Lighting. In an apparent effort to raise more revenue, the FCC has decided to take advantage of a federal law passed in 1989 that permits it to assess larger fines (forfeitures) for rules violations.

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The word around Washington is that the FCC plans to substantially increase its inspection visits to all stations from here on.

### **"PUBLIC FILE"**

FEBRUARY 1991

**Q:** What is a public file and what must be included in it?

**A:** As part of its obligations as a public trustee, a non commercial broadcast licensee must make certain materials and records available for public inspection and copying. Failure to maintain or update a public file can result in FCC penalties.

Here is a summary of what it should contain ( see Section 73.3527 of the FCC Rules for a more complete discussion): 1) FCC Applications, including any and all amendments and related FCC correspondence; 2) Ownership Reports, for up to seven years; 3) Contracts & Agreements, including bylaws, network affiliation agreements, management contracts, etc.; 4) Requests for Political Broadcast Time, made by or on behalf of candidates for public office along with station response and charges, if any, for up to two years; 5) Annual Employment Reports, i.e., FCC Form 395B and related EEO data, for up to seven years; 7) FCC Procedure Manual, called The Public and Broadcasting, Revised Edition (39 Fed. Reg. 32,288; 9/5/74), available from the FCC

or NACB\*; 8) Donor List, those supporting specific programs; 9) Station-FCC Correspondence, of any nature that is unresolved – if unsure, I suggest you keep it for three years.

I also recommend reading the FCC's Public File checklist and rules regarding public inspections of the file, all contained in a more detailed memo I prepared on this subject, available through NACB.

If your station discovers that certain documents are missing from your public inspection file, you can protect yourselves by sending a letter to the FCC, your legal counsel, university official or anyone else who could help acquire the missing items. Place a copy of that correspondence in your public file so as to document (a) your recognition of the missing documentation, and (b) the steps being taken to solve the problem. If you request the missing documentation by telephone, draft a memo which includes a list of the missing documentation and the names and telephone numbers of the parties contacted to assist you. Place a copy of that memo in the file until the documentation is received.

\* Yes, this FCC Procedure manual is from 1974. Though it is old and some contents are not up-to-date, it is the most recent version in existence and must be kept in your Public File.

## **"SPECIAL ARRANGEMENTS FOR SCHOOL BREAKS"**

SUMMER 1995

**Q:** If we shut our station down during the summer vacation, are there any special precautions we must take to comply with FCC rules?

**A:** If your radio station is required to have its tower painted and lighted, the paint must be maintained and the lights must be kept on at all times, regardless of the school's schedule. Painting and lighting requirements are there for air navigation safety – obviously aircraft fly everyday, not just when your school is in session.

Although the station's FCC Public File must only be made available for public inspection during regular business hours, the file must be kept current at all times. If the station files an FCC Application during the summer, a copy of that application should immediately be sent to the Public File. Also, someone at the school should be designated the guardian of the Public File during summer vacation or recess so that an FCC Inspector may look at the file if he/she walks in during the Summer.

## **"STATION AUTOMATION"**

SEPTEMBER 1991

**Q:** Our school wishes to extend its radio station's broadcast schedule into the evening hours with the use of automation and remote control equipment. What FCC guidelines should we be cognizant of?

**A:** The Communications Act requires that the Licensee have supervisory control over the station's transmitter during all periods of operation. However, that operator need only be able to terminate the station's operation should it be the source of harmful interference or be operating inconsistently with the law. Meters, alarms, or automatic controls could be used to facilitate this supervisory control.

Also, the FCC must be able to contact the station during hours of operation. Therefore, the use of remote control at sites other than the main studio or transmitter must be identified to the FCC. In general, the school may operate its station by automation or remote control using any method that assures (1) a licensed operator is on duty, (2) the transmitter system operates properly, and (3) the FCC can contact station personnel during hours of operation.

Please remember that the operator on duty must know when to "pull the plug" on any indecent or improper programming, including any improper underwriting announcements. However, careful screening of all pre-produced programming will make the night operator's job easier, and prevent your station from being fined by the FCC.

## **"STATION INTERFERENCE"**

APRIL/MAY 1991

**Q:** Because an area commercial station wants to increase power - which would cause interference to our signal – our station is being asked to change frequencies, which will be expensive and a pain. Can we do anything about this?

**A:** First, the commercial station must petition the FCC for the upgrade. If the FCC finds merit to the proposal, a notice of proposed rule making will be issued, and public comments will be invited. During the public comment period, you could either challenge the merits of the proposal (usually with the submission of a rebuttal engineering showing) or submit a counterproposal that would preserve the power increase but not require your station to change frequencies. However, in order for your comments or counterproposal to be credible, you must submit a statement from a qualified engineer.



If the FCC ultimately approves the upgrade, contrary to your comments or counterproposals, you will have to move. But cooperation early on can lead to a happy ending for all parties.

In New York state recently, commercial station WMNM-FM applied for a power upgrade. The FCC wanted to approve it. However, engineers determined that the higher power would interfere with WRMC-FM's signal, the existing station at Middlebury (VT) College, on a nearby frequency. Therefore, in its upgrade application, WMNM proposed that WRMC move further down into the noncommercial band to avoid interference. But the new proposed frequency would have conflicted with the previously submitted application of St. Lawrence U. for a new station on that frequency.

Instead of a fight, the engineers of the three stations worked out a compromise: another frequency was found for WRMC that would not cause interference for either the upgraded WMNM or the proposed St. Lawrence University station. In addition, WMNM promised to reimburse WRMC for the costs of switching frequencies. (This is a legally supported request, by the way, but some colleges may not realize they can get those expenses covered.)

## **"TICKET GIVEAWAYS"**

APRIL/MAY 1991

**Q:** Our radio station promotes ticket giveaways. The DJ announces that a ticket will be given away for a specific concert or event. The DJ then reads a trivia question for listeners to phone in the station. The promotion concludes with the DJ playing a cart that announces the following: "Tickets given away at this hour are provided by [name of business], which is located at [address]. You may be the next winner by calling the radio station at [telephone number]." Does this procedure comply with FCC rules?

**A:** Yes, it does. In order for ticket giveaways such as this to comply with FCC rules, the following restrictions must be complied with:

- The DJ announces the concert or event using neutral language. The DJ should not promote the concert or event, but merely identify it, and its date and location.
- It is OK for the station to ask the listeners to answer a trivia question and call the station. It is not OK if the listener is required to travel to a store, business, or other location to qualify for participation in the giveaway. Likewise, a listener cannot be required to purchase something in exchange for participating in the giveaway, or in exchange for receiving tickets. (However, the station may ask the listener to visit the station to pick up the tickets. The station may also ask the listener to sign a "form" to acknowledge that the person picking the tick-

ets up is the winner, or is authorized by the winner to pick up the tickets.)

- The text of the cart message is also OK since it merely identifies the business and its location, and simply requires the listener to call the station. If the announcement on the cart were to describe the business in advertising form, or require the listener to call a toll number or visit the promoter's business to pick up the tickets – this would be improper.

## **"TOWER LIGHTING"**

FALL 1994

**Q:** Our radio station's FCC license requires the tower to be lighted. However, our station does not operate during the summer recess. Do we have to keep the tower lighted during the summer recess?

**A:** Yes, absolutely. The tower lighting requirements have nothing to do with the broadcast operations of the station – they are there for aviation navigational safety. The same logic applies to tower painting. Even if the station decides to shut down operations for six months, the tower lights and paint must be maintained in accordance with the terms of its FCC license and FCC rules in general. If these rules are violated, the FCC may impose fines as high as \$8,000.00 for each incident of non-compliance.

## **"TRANSLATOR RULES CHANGES"**

FALL 1993

**Q:** We understand that the FCC recently advised its FM translator rules. What is the current state of local program origination authority for NCE-FM translators?

**A:** All translators, commercial and NCE-FM alike, are prohibited for originating programs, with the exception of acknowledgments or solicitations of financial support, as well as emergency warnings of danger.

## **"USER FEES"**

SUMMER 1994

**Q:** We just heard that the FCC has proposed annual "user fees" for most FCC licensees and holders of Construction Permits. Is this true?

**A:** Yes, but noncommercial stations need not worry. The FCC has proposed annual user fees for most commercial licensees and commercial construction permit holders. These proposed annual fees range from \$135 to \$18,000. However, the proposal excludes any kind of annual payments for noncommercial stations or noncommercial DJs.

**"WHO CONTROLS THE  
LICENSE?"**

FALL 1993

Q: Our college radio station is fighting with the school's administration over the content of our broadcasts. The administrators say they have ultimate control over our broadcasts, and that they can censor us. We disagree. Who is correct?

A: According to FCC Rules and Regulations, the licensee of the radio station is ultimately responsible for the programming broadcast over its facility, and should take whatever steps are necessary to ensure that the programming content complies with all appropriate rules and regulations, including indecency or obscenity regulations. As a precaution, a licensee may also institute special programming rules and regulations of its own in response to community concerns or demographics, which may be more strict than that required by law.

A recent example of licensee responsibility for its own broadcasts is WSUC-FM at the State University of New York at Cortland. Although an afternoon DJ was the one that played indecent rap music, the FCC fined the State University of New York, which was the actual licensee.

**HELPFUL HINT:**

I recommend that all radio stations adopt written programming rules, regulations and standards, and that all DJs and programming personnel are provided a copy of them on a regular basis. If these steps are taken, should a certain DJ make indecent or obscene comments over the air, or broadcast questionable music, the station would be able to prove to the FCC, if necessary, that it had taken preventative affirmative action in this area. If a rules violation subsequently occurs, the FCC is likely to be more lenient with the station if such preventative measures had been taken.

## MUSIC LICENSING

### **"BLANKET AGREEMENTS"**

FALL 1994

**Q:** Our university pays BMI, ASCAP and SESAC each year. Is our radio station automatically covered under these agreements?

**A:** Not necessarily. BMI, ASCAP and SESAC often enter into "blanket agreements" with parties to cover their specific use of music. The University may be paying for their use of music on the telephone lines, pumped throughout the hallways or in the lounge and entertainment areas. If these agreements between the University and BMI, ASCAP and SESAC do not include the radio station, the agreements must be revised. And, upon such revision, the annual fees are likely to be increased.

### **"BORROWING COPYRIGHTED SONGS"**

SEPTEMBER 1991

**Q:** In the April/May edition of College Broadcaster, you indicated that a student TV production, produced in the context of a credit-bearing course, may use copyrighted songs as themes, background music or under closing credits. Does this mean that I can just go into the store, purchase any record or tape, and use it as a music bed? Are schools exempt from synch rights? If so, does it matter where the show is eventually exhibited?

**A:** This topic has generated a lot of interest with our readers, and we thank you for all your calls and letters. According to the General Counsel's Office of the U.S. Copyright Office, you can just go into the store, purchase a record or tape, and use it as a music bed if the program falls within the educational purposes division of the copyright law. In this instance, we were told that synch rights are inapplicable. However, possible re-transmission of the show on a local cable system or other video outlet poses a very serious problem. Since most viewers have to subscribe to such cable systems, and because such re-transmission is for entertainment or publicity – but not educational – purposes, you must either delete the music beds during re-transmission or pay all the appropriate copyright and music licensing fees.

### **"CONCERNS FOR STUDENT PRODUCTIONS"**

SPRING 1995

**Q:** Our college operates a low-power broadcast TV station, which is also carried on the local cable systems. Our student productions often use published music, published text, footage from movies and old TV shows, and local talent. Several questions arise: (1) do we need an ASCAP/BMI license?, (2) can we use small amounts (10 seconds) of old TV shows without risk?, (3) should we get written releases from the local talent?

**A:** Any college broadcast production that results in the show being broadcast, retransmitted or exhibited in any manner outside of the classroom would require appropriate permissions for the use of copyrighted music, movies and TV shows. ASCAP and BMI offer blanket music performance licenses for these very purposes. You must also contact the movie and TV show distributors for written permission to use their works. There is no minimum amount of music or footage that may be used without prior permission. This is an old fallacy – any use of copyrighted music or footage requires prior permission. Finally, with respect to obtaining releases from local talent, it is a good idea to obtain a simple general release that would permit the redistribution and sale of the work without



prior permission or further consideration to the actor or actress.

## **"CREATING MUSIC VIDEOS"**

WINTER 1994

**Q** One of our student producers wants to use copyrighted music along with his own video footage to create music videos. Can he use the music without prior permission?

**A** If the student is producing the video solely for class credit and the video will not be shown outside the classroom, the Copyright Act permits such educational uses of copyright material without prior permission. However, if the video will be exhibited on the campus TV or cable station, or anywhere outside the classroom, then permission to use the music must be obtained. What often happens is that a student finds market value for these kinds of class projects long after the class ends. In such instances, although the original intent was for classroom use, once the nature of the "use" extends beyond the classroom, the copyright compliance requirements become more stringent.

### **Note:**

Since the FCC has not ruled specifically on this topic, NACB has requested a letter ruling on this matter. We will advise you further once the FCC issues an opinion.

## **"DIALOGUE CLIPS"**

NOVEMBER/DECEMBER 1991

**Q:** We are thinking about using dialogue (not music) from certain films or TV shows as a form of comedic relief or teasers during our radio broadcasts. Can we do this without the formality of written permission or payment of licensing fees?

**A:** According to the Motion Picture Association of America, every component of a film (or television show) is under exclusive copyright protection. Therefore, before you appropriate any dialogue from a film or TV show, you must first contact the producer/studio responsible for the film or show, and obtain their permission for such use. We urge you to obtain such permission in writing. And, it is likely that the producer/studio will charge you a fee for such use.

## **"ID BEDS"**

NOVEMBER/DECEMBER 1991

**Q:** If our station combines a music bed with our ID, do we need to pay any music licensing fees?

**A:** If your station already submits a blanket licensing fee to ASCAP, the use of music with your ID would fall within the general ASCAP license. If you do not already pay ASCAP fees, we suggest that you contact ASCAP as soon

as possible at 212/595-3050, or ask your counsel for assistance.

## **"LICENSE TO APPROPRIATE"**

APRIL/MAY 1992

**Q:** Can we use songs sent to us by record companies in any way other than playing the full song? For example, can we use segments of songs as backdrops behind new stories, or as part of promotional spots?

**A:** Your station is permitted to use segments of songs – be it the instrumental portion or vocal portion – so long as the station already submits a blanket licensing fee to ASCAP or BMI. If the station doesn't submit such an annual music licensing-use fee, your station cannot appropriate such music.

## **"MUSIC LICENSING"**

JANUARY 1991

**Q:** If we pay the normal ASCAP and BMI license fees, can we use portions of licensed music in producing commercial spots?

**A:** No. ASCAP and BMI only control music performance rights. Re-recording portions of songs in the production of spots falls under the category of synchronization rights which is handled by other organizations. The largest of

the authorizing agencies is the Harry Fox Agency in New York City (212/370-5330) and is a good place to start.

## **"MUSIC LEGAL ON COLLEGE TV?"**

APRIL/MAY 1991

**Q:** Our college TV station is producing a show that might ultimately be broadcast on the local cable TV system or on a national college cable network, such as U Network. The student producers plan to use copyrighted songs as background music in the plot of the show and/or during the rolling of the credits. Is the use of such music in this manner permissible?

**A:** Yes, as long as the production of the show is on an educational, non-profit basis. The 1976 Copyright Act, as amended, contains several applicable provisions relating to the limitations of copyright exclusivity. Although the holder of a copyrighted work maintains exclusive rights to the reproduction, derivation, distribution, performance, and display of the copyrighted matter, other parties may use the copyrighted work, without the risk of copyright infringement, under certain circumstances.

Section 110 of the Copyright Act provides an exemption where the performance relates to the systematic instructional activities of a non-profit educational institution. In the above

scenario, if the students were required to produce the show as part of the curriculum of a specific class or general track of studies, the exemption would apply.

Another section of the Copyright Act that would apply is Section 1076, relating to "Fair Use." In this instance, where the musical work is being used in an educational context and in a manner devoid of any profits, use of such material would be deemed fair and equitable and not subject to exclusivity.

A word of caution: The mere fact that the program is produced on college premises does not automatically trigger an exemption. The production must have a reasonable connection with the student producer's educational curriculum.

### **"MUSIC VIDEOS"**

SEPTEMBER 1991

**Q:** We are a non-profit college cable TV station operated by our students. Our TV station is currently carried on our campus cable system, as well as on some of the local commercial cable systems. Our programming primarily consists of local educational shows and sporting events, PBS, student-produced shows, U Network, and other network programming. We are considering playing music videos. Can we do this with-

out paying the record/video companies for the rights?

**A:** Absolutely not. The educational nature of your cable TV station does not exempt you from paying the appropriate copyright, performance, and music licensing fees associated with the complete appropriation and retransmission of such videos. Should your station desire to incorporate music videos into your programming, we suggest you first contact the producer, distributor, or agent listed on the video's label and inquire as to (1) what royalty and fee registration forms the station should fill out, and (2) the royalty and licensing fee schedule for the re-transmission of videos.

### **"PERMISSION FROM AUTHOR"**

FALL 1994

**Q:** Can our radio station play non-BMI, non-ASCAP, and non-SESAC music without the permission of the author/composer?

**A:** In most instances, no. If an author/composer still holds a valid copyright for certain music, you must still obtain their permission to use their work even if they do not associate with BMI, ASCAP or SESAC. This is the very reason why BMI, ASCAP, or SESAC play such an important and convenient role—it would be terribly difficult (if not impossible) to negotiate one-on-

one with dozens or hundreds of authors.

Under the 1976 Copyright Act, all music created prior to January 1, 1978 and still valid at that time will be copyright protected through the year 2002. And, all music created after January 1, 1978 will be copyright protected for the duration of the author's life plus 50 years. In some very limited circumstances where the copyright or copyright or copyright renewal has terminated, the music becomes part of the "public domain" for anyone to use it as they wish. However, most music today is still copyright protected. If you want to check on the copyright status of a particular song, the Copyright Office in Washington, D.C. can help you. Their telephone number is 202-479-0700.

### **"SOUND-ALIKE ADS"**

FEBRUARY 1991

**Q:** Can I do celebrity voice imitations on promo spots (station IDs, outside event promotion) and underwriting announcements?

**A:** Not without the celebrity's authorization. Two recent sound-alike cases resulted in large damage awards, based on a court determination that performers have a "right of publicity" to their voices, which may not be imitated without the performers' consent. While this is different than the federally-protected copyright which prevents use of

recorded vocal performances by entertainers without permission or a licensing agreement, the right of publicity may be equally protective. This applies even if you don't mention the celebrity's name with the imitation.

To date, the only cases we are aware of concern commercial station ads. However, underwriting, IDs and other promos would probably fall within the precedent. These rulings would extend to any audio or video implication that a celebrity is endorsing the station, event, etc., just as if it were any other type of product.

Stations should adopt and circulate a concise, written policy prohibiting: 1) the production of spots that include any unauthorized sound-alike segments, and 2) the airing of any supplied spots that the station knows to contain an unauthorized imitation. Since most states have not yet ratified unambiguous laws in this area, when in doubt about the content of a spot, contact an attorney.

### **"YOU'RE JINGLIN', BABY"**

APRIL/MAY 1992

**Q:** We have a compact disc of themes from TV commercials. Can we use portions of these theme songs as "drops" between songs and programs?

A: No. Absolutely not. You cannot use any portion of such a commercial (or TV show, music video, or movie) without first getting permission from either the producer or distributor of the work. In your situation, look at the compact disc jacket and find out what company is listed as the producer or distributor. You will then have to write to them and get their written permission to use that material. And it is likely that they will charge you a fee for such use.

viding funds for the programmer to produce his show, without any editorial restrictions (other than the music must be relevant to that specific religious heritage).

## PAYOLA

### **“VOLUNTEER DJ PAYOLA?”**

APRIL/MAY 1991

Q: We recently found out that one of our volunteer community programmers has been receiving money from a particular religious federation to purchase religious music to be aired on his show. None of this money has been received by the station, nor has the purchased music become part of the station's music library. Is there any problem with this arrangement?

Editor's Note: If this volunteer programmer had been a student with ties to the station because of academic course requirements, etc., the answer to the above could be different. As with any legal matter, the specifics of each case can lead to different decisions even in similar scenarios.

A: No, since the programmer is a volunteer and not a station employee, and because the station is not enhancing its music library as a result of this arrangement. Please be advised, however, that the situation would be troublesome if the religious group forced the programmer to promote specific musicians or bands. Similarly, there would be a “payola” problem if the programmer received the music directly from the music companies to promote specific musicians or bands. But, in this instance, the religious federation is merely pro-

I recommend that college stations institute and keep on file a policy on explicit program material and make sure that all staff understand its importance. Since this is not a clear-cut issue, using good judgment about your audience's probable reaction to program content may prove more worthwhile than legal advice.

## INDECENCY & OBSCENITY

### **"INDECENT PROGRAMMING"**

JANUARY 1991

Q: What's the status on airing so-called "indecent" program content?

A: The FCC adopted a report endorsing a 24-hour broadcast ban on such programming. However, it was appealed on unconstitutionality grounds last November in federal court by numerous media networks, trade associations and other first amendment advocates, with oral argument to begin late this month. Since the ban cannot be enforced until the petition is decided upon, it is reasonable to assume that the FCC will continue its current policy of investigating questionable broadcasts aired between the hours of 6 a.m. and 8 p.m. only. Note that non-licensed (carrier current, cable and closed-circuit) radio and TV stations may technically be subject to obscenity and indecency rulings, although they are probably not a high priority for FCC investigation.

## PROGRAMMING

### "ISSUES-PROGRAM OBLIGATIONS"

JANUARY/FEBRUARY 1992

**Q:** Has the FCC established any minimum standards with respect to the broadcast of programs responsive to community issues and concerns?

**A:** The FCC leaves it up to each broadcaster to determine which issues are of concern to its listening community, and how best to air programs that are responsive to such interests. As a rule of thumb, we recommend that each station broadcast at least six to 10 hours of responsive programming each quarter. These programs may be in the form of a "round-table discussion" of community leaders, a special news documentary or a call-in talk show.

Regular newscasts should not be included in calculating the number of hours of responsive programming. And remember that you should compile a quarterly list of issues and a summary of the programs that were broadcast in response

to such issues. Such an "issues-program" list is required to be placed in your station's public inspection file.

**Q:** Do PSAs count toward fulfilling our issues-program obligations? And can someone or some organization force us to broadcast their PSAs?

**A:** The broadcast of PSAs definitely counts toward the fulfillment of your station's issues-program obligation. However, PSAs should not be listed as the majority of the responsive programming aired by the station. For example, of the six to 10 hours of responsive programming that should be aired each quarter, only about one hour should be credited for PSAs, regardless of the actual time devoted to PSAs.

As for the second part of your question, please be advised that no one can force you to broadcast a PSA. Again, the FCC leaves it up to the good-faith discretion of each broadcaster as to what should and should not be aired.

However, make sure you treat as equals all segments of your listening community. If you exclude the broadcast of a PSA from one religious organization while permitting the broadcast of PSAs from other religious denominations, the station could get into trouble for such disparate treatment. Also, document on paper why you choose to exclude a certain PSA, so that you can later defend that position if necessary.

your show and programming plans would be required before a complete legal analysis could be completed.

## SYNDICATION

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### **"SYNDICATING LOCAL SHOWS"**

FALL 1993

Q: Our school's students are currently producing a local public interest radio show at a local station. We are thinking of syndicating the show. What steps should we take to protect our programming idea and the rights to the program?

A: If the general topic of the program is novel, and if the name of the program is unique, I would recommend that a copyright application be filed for the programming idea, and that a trademark application be filed to register the name of the show. Also, you should enter into some written understanding with the local radio station regarding the school's ownership of the radio show, despite the fact that it is being produced at their station. Finally, once the show is syndicated, there will be a need for a written contract with each station that will broadcast the show. This is a brief summary of what is recommended. A more thorough review of

## GIVEAWAYS

### "TICKET GIVEAWAYS"

APRIL/MAY 1991

Q: Our radio station promotes ticket giveaways. The DJ announces that a ticket will be given away for a specific concert or event. The DJ then reads a trivia question for listeners to phone-in the station. The promotion concludes with the DJ playing a cart that announces the following: "Tickets given away at this hour are provided by [name of business], which is located at [address]. You may be the next winner by calling the radio station at [telephone number]." Does this procedure comply with FCC rules?

A: Yes, it does. In order for ticket giveaways such as this to comply with FCC rules, the following restrictions must be complied with:

- The DJ announces the concert or event using neutral language. The DJ should not promote the concert or event, but merely identify it, and its date and location.
- It is OK for the station to ask the listeners to answer a trivia question and call the station. It is not OK if the listener is required to travel to a store, business, or other location to qualify for participation in the giveaway. Likewise, a listener cannot be required to purchase something in exchange for participating in the giveaway, or in exchange for receiving tickets. (However, the station may ask the listener to visit the station to pick up the tickets. The station may also ask the listener to sign a "form" to acknowledge that the person picking the tickets up is the winner, or is authorized by the winner to pick up the tickets.)
- The text of the cart message is also OK since it merely identifies the business and its location, and simply requires the listener to call the station. If the announcement on the cart were to describe the business in advertising form, or require the listener to call a toll number or visit the promoter's business to pick up the tickets – this would be improper.



## CATALOG OF FCC PUBLICATIONS

If you wish to receive any of these publications or desire more information about them, contact Martha E. Contee, Assistant Chief, Office of Public Affairs, Consumer Assistance and Small Business Division, FCC, 1919 M St., NW, Rm. 254, Washington, DC 20554, or call her at 202/632-7260. In addition, you may contact the Government Printing Office, Washington, DC 20402; phone: 202/783-3238, for lists of available government publications concerning radio, TV, electronics, and related subjects.

The FCC offers a large number of publications of interest to electronic media students. Single copies will be sent free upon request.

- **"HOW TO APPLY FOR A BROADCAST STATION"** IS A 6-PAGE INFORMATION BULLETIN EXPLAINING THE STEPS IN SELECTING A FACILITY, GIVING LOCAL NOTICE, THE HEARING PROCEDURE, CONSTRUCTION PERMITS, ETC. IT IS REALLY AN OUTLINE, REFERRING READERS TO OTHER SOURCES FOR MORE DETAILED INFORMATION;
- **"CABLE TELEVISION"** IS A 24-PAGE INFORMATION BULLETIN PROVIDING A BRIEF HISTORY AND SUMMARY OF RULES ABOUT THE SERVICE, WITH A LARGE PORTION DEVOTED TO PROGRAMMING ISSUES;
- **"BROADCAST EQUAL EMPLOYMENT OPPORTUNITY GUIDELINES"** IS A 4-PAGE FACT SHEET DESCRIBING THE RULES REGARDING HIRING OF MINORITIES AS IT RELATES TO LICENSE RENEWAL, INCLUDING REFERENCES TO OTHER INFORMATIONAL RESOURCES;
- **"RADIO STATION AND OTHER LISTS"** IS A 5-PAGE INFORMATION BULLETIN WITH SOURCES OF PROGRAM LISTINGS, DOMESTIC AND OVERSEAS STATION INDICES, AMATEUR RADIO CALLBOOKS, FM/TV DATABASES, RADIO EQUIPMENT, ETC;
- **"FACT SHEET ON ADVANCED TELEVISION"** IS A 2-PAGE SUMMARY OF STEPS TAKEN BY THE FCC THROUGH 1988 ON ESTABLISHING AN HDTV OR EDTV SYSTEM IN THE U.S., FOLLOWED BY AN 11-PAGE BIBLIOGRAPHY OF TECHNICAL, ECONOMIC AND "LAYMAN'S-LANGUAGE" ARTICLES THAT HAVE BEEN PUBLISHED ABOUT ATV;
- **"THE FCC IN BRIEF"** IS A 6-PAGE INFORMATIONAL BULLETIN DESCRIBING THE FCC'S FUNCTIONS AND ITS COMPONENT DIVISIONS. (THE SEPARATE 1-PAGE "FCC ORGANIZATION CHART" DIAGRAMS THE BRANCHES AND REPORTING RELATIONSHIPS.)
- **"HOW FCC RULES ARE MADE"** IS A 1-PAGE FLOW CHART AND OUTLINE EXPLAINING HOW PETITIONS FOR RULEMAKING BECOME OFFICIAL;
- **"FEE FILING GUIDE"** IS A 5-PAGE GUIDE FROM THE FCC'S FIELD OPERATIONS BUREAU LISTING THE VARIOUS FEES FOR LAND- AND SHIP-RADIO OPERATORS. EVEN BETTER

IS THE 6/21/90 FCC PUBLIC NOTICE, "FEES COLLECTION PROGRAM-FURTHER CLARIFICATIONS," A 5-PAGE RELEASE WRITTEN IN Q&A FORMAT, DEALING WITH THE MOST COMMON AREAS OF CONFUSION ABOUT THE FEE PROCESS;

■ "LOW POWER TELEVISION (LPTV)" IS A 12-PAGE FACT SHEET STARTING WITH A CHRONOLOGY OF SIGNIFICANT EVENTS IN THE HISTORY OF LPTV RULEMAKINGS FOLLOWED BY AN IN-DEPTH Q&A SECTION ANSWERING THE IMPORTANT QUESTIONS IN APPLYING FOR AND OPERATING AN LPTV STATION, AS FAR AS THE FCC IS CONCERNED;

■ "STATEMENT OF POLICY ON MINORITY OWNERSHIP OF BROADCASTING FACILITIES" IS AN 8-PAGE PUBLIC NOTICE DESCRIBING THE POOR STATE OF MINORITY BROADCASTER OWNERSHIP AND COURT CASES ADDRESSING THE ISSUE. THIS 1978 NOTICE IS OUT OF DATE, HOWEVER. INSTEAD, REQUEST A COPY OF FCC DOCKET #80-90, WHICH IS A RECENT RULEMAKING ON THE ISSUE THAT AUTHORIZED TAX BREAKS FOR STATION SALES TO MINORITY OWNERS;

■ "TELECOMMUNICATIONS: A GLOSSARY OF TELECOMMUNICATIONS TERMS" IS AN 18-PAGE GUIDE EXPLAINING MOST OF THE JARGON IN ELECTRONIC MEDIA FROM "ACCESS CHARGE" TO "WIRELESS CABLE";

■ "MASS MEDIA SERVICES: EVOLUTION OF BROADCASTING" IS A 34-PAGE INFORMATION BULLETIN SUMMARIZING THE HISTORY OF RADIO AND TV BROADCASTING, ITS REGULATION, RULES ON POLITICAL PROGRAM CONTENT, ADVERTISING, PAYOLA, LOTTERIES, OBSCENITY, THE FAIRNESS DOCTRINE, NETWORKS, MULTIPLE OWNERSHIP RULES, CLASSES OF STATIONS, MONOCHROME AND COLOR TV TECHNOLOGY, STEREO, THE VERTICAL BLANKING INTERVAL, CLOSED-CAPTIONING, SUBSCRIPTION TV, INSTRUCTIONAL TV FIXED SERVICE, INTERNATIONAL BROADCASTING, SATELLITE BROADCASTING, FM TRANSLATORS AND LOW-POWER TV. IT SERVES AS A GOOD BASIC OVERVIEW OF THE INDUSTRY;

■ "HOW TO FILE A COMPLAINT AGAINST A BROADCASTER" IS A 3-PAGE FACT SHEET DESCRIBING THE PROCESS IN LODGING A COMPLAINT AND IS A HANDY REFERENCE FOR BROADCASTERS CURIOUS TO KNOW WHAT LISTENERS AND VIEWERS MUST DO IN ORDER FOR THE FCC TO ACT ON COMPLAINTS;

■ "BUSINESS OPPORTUNITIES IN PRIVATE RADIO" IS A 3-PAGE MEMO LISTING THE SEVEN FCC-ALLOCATED SERVICES WHICH OFFER ENTREPRENEURIAL VENTURES IN RADIO SERVICES. THESE COVER BUSINESSES SUCH AS MOBILE PAGING SYSTEMS AND "MUZAK" SUBCARRIER PROGRAMMING;

■ "FREQUENCY ALLOCATION" IS A 7-PAGE INFORMATION BULLETIN EXPLAINING HOW THE FCC AND NTIA HAVE DIVIDED THE RADIO BAND. (ADDITIONALLY, FREQUENCY ALLOCATIONS BY SERVICES - NOT INDIVIDUAL STATIONS - ARE LISTED IN THE CODE OF FEDERAL REGULATIONS TITLE 47, PART 2. THERE IS ALSO DOCUMENT #003-000-00652-2, A MULTICOLOR POSTER SHOWING THE FULL U.S. FREQUENCY SPECTRUM - INCLUDING RADIO, TV,

MILITARY AND MANY OTHER APPLICATIONS. BOTH MAY BE PURCHASED FROM THE SUPERINTENDENT OF DOCUMENTS, GOVERNMENT PRINTING OFFICE, WASHINGTON, DC 20402, OR CALL 202/783-3238.)

## INDECENCY & EXPLICIT CONTENT RULINGS

FCC Indecency Ban Expansion Overturned,  
Explicit Content on Public Access Cable Permitted;  
Represents National Victories for College Radio and TV, Others

On Nov. 23, 1993, allies of the First Amendment in the broadcasting and cable industries scored two major legislative victories with far-reaching implications for programming to the general public.

### EXPLICIT SAFE HARBOR RESTORED

For not the first time in recent years, the Federal Communications Commission (FCC) had attempted in January, 1993, to implement a broad-based restriction on more explicit program content on radio and television (so-called "indecent" material). The proposal to limit the airing of "indecent" material from the existing 8pm-6am period to a shorter "safe harbor" of midnight-6am was based largely on the FCC's as-

sertion that it would protect children in the audience who could potentially listen.

Almost immediately, two challenges were filed in federal court, both backed by numerous, noted First Amendment advocates. The U.S. Court of Appeals granted the stay on February 23 in favor of the petitioners to prevent the expanded ban from being implemented until the court could rule on the issue. The National Association of College Broadcasters (NACB) was the only media organization participating in both original petitions. Because the two petitions were similar in nature, the groups involved agreed to be consolidated by the court into one case: "Action for Children's Television et al. and Pacifica Foundation et al. v. FCC et al."

Among other points, the petitioners asserted that the FCC had yet to demonstrate that a significant number of children in the audience would be protected by this expanded ban, and that the ban infringed on parents' authority to determine what programming was appropriate for their children's viewing and listening.

In its decision on November 23, the court agreed – and the FCC's expanded ban has been restored to the original 8pm-6am safe harbor. However, the outgoing interim FCC Chairman, Jim Quello, said that enforcement against indecent broadcasts will continue from 6am-8pm. This would os-

tensibly include syndicated "shock-jock" Howard Stern, whose show is aired around the country during the unprotected hours. As a result, his parent company, Infinity Broadcasting, has already been hit with over \$600,000 in indecency fines by the FCC, currently on appeal.

"The court's decision focuses on the vagueness of the FCC's rules in this area," said NACB's legal counsel, Cary Tepper, an attorney at the law firm of Meyer, Faller, Weisman & Rosenberg in Washington, D.C. "The court effectively said that the FCC isn't regulating broadcast content properly, and that clear and more concise rules are needed. This decision should finally force the FCC to tailor its rules more effectively." Tepper feels that the FCC wants the public to know that it will continue to be involved in regulating indecency on the airwaves. "I expect in the next few months, under the new FCC Chairman Reed Hundt, that the Commission will develop clearer rules regarding indecent broadcasts."

In the meantime, NACB Executive Director Glenn Gutmacher called the court decision a major victory. "As the most dynamic part of the public radio universe, college radio stations often push the boundaries in programming. However, it is not to titillate in the style of commercial morning show DJs," he said.

"Rather, college stations feel it is part of their mission, as mandated by the

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Crigler of Haley  
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FCC, to offer unique programming that educates their audience, which at times means to challenge the audience. Because they are not trapped in the race for audience ratings to get more sponsors, they are not forced to offer lowest-common-denominator programming to their audience: they take chances," Gutmacher said.

That programming ranges from tough talk on gay or lesbian issues, to alternative rock music with a strong political or explicit message, to frank coverage of medical and life topics, to rap music with the sounds of the street, and more. "Whatever today's realities are, even though they may be too sexually or otherwise explicit to some sensitive or ultra-conservative people, college radio feels it is more important to insure that these things be covered on the air than to hope commercially-driven media might occasionally touch on them in a sugar-coated manner," added Gutmacher.

### **INDECENT MATERIAL OK ON PUBLIC ACCESS**

That philosophy also goes for college TV, which enjoyed a similar victory to their broadcast counterparts. In related news, federal court in November ruled that indecent program material is permissible at any time on public access channels. The FCC has yet to announce if they will appeal this decision.

According to the Cable Act, anyone in the general public interested in having a show cablecast on such a channel is guaranteed access to cable production equipment and training at no charge, hence the name "public access channel." Student-produced campus programming, referred to as "college TV," is largely carried on access channels on local cable systems across America.

While college TV is not yet as large as college radio, its productions are equally diverse. They found the decision to be a confirmation of their progressive programming activities. "We are pleased that the courts have endorsed the full range of programming possibilities through public access," said Gutmacher. "Like college radio, if we are to explore the important issues of today that are often explicit in nature, then the medium that people use most – television – must be able to utilize the rights that the First Amendment offers us.

### **INDECENCY GUIDELINES**

On May 17, 1991, the Court of Appeals for the D.C. Circuit struck down the FCC's 24-hour per day ban on 'indecent' broadcast matter. (See Memorandum #48, May 23, 1991.) The court otherwise reaffirmed the expanded enforcement policy with respect to indecency which the Commission adopted in April 1987. This memorandum

outlines that policy and reviews key FCC rulings which interpret it.

### **1. DEFINITION.**

In 1987, the Commission replaced its "seven dirty words" standard with a "generic" definition of indecency. Indecent material is now defined as: "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

- a. Context. The Commission has defined context only by stating that it encompasses a "host of variables" which include the "manner" in which the material is presented, the issue of whether the offensive material is isolated or fleeting, and the "merit" of the material.
- b. Depictions or Descriptions. The new definition extends to television broadcasts but to date no television station has been fined for broadcasting indecent material.
- c. Patently Offensive. The standard applied is a national standard based upon what the Commission at any given time believes will offend the "average" broadcast viewer or listener. Because the standard does not look to local values or sensibilities, it is discernible primarily through rulings as to what the Commission finds offensive."

Examples of its findings include popular songs which contain repeated references to sex or sexual organs (e.g.,

"Penis Envy," "Walk with an Erection," "Erotic City," "Jet Boy, Jet Girl," "Makin' Bacon"); D.J. banter concerning tabloid sex scandals (e.g., Vanessa William's photographs in Penthouse and a honeymooner whose testicle was caught in a hot tub drain); discussions between D.J.s and callers concerning intimate sexual questions (e.g., "What makes your hiney parts tingle?"; "What's the grossest thing you ever put in your mouth?"); dirty jokes or puns ("Liberace was great on the piano but sucked on the organ"); non-clinical references to gay, lesbian or oral sex, masturbation, sodomy, erections, orgasms, etc.; and the seven dirty words (shit, fuck, piss, cunt, cocksucker, another fucker, tits).

### **II. HOURS OF ENFORCEMENT.**

In striking down the 24-hour ban, the court instructed the Commission to conduct a further inquiry to determine a reasonable "safe harbor" for broadcasting indecent material. Until such hours are permanently established, the Commission will continue to enforce its indecency policy between the hours of 6:00 a.m. and 8:00 p.m. In effect, it has temporarily adopted an 8:00 p.m. - 6:00 a.m. safe harbor period.

### **III. DEFENSES.**

The Commission has recognized a limited number of defenses to indecency complaints. These include:

- a. Procedural defects in the complaint. Complainants are required to identify the call letters of the broadcast station, the date and time of the broadcast, and provide a tape, transcript or significant excerpt of the material which is the subject of the complaint. Although the Commission may simply dismiss a defective complaint, it may also give the complainant an opportunity to repair defects or ask the broadcaster to respond to the complainant's allegations and supply a tape of the program material.
- b. Time of broadcast. The Commission has dismissed a number of complaints which relate to broadcasts between 8:00 p.m. and 6:00 a.m., for example, KZKC-TV's 8:00 p.m. broadcast of the movie "Private Lessons" and WGBH-TV's 10:00 p.m. coverage of an exhibit of Robert Mapplethorpe photographs. The 8:00 p.m. deadline is enforced strictly, however: KLUC-FM, Las Vegas was fined \$2,000 for broadcasting an indecent song at 7:53 p.m.
- c. Context. Material contained in political advertisements, news and public affairs programs has been found not to be offensive because of "context." The Commission denied a complaint against a political ad in which a mayoral candidate opposed the incumbent's proposal to buy a clock for the City Hall building with the rallying cry, "clocksuckers." It denied a complaint against a segment of "All Things Considered" featuring a wiretapped conversation with reputed gangster John Gotti, in which repeatedly used variations of the word "fuck." And it denied a complaint against the telecast of a high school sex education class. The Commission, however, fined KSO-FM, St. Louis, Missouri \$2,000 for a program in which two D.J.s read from and

commented on a Playboy interview with Jessica Hahn. In that ruling, it rejected arguments that the D.J.s remarks were essentially news commentary and warned that "while the newsworthy nature of the broadcast material and its presentation in a serious, newsworthy manner would be relevant contextual considerations in an indecency determination, they are not, in themselves, dispositive factors."

- d. Merit. The Commission has stressed the fact that merit is "simply one of many variables, and it would give this particular variable undue importance if we were to single it out for greater weight or attention than we give other variables." The Commission refused to issue a declaratory ruling that James Joyce's *Ulysses* was not indecent, and denied a complaint against a reading from *Ulysses* primarily on grounds that the reading occurred after midnight. No indecency complaint has been denied solely on the grounds of the merit of the program material.
- e. Isolated or Fleeting Statements. The Commission has dismissed complaints which merely cite the use of isolated words or phrases in a broadcast, and has stated that it would "not necessarily" take action against "the isolated use of unplanned expletives during live coverage of news or public affairs programs." The Commission, however, fined a Las Vegas FM station \$2,000 for airing a Prince song which repeatedly used the single word "fuck."

#### **IV. UNSUCCESSFUL DEFENSES.**

In outlining its indecency policy and ruling on indecency complaints, the

Commission has discussed a number of defenses which it will not credit in making indecency determinations. These include:

- a. Licensee's good faith judgment. Broadcasters are held strictly accountable for airing indecent material. The Commission gives no weight to the broadcaster's judgment that material was not indecent, although it may take such judgments into account in determining the severity of the sanction to be imposed.
- b. Humor and spontaneity. The Commission has repeatedly rejected arguments that humorous or ironic intent should be considered in determining whether material is indecent. It has similarly rejected arguments that the indecency policy interferes with the spontaneity of talk or call-in shows.
- c. Popularity. In response to a complaint against a Howard Stern program, the licensee offered demographic data to show that the show had broad appeal and did not offend adult listeners in the New York metropolitan area. The Commission rejected this showing as irrelevant and again noted that it did not consider local community values in determining whether the material was offensive.
- d. Lack of appeal to children. The Commission similarly rejected a survey which purported to show that virtually no children listened to the Stern program. The relevant test, the Commission held, was not whether children actually listened to a particular program, but whether they listened to any program in the market. So long as there were children in the market, they might "incidentally" tune in to a station carrying indecent material.

- e. Lack of pandering or titillating appeal. Material may be indecent even if it is not pandering or titillating in nature. Songs such as "Penis Envy" and "Makin' Bacon" were held to be indecent because they contained lewd references to genital organs, even though those references may not have been not titillating.
- f. Innuendo, double entendre, indirect allusions. Material may be indecent even if it does not contain graphic descriptions of sexual activity. An indirect allusion may be deemed offensive "if it is understandable and clearly capable of a specific sexual or excretory meaning which, in context, is inescapable." WIOD (AM), Miami was fined \$10,000 for airing material such as "Candy Wrapper" (a song in which various candy bar names symbolize sexual activities) and "Butch Beer" (a satiric commercial which, in the Commission's view, contained an "unambiguous" "lesbian theme.")
- g. Surprise. In rejecting arguments that a D.J. was surprised by the indecent remarks of a caller, the Commission has suggested that all stations using talk show or call-in formats should pre-record these programs or use some form of screening device, such as a tape delay, so that inappropriate remarks can be edited prior to broadcast.
- h. Remedial Efforts. Disciplinary and remedial actions taken in the wake of an indecent broadcast will be considered only in determining the size of any fine to be imposed. Such actions must be "prompt and effective" to have any impact. The Commission refused to reduce a \$2,000 fine against WZTA-FM, Miami where the licensee took no action for more than two months after a D.J. aired indecent material.



# MEMORANDUM COMMUNITY ISSUE PROGRAMMING: QUARTERLY ISSUES/ PROGRAMS LIST

LAST REVISED APRIL 1, 1993

Pursuant to Section 73.3526(a)(9) of the Commission's Rules (see Appendix A), radio broadcast licensees are required to broadcast programming responsive to local needs and problems (i.e., "issues") facing the community during the license term. For each quarter of the license term, (i.e., October 1st, January 1st, and April 1st) the licensee must prepare and place in its Public Inspection File a quarterly Issues/Program List. This list should summarize those issues facing its community (primarily the city of the license and only secondarily for the greater service area) to which the licensee paid particular attention with programming during the previous three months, together with a brief description of how each issue was addressed by the licensee. In addition, a list of the licensee's most significant programs responsive to each should be provided, including the time, date (month, day and year), and duration of each program, together with a brief description of the program, demonstrating how it significantly addressed the issue and whether or not it was locally originated. Each of these elements of the Issues/Programs List are discussed separately below.

## A. THE NATURE OF ISSUES

The Commission does not provide a clear definition of the word, "issue." It has indicated that the concept of "issue" as it pertains to the Issues/Programs List, is different from the notion of "issue" as used in Fairness Doctrine.<sup>1</sup> Issues subject to the Fairness Doctrine are "controversial," and matters of "public importance." It would appear that "issues facing the community" need not be as dire or as salient as those subject to the Fairness Doctrine. However, this is more a question of degree rather than one of kind. In basic terms, what makes something an issue is the same for Fairness purposes as it is for "Issues/Programs" purposes.

Fundamentally, an issue is a question in the minds of one or more persons, which calls for some resolution. By necessity more than one position can be taken on an issue; otherwise the matter would not be "at issue."

Issues generally fall into one of the following categories, for example:

### ISSUES OF FACT

- "Are the country's nursing homes in compliance with federal health and safety standards?"
- "Has the crime rate increased in this community?"
- "Is there a drug problem in the schools?"

- Issues of Value
- "Is abortion the murder of a human being?"
- "Is marijuana less harmful to health than cigarettes?"
- "Is the President doing a good job of running the country?"
- Issues of Explanation
- "What is the cause of inflation in this country?"
- "Will the President's economic program help or hurt the economy?"
- "What accounts for the loss of pride and involvement in the community?"

### ISSUES OF POLICY

- "What should be done to increase personal safety on city streets after dark?"
- "Should the school bond issue be passed?"
- "Should stiffer gun control measures be enacted?"
- "How can the quality of our environment best be protected?"
- "What can be done to attract more business and industry to our area?"
- "Should more funds be appropriated for maintenance and repair of city streets?"

Different issues may be salient (i.e., important) for different groups, depending upon the values, goals and objectives of the group. An issue which is considered vital by one group may not be considered important by another, and not even perceived as an issue (i.e., no choice of belief or action is thought to be necessary), by a third group. The Commission has left it up to licensee's good faith reasonable discretion to decide which issues in the

community would be of the most interest to its listeners.

## **B. HOW ISSUES ARE SELECTED**

A licensee is not required to engage in any formal ascertainment procedures as a means of determining or selecting issues to be addressed. Nor is the licensee required to describe, in the Quarterly Issues/Programs Lists, how issues were selected. As a practical suggestion only, we would recommend that the station's news and/or public affairs directors: (a) consult with two or three leaders every month (Particularly leaders of those groups whose members constitute a significant portion of the station's listening audience); (b) monitor the issues programming of other broadcast media in the area (as well as read the local newspaper); and (c) consult with station management concerning those community issues which should be addressed by station programming. Such efforts would ensure that the licensee is broadcasting programming relating to the particular needs of its own audience as well as ensuring that other media were treating issues the licensee may not have covered.

## **C. TREATMENT OF ISSUES**

The List must also contain a brief description of how each type of issue was treated through station programming. The Commission imposes no restric-

tion on the type of programming which must be used to address community issues. Accordingly, news features programs, PSA's, religious or "agricultural" programs, editorials, and instructional programs may be used in addition to the more traditional "public affairs" guest discussion or listener call-in type of program. Conceivably, even programming traditionally considered as "Entertainment" could be used to address community issues. Plays, poems, and song lyrics often make political statements or take positions on issues. The licensee is supposedly free to experiment with a mixture of program types and the only limitation is a general rule of reasonableness: programming offered must bear some logical connection to the issue it is claimed to address. We would recommend, however, that traditional public affairs programming not be abandoned altogether, but be included in any mix of programming.

## **D. EXAMPLES OF PROGRAMMING**

As part of the above requirement that the licensee provide a description of how each issue was treated, a list of example programs should be shown for each issue. The programs list must constitute the licensee's most significant treatment of the issue in question that the licensee broadcast during the preceding three months on the issue on question.

A specific program must be used, not just the title of a regular program or series. It is not enough to state that "Community Forum," a weekly public affairs talk show addressed the issue of abortion sometime during the past three months: the specific date (i.e., month, day, time, year), time and duration of the specific program that dealt with that issue must be shown, e.g.

1/29/89 "Community Forum" 8-8:30 p.m. featuring Msgr. Brian Mulcahey, speaking on the Roman Catholic Church's position on abortion and birth control (30 min., Local)

2/2/89 Public Service Announcements 9:15 a.m., 12:03 p.m., 3:02 p.m., 7:08 p.m. National Organization for Women, "Right to Choose" PSA message on abortion issue. (60 sec. each Rec). The program description should demonstrate that the program addressed the issue and also indicate whether the program was locally originated.

While the program logging requirements have been eliminated for radio broadcast licensees, it is clear that some form of record must be kept of community issue programming so that the Quarterly Issues/Program List can be prepared with the requisite specificity. A sample form on which to record information concerning community issue programming is attached to this Memorandum (Appendix B). The retention of such records would permit the licensee to demonstrate ef-

fectively that it has complied with the Commission's community programming requirements in the event of an FCC inspection, petition to deny or license renewal challenge. These records need not be made part of the station's Public File, however; only the Issues/Programs List must be made available for public inspection.

## **E. PREPARATION OF THE LIST**

A sample page of a Quarterly Issues/Programs List is attached to this Memorandum as a suggested form the list should take (Appendix C). We would recommend that no less than four issues be selected for each quarter, and that at least ten different issues be treated overall during the course of the year. We also recommend that between three and five programs (excluding individual PSA's) should be shown for each issue. These quantities are probably sufficient to meet the "rule of reasonableness" standard imposed by the Commission without making the document unduly bulky or unwieldy. A separate page for each issue, as shown by the attached sample, is recommended.

## **F. PERIOD OF RETENTION**

The Commission requires that the Quarterly Issues/Programs Lists be retained "the term of license" (i.e., seven years). Thus, a separate list prepared for July 1, 1986 may have to be

removed from the Public File and Discarded on July 1, 1993.

## **G. SIGNIFICANCE OF THE LIST**

A Federal Circuit Court has ruled that, since the Issues/Programs List is the only documented evidence of how well a licensee has met its public interest obligations to its community of license, the list of programs broadcast by the station must be the most significant – not merely “typical” or “illustrative” – of all the programs broadcast during the previous three months dealing with a particular issue. While this requirement may not mean much in daily practice, it could have tremendous impact in any license renewal proceeding. Because there is an implied warranty by the licensee that its list comprises its best effort to deal with the issues facing the community, it may be precluded from rehabilitating the list or offering additional evidence in the event that “effort” is sloppy or inadequate.

Moreover, the FCC Renewal Application requires the Licensee to certify that each Quarterly Issues-Programs List has been placed in the Station's Public Inspection File at the appropriate time. In the event that the licensee cannot so-certify, a written explanatory exhibit must accompany the Renewal. The Issues-Programs List is something that is always asked for by persons making an inspection of the Public File of a station. If the

Licensee does not have these Lists available in the public file, but certifies falsely on its Renewal Application, that the Lists have been placed in the Public File at the appropriate time, it risks designation of its Renewal Application on character grounds.

In short, the Quarterly Issues/Programs Lists can be evidence against license renewal instead of support of renewal. The obligation to prepare and maintain these lists, must therefore be taken very seriously. We urge you to place responsibility for their preparation in the hands of a trustworthy individual, and to periodically monitor your Public File to see if the Lists are being placed therein at the appropriate times.

We hope that this Memorandum has been helpful in explaining the requirements of the Quarterly Issues/Programs Lists and how to prepare them. If you have any questions concerning the obligation to broadcast community issue programming or specific problem with preparation of a Quarterly Issue/Programs List, please contact Office.

## **APPENDIX A**

47 C.F.R. 73.3526(a)(9)

73.3526. Local Public Inspection use on commercial stations

(a) Records to be maintained. \*\*\*

Every permittee or licensee of an AM, FM or TV station in the commercial broadcast services shall maintain for its public inspection a file containing the material described in paragraphs (a)(1), (2), (3), (4), (5), (6), (7), [(8), (9),] and (10) of this section.

\*\*\*

(9) For commercial AM and FM broadcast stations, every three months a list of programs that have provided the station's most significant treatment of community issues during the preceding three month period. The list for each calendar quarter is to be filed by the tenth [day] of the succeeding calendar quarter (e.g., January 10 for the quarter October-December, April 10 for the quarter January-March, etc.). The list shall include a brief narrative describing what issues were given significant treatment and the programming that provided this treatment. The description of the programs should include, but is not limited to, the time, date, duration, and title of each program in which the issue was treated.

## **APPENDIX B**

Radio Station: \_\_\_\_\_

COMMUNITY ISSUES PROGRAMMING

Issue: \_\_\_\_\_

Title of Program: \_\_\_\_\_

Date of Program: \_\_\_\_\_

Time: \_\_\_\_\_

Source: LOC / REC / NET

Duration: \_\_\_\_\_

Type: PA / NEWS / EDIT / PSA / REL / AG / OTHER

(Specify): \_\_\_\_\_

Brief Description: (Include name of guest, if any, and position; show sponsor if PSA; producer if non-local)

\_\_\_\_\_  
Signature

## **APPENDIX C**

(Sample Page, Quarterly Issues/Programs List)

Radio Station WCKO  
Gotham City, New York

ISSUE: What should be done to improve Gotham City's public transportation facilities?

Discussion of Issue:

The Public Transportation system of Gotham City is inadequate. Citizens



complain of long delays during rush hour and poor metro service to the outlying suburbs. Discussions with leaders of citizens' groups and local government officials reveals that a large part of the problem appears to be lack of funding and disputes between local jurisdictions as to how assessments should be allocated.

### **PROGRAMMING:**

WCKO addressed this issue through several different kinds of programs, including public affairs discussions, news stories, and PSA's. The following are illustrative examples of such programming:

- a. WCKO's Community Microphone 4/16/88 8:00-8:30 p.m.
- Spotlight on the Gotham & Northeastern Railroad—a year end “report card” for the means of mass transportation over 87 million commuters frequent per year. Views were presented by consumer advocate Richard Kehoh, who admonished the railroad for its fare increases and on-time performance rate, and Sam Zutner, Director of Public Affairs for the G&NE Railroad. (Local)
- b. LaGuernica Reports 5/5/88 10:30-11:00 p.m.
- Councilman Joe Isuzu discussed the LaGuernica Town Board's adoption of a resolution to make more handicapped parking available in the Town of LaGuernica and to modify the method by which to obtain a handicapped parking permit. Isuzu also

addressed the appropriation in the town's budget for Metro. (Local)

- c. Public Service Announcements 55 PSA's 60 sec., variable
- WCKO broadcast a number of public service announcements throughout the three months providing information on public transportation services. During the week of June 4, 1988 a series of PSA's were broadcast on the fare increase and changes in service which became effective May 31, 1988. (Local and Recorded; Recorded PSA's were produced by Metro Public Affairs Department).
- d. News Programming (Variable)
- Throughout the past three months WCKO News Department covered important events relating to public transportation. News interviews with Gotham City Councilmen and other community leaders were broadcast as part of news stories on the metro fare increase and proposed revision of the Metro Master Plan. A 30-minute news feature was broadcast May 12, 1988 (6:30 p.m.) discussing the pros and cons of the proposed expansionism of rail service to the northwest suburbs. (Local)

In December, 1987, the Commission voted to terminate enforcement of the Fairness Doctrine as being a violation of the First Amendment to the Constitution. Various public interest groups have appealed that Decision to the courts, and the matter is presently on appeal.

# NONCOMMERCIAL BROADCAST LICENSEE PUBLIC INSPECTION FILE MEMORANDUM

LAST REVISED APRIL 3, 1993

As part of its obligations as a public trustee, a noncommercial broadcast licensee must make available for public inspection and copying certain materials and records. Recently, the Commission announced that Public File infractions constituted one of the most frequent violations noted by Field Office Bureau personnel when making routine inspections. This Memorandum discusses the nature and maintenance of the materials and procedures which must be implemented to insure that public access is uninhibited. Failure to maintain a Public File or keep it updated can subject a licensee to monetary forfeiture. Refusal to allow public access to the File can result in more severe sanctions.

## **A. MATERIALS REQUIRED TO BE PLACED IN THE PUBLIC FILE**

Section 73.3527 of the Commission's Rules requires that a Public File, open for public inspection during regular business hours be maintained at a licensee's main studios (if located within the community of the license) or at some other location inside the community of license of the Sta-

tion, that is accessible by members of the public during regular business hours.

The following materials and documents must be placed in the Public File and kept for the time period indicated. You should review Section 73.3527 for a more complete discussion of each of these items.

1. **FCC Applications.** A copy of every Application filed with the Commission. This includes any and all amendments to such applications and Commission correspondence with respect thereto. In addition, copies of the License Renewals for each station must be kept in the Public File, along with any and all amendments and correspondence to or from the FCC pertaining to your renewals. These materials must be kept on file for a period of seven years.
2. **Ownership Reports.** Copies of all ownership reports filed on behalf of the licensee. These must be kept on file for a period of seven years.
3. **Contracts and Agreements.** A copy of all contracts listed in Ownership Reports (e.g., management contracts, network affiliation agreements, and other agreements relating to the ownership, management or control of the station, which are required to be filed with the FCC under Section 73.3615). The File should also contain copies of the Articles of Incorporation and By-Laws of the Licensee, if a corporation, with all amendments thereto. All such contracts, agreements, etc. shall be maintained for so long as they are in effect.
4. **Requests for Political Broadcast Time.** A copy of every Request for Broadcast Time made by

or on behalf of a candidate for public office, together with a notation on each request showing the disposition made by the station on each request, along with the charges made, if any, if the request time was granted. These records must be retained for a period of two years.

5. **Annual Employment Reports.** Copies of the Annual Employment Reports (FCC Form 395-B) filed for the Station. These reports are due each 31st of May and must include statistical and EEO data. Annual Employment Reports must be kept for seven years. In addition, a copy of the station's most recent Equal Employment Opportunity Model Program (usually included with the license renewal application) must be retained in the Public File until replaced by a more current version.
6. **Issues-Programs Lists.** A copy of each of the Quarterly Issues-Programs Lists required to be filed on July 1st, October 1st, January 1st, and April 1st of each year during the license term. You should keep these lists for a period of seven years.
7. **FCC Procedure Manual.** A copy of the FCC procedure manual entitled, *The Public and Broadcasting*, Revised Edition (39 Fed. Reg. 32, 288, Sept. 5, 1974). To be kept indefinitely, or until a new edition replaces it.
8. **Donor List.** The lists of donors supporting specific programs.
9. **Station-FCC Correspondence.** In general, any correspondence between the station and the Commission should be kept on file until a matter in question is resolved or otherwise disposed of. A three-year requirement would probably be a good guideline as to when such correspon-

dence may be discarded — assuming that it is no longer active.

## **B. F.O.B. INSPECTION CHECKLIST**

The Commission has released a list of those items required to be placed in the Public Inspection File that the Field Operations Bureau will be instructed to check when making an inspection of a Station. A copy of this is attached to this Memorandum. We would recommend that you take time right away to verify whether all the items on the list are contained in your station's Public File.

## **C. RETENTION AND DISCLOSURE OF TRANSCRIPTS OF EDITORIAL AND PERSONAL ATTACKS**

While a licensee is not required to retain transcripts or tapes of all news and public affairs programming, it is required under Sections 73.1920 and 73.1930 that a script or tape of a personal attack or political editorial endorsing or opposing a candidate for public office be made within seven days to the person or group attacked or the candidate(s) opposed or not endorsed. In addition, the person must be advised of the date and time of the broadcast and given an opportunity to reply. Although the Commission voted, in December, 1987, to do away with

the Fairness Doctrine, certain corollaries of the Doctrine, including the Political Editorial Rule and the Personal Attack rule, remain on the books. A Rule Making proceeding looking toward the elimination of these two rules is presently pending. For the time being, however, they are still good law. While it is relatively easy to determine whether or not a station has, through an editorial, endorsed or opposed a specific candidate for public office, determining whether a personal attack has occurred is more difficult.

## **D. INSPECTION REQUEST PROCEDURES**

The Commission has ruled that the Public File shall be made available on request, to anyone without appointment, without identifying their organization, or without identifying any particular document they wish to inspect. You may ask the person is there is something particular in the file he or she wishes to see, but if he wants to see the entire file, he must be allowed to do so. You may require that the person fill out an "Inspection Request" form, a copy of which is attached to this memo. A conference room or other space must be made available for the inspection.

## **E. FACILITIES FOR REPRODUCTION OF STATION RECORDS**

Section 73.3527(f) of the Rules provides:

"Copies of any material required to be in the public file of any applicant for a construction permit, or permittee or licensee of any noncommercial educational TV or radio station shall be made available for machine reproduction upon request made in person, provided the requesting party shall pay the reasonable cost of reproduction. Requests for machine copies shall be fulfilled at a location specified by the applicant, permittee, or licensee, within a reasonable period of time which, in no event, shall be longer than seven days, unless reproduction facilities are unavailable in the applicant's, permittee's, or licensee's community. The applicant, permittee, or licensee is not required to honor requests made by mail but may do so if it chooses."

While the location, cost and method of reproduction are within the area of the licensee discretion, the charges must be reasonable and the material reproduced within a maximum of seven days. We recommend that you use the "Request for Reproduction" for so that an adequate record of the request and the charge will be retained.

## **■ REQUEST TO EXAMINE PUBLIC INSPECTION FILE**

Request is made by:

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY/ STATE/ ZIP: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

PHONE: \_\_\_\_\_

To examine documents which are on file with the Federal Communications Commission, pursuant to Section 73.3527 of Commission Rules. If there are specific documents which are desired for inspection, please identify them below:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

SIGNED: \_\_\_\_\_



**REQUEST FOR  
REPRODUCTION OF PUBLIC  
FILE MATERIALS**

Request Date \_\_\_\_\_

Please reproduce the following described materials from your Public File:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

No. of Copies \_\_\_\_\_

Total No. of Pages \_\_\_\_\_

I hereby agree to pay you at the rate of \_\_\_\_\_ cents per copy at the time I place my order for duplication. It is understood that I will be called as soon as the material is ready to be picked up by me.

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Telephone Number \_\_\_\_\_

**APPENDIX E**

Public Inspection File Inventory—  
Commercial radio

This inventory list is to be used by Field Operations Bureau personnel to verify the contents of the public inspection files of commercial AM and FM licensee.

Licensee: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

Call Letters: \_\_\_\_\_

Are the following documents in the public inspection file:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1. Most recent renewal application

Yes    No

2. Most recent ownership report

Yes    No

3. Annual employment records filed with the Commission after the date that the station's license was last renewed

Yes    No

4. Most recent Equal Employment Opportunity Model Program

Yes    No

5. The Public and Broadcasting— A Procedure Manual

Yes    No

6. A letter file for letters received from members of the public

Yes    No

7. A file for requests for time by candidates for public office (May be empty)

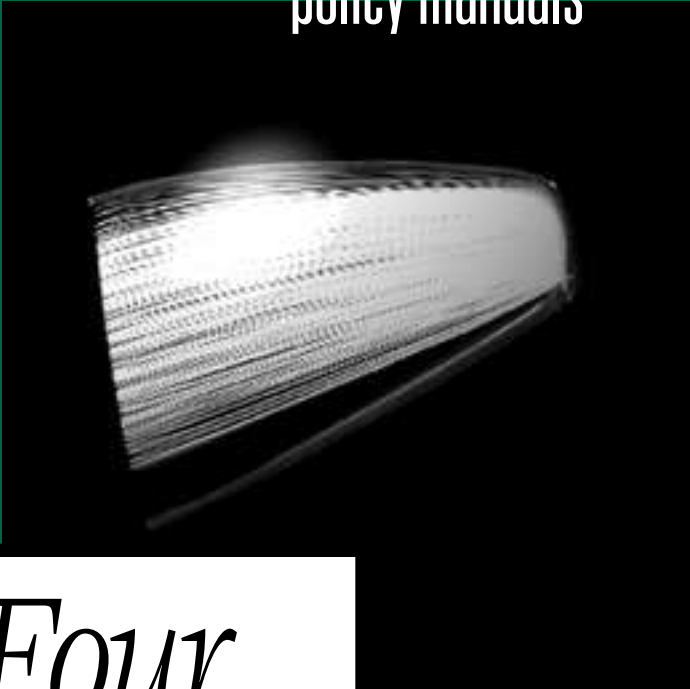
Yes    No

8. Issues-Programs Lists

Yes    No

policy manuals

NACB 1995 STATION HANDBOOK



*Four*

# WRITING A STATION POLICY MANUAL

## INTRODUCTION

Staff turnover is a fact of life at most student-operated radio stations. Unlike commercial radio, where announcers may work for a single station for years, universities have a way of graduating your best staff right out from under you. Murphy's Law for staff management states that this point of departure usually happens just when staff members were becoming really effective.

Some years, it's even worse. You all endure what is politely referred to as a "rebuilding year." Murphy's other law for staff management states that this will be the year when the friendly folks at the FCC will finally come for a visit.

Kidding aside, the continual turnover of staff in many school radio stations, and the constant need for organized, methodical staff training that can withstand the scrutiny of an FCC inspection, can pose a great deal of organizational stress. Fortunately, there are strategies that your station can use to

cope. One of the best of these strategies is to "write it all down" in the form of a station policy (or staff) manual.

The advantages of a staff manual clearly outweigh the obstacles to making it happen. By committing your policies to paper, you have a definitive text of all station operation procedures and policies. You can ensure a swift, orderly, and complete dissemination of knowledge critical for your new staff to have about how your station "works." This is especially crucial today: after the deregulation of the '80s, all operators and licensees now have increased responsibility to comply with the remaining FCC rules and regulations.

But while this is all fine in theory, in actual practice you may have something that looks vaguely like a staff manual floating around "somewhere in the transmitter room." Maybe it hasn't been revised for a while, or maybe some of the older staff got copies one year when you had the funds to run it off, but you've run out of copies for the new staff. Sound familiar? There is hope, though. Here are some ideas for writing a new policy manual for your station, or for bringing the old one back to life.

## WHAT TO INCLUDE

Whoever does the writing of your book, be sure they observe one rule above all others: Be tight about the writing. Not only does long-windedness cost more to duplicate, but your policies

become more permanent once they're in print. If there's a doubt about whether a given policy will assume a life of its own, leave it out until you've really thought it through.

Sections you should definitely include in your station's policy manual:

- Your station's mission, its goal, or its philosophical reason for being.
- Some sense of the station's historical development, often interesting to people who are new to campus and to your station.
- A coverage map that's been cleaned up by the graphic arts department.
- An organizational chart showing the administrative structure and officers of your station, including information about chain of command, officer titles, duties, responsibilities, selection processes, succession processes, and length of term.
- All FCC policies that apply to your station, spelled out in detail. Examples might be the need for an operator's permit, noncommercial underwriting rules, and station identification requirements.
- Any standing university policies that affect your organization, such as the handling of grievances, sexual harassment investigations, equal opportunity and affirmative action, policies promoting smoke-free workplaces, the prohibition of bicycles or alcoholic beverages in campus buildings, and so on.
- Basic work policies. How is staff hired? Fired? When are visitors allowed? What happens if you miss a shift without calling the program director? How do you answer the phone? Who opens the mail and distributes it?

## 103 POLICY MANUALS

While these topics are indeed the minutiae of daily organizational life, they seem to fit the “80-20 rule”: 80% of your headaches will come from this 20% of your policy book.

If you have a small staff, and no one has the time (or the writing ability) to pull a manual together, consider engaging your department's radio-TV management class to do it for you as a class project. There may be other departments, such as English or Business Management, who also might agree to collaborate with you for course credit. If you have access to a computer, be sure to ask for a disk copy of the final submission from the class to allow you to edit as appropriate to your own station's needs.

### KEEPING IT UP-TO-DATE

One way to keep a policy manual up-to-date and attractive is to divide the content into category areas with color separated tabs. Or, print sections that are often updated as separate manuals.

Instead of having the final product stapled or bound, get it punched and use a removable report binder. That way, after the initial book is run, pages or entire sections can be revised or replaced as the need arises. This keeps your book current while minimizing costs after the initial run. You might find it helpful to review your book each year during the summer, when things

are calmer, and get your revisions done prior to the start of the fall semester.

An alternative to paper, especially in this day and age, is the computer. If the handbook is written on computer, then it is easy to update and distribute (people just need to turn on the computer).

### DISTRIBUTION

Getting copies of your station policy manual printed can be a burden on your budget.

Have you considered getting your policy manual underwritten? Maybe there's a local copy store or printer who would be willing to defray some (or maybe all) of the costs as a way of promoting their business. Remember, the FCC restrictions on underwriting do not apply to off-air promotional materials, so you could even conceivably sell ad space inside or outside the manual as well.

If you can't get the station or a university department to underwrite the manual, and advertising isn't going well, there is another way. Some stations require that students purchase their own copy of the station handbook as they are made members of the station staff.

### THE FINAL DRAFT

Some stations combine their policy manual with what is really a “training” manual. This kind of information (how

to sign the station log, how to do an EBS test, and so on) tends to date the fastest and is least useful once the new-comer masters it. Perhaps this material could instead be covered in a separate resource manual or handled on an individualized training basis. In the policy manual, it might be more appropriate to discuss why the station keeps a program log or reads transmitter meters even though the FCC no longer requires either.

Before implementing any policy manual, it would be wise to seek feedback from a station advisor, faculty member, or some other qualified individual who can examine to see if anything is missing or in error. Managers of nearby commercial outlets might even be willing to let you see theirs for comparison, but don't be surprised if they don't have a recent one, either (and don't be surprised if they ask you to help them update their own).

Remember the audience this publication is aimed at: your peers. It's surprising how fledgling radio executives can formulate disciplinary policies for their staff that they would be absolutely outraged to have applied to themselves. Try to remain fair and dispassionate as you formulate or revise station policies; heavy-handed management is rarely respected by anyone.

### CONCLUSION

After your policy manual is written, never be afraid to change something just because “It's in the policy book and

that's the way it is.” Be sure the change is truly necessary, but revise and revisit as needed. Policy books have a way of demonstrating the old “garbage in, garbage out” axiom of computer programming. The more thought, care, and attention you give your manual in its initial formation, the more value you receive as the management of a happy, effective radio staff.

If you've never had a staff manual, and think you'd like to get one written, a very useful “how to” guide is available from the NAB. *Station Policy and Procedures: A Guide for Radio*, by Donald Kirkley, is available at this writing for \$15 for NAB members (and NACB members) or BEA-affiliated institutions. The NAB's 1988 *Legal Guide to Broadcast Law and Regulation* (\$95) and its 1991 supplement (\$65) are also helpful resources.

# operations handbook

NACB 1995 STATION HANDBOOK



*Five*



# STATION OPERATIONS

## INTRODUCTION

Welcome to WGLS-FM, a non-commercial, educational radio station licensed to the Rowan College of New Jersey Board of Trustees. As you begin working at WGLS, you'll find that every effort has been made to create a professional radio environment. Here you'll have a lot of fun, but you will also learn the skills, techniques and discipline necessary to enter the professional radio field.

As you no doubt already know, broadcasting is an interesting, ever-changing field with job opportunities in many different areas. The training in audio production that you'll receive here at WGLS will be useful not just in radio broadcasting, but also in TV or film productions, slide/tape presentations, educational media productions, and pretty much anywhere that some audio skill is needed. The more skills you can acquire and the better you are at each of these skills, the greater the number of doors that will be open to you when you start that great job search after graduation. WGLS

offers a tremendous opportunity and you're very wise for taking advantage of it.

This manual tells you virtually everything you need to know about WGLS. It is designed as:

- 1. A training manual for equipment operation.
- 2. A guide to station policies and procedures.
- 3. A guide to the federal (FCC) requirements.
- 4. A tip sheet on how to get on the air, and stay on the air.

Each station member is expected to have a copy of the operations manual and each station member is responsible for being familiar with all of the information contained in the manual.

There is some time and effort necessary for getting started at WGLS-FM. But take the time and make the effort. You won't be sorry.

## PURPOSE

The primary purpose of WGLS-FM is to provide a broadcast service in the form of information and entertainment programming designed to meet the public interest of the College and surrounding communities. WGLS-FM is responsible to the Board of Trustees of Rowan College of New Jersey for the day-to-day operation of the broadcast facility and to the Federal Communications Commission for compliance

with all laws, rules and regulations pursuant to the operation of the station.

## SOME HISTORY

WGLS-FM began broadcasting in 1963 when the Federal Communications Commission, FCC, granted an educational license to Glassboro State College. Originally, the station was located in the Bole Administration Building and operated at 10 watts of power. In 1976, the College allowed us to move into a much larger space in the basement of the Savitz Library, and a grant from the Student Government Association allowed us to raise our power to 440 watts, convert to stereo, and upgrade the equipment. In January of 1993 we again raised the power (to 640 watts), and also raised the antenna height to 150 feet. Today the equipment list includes

- professional compact disc (CD) players, traffic computers, digital computer work stations, and
- a remote broadcast system. In 1995 WGLS relocated to new studios in Bozorth Hall, and a permanent home in the Communications Department.

Generally, broadcast licenses for schools, religious institutions and public organizations are of the non-commercial, educational type. Among other things, this means that they are required to provide informational, educational and cultural programming,

and, like other non-commercial or public radio and TV stations, funding comes from private grants, corporate underwriting and public donations. Keep in mind that from the FCC's point of view, the primary goal of "educational broadcasting" is to provide educational programming for the public. Our goal is to see to it that this is accomplished in a professional manner.

## STATION PROFILE

WGLS-FM is Gloucester County's only FM radio station. It operates at 89.7Mhz on the FM band, approximately 20 hours per day, 7 days per week during the school year. With a staff of between 90 and 120 students under the supervision of General Manager, Frank Hogan, and Chief Engineer, Al Miller, WGLS offers a wide variety of entertainment, news, sports, public affairs and specialty programming. The station carries the ABC Contemporary News Network, the Associated Press (AP) Wire Service and Shadow Traffic. All full and part-time students are eligible to sign-up for training and join the station.

## AREA OF LICENSE

All radio stations are licensed to a particular city or town. In order to keep the station's license, the federal government, through the Federal Communications Commission, requires the station to "operate in the public inter-

est" and to be responsive to the needs of the community of license. Since our signal covers more than just the college, we must be responsive to the needs of both the college and the community. You'll make your job a lot easier and sound a lot more professional if you go out of your way to learn as much as you can about your broadcast community.

Glassboro is located in Gloucester County. The town of Woodbury is the county seat. Employment in the county consists primarily of farming, light industry and service businesses. And while there are large oil refineries in nearby Paulsboro, New Jersey's nickname, the Garden State, comes from the excellent quality of the fruits and vegetables grown in South Jersey. Our county's local daily newspaper is the Gloucester County Times. Other area print media include:

- The Courier-Post (Camden County)
- The Atlantic City Press (Atlantic County)
- The Salem Sunbeam (Salem County)
- The Daily Journal (Cumberland County)
- The Bridgeton Evening News (Cumberland County)

The Philadelphia Inquirer also provides a great deal of South Jersey coverage.

In addition to the large market radio and TV stations in Philadelphia, other local electronic media include:

- **WNJC-AM 1360**  
Washington Township/Deptford  
232-7077
- **WJIC-AM 1510**  
Salem  
935-1510
- **WSSJ-AM 1310**  
Camden  
365-5600
- **WVLT-FM 92.1**  
Vineland  
692-8888
- **WKDN-FM 106.9**  
Camden  
854-5300
- **WRDR-FM 104.9**  
Egg Harbor  
965-1055
- **WSNJ-FM 107.7**  
Bridgeton  
451-2930
- **WBSS-FM 97.3**  
Atlantic City  
825-2600
- **WAYV-FM 95.1**  
Atlantic City  
345-3211
- **WFPG-FM 96.9**  
Atlantic City  
348-4646

Other regional electronic media include WHSP-TV, Channel 65 in Vineland, and area cable systems Comcast, Jones Intercable and Garden State.

Our broadcast signal is picked up in some surrounding counties including:

- Camden County, which is a highly developed shipping, commercial and residential area and is the home of the Kean Aquarium, the Rowan College Camden Campus, Rutgers University, Camden County College, and a commuter ferry to Philadelphia.
- Atlantic County, which is to our east and boasts the Pine Barrens (home of the legendary Jersey Devil), casino gambling in Atlantic City and amazing quantities of blueberries and cranberries. Also home of Stockton State College and Atlantic County Community College.
- Salem County, home of Salem County Community College, produces about 25% of the nation's soybeans. In addition to agriculture, the county's largest employers are DuPont and the Public Service Electric and Gas — PSE&G — nuclear generating plant.
- Cumberland County, home of Cumberland County Community College, and the city of Vineland, the largest city in the state in square miles. Cumberland County contains the largest Spanish speaking population in South Jersey and two of the county's five radio stations are Spanish language stations.

## SAYING IT CORRECTLY

We are located in Gloucester County. That's pronounced, GLAW-ster; two syllables, emphasis on the first. Residents are sometimes offended (and

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rightly so) at mispronunciation, so work at getting it right. And don't be afraid to correct anyone you hear saying it incorrectly on the air.

Also, work to clearly pronounce the letter, 'W' in the call letters. It should sound like DOUBLE-YOU, not dub-ya. When you first practice it, it will sound fake and affected. But after a few tries, the pronunciation will begin to sound natural and conversational. Some other local names you should become familiar with are:

- Wenonah (Wuh-no'-na)
- Sewell (Sue'-uhl)
- Ewan (You'-in)
- Malaga (Mal'-uh-ga)
- Aura (Or'-uh)
- Almonesson (Al-ma-ness'-un)
- Fries Mill (Freeze Mill)
- Mantua (Man'-chew-uh)
- Deptford (Dept'-ferd)
- Greenwich (Green'-which)

One of the best habits you can acquire is to preread all copy before going on mic, and don't be afraid to ask for help if you're not sure of a certain pronunciation.

### STATION POLICIES

As a broadcast facility, we come under a number of FCC rules and regulations. As a facility licensed to the college, we are also subject to college policies and procedures. In addition, we have a few policies of our own that every member must be aware of and must follow.

### VISITORS

All visitors must sign-in at the front desk, and are only allowed on the station premises between Monday and Friday, from 9:00am to 5:00pm, or by appointment. Appointments must be made in advance with the General Manager.

No visitors are allowed on nights or weekends without prior permission from the General Manager, Chief Engineer, or Station Manager. A visitor is considered anyone who is not a current member of WGLS as listed in the station telephone directory. Each night and weekend operator is responsible for enforcing this policy and, if a problem arises, is expected to contact campus security. Any violations of this policy may result in immediate suspension from the station.

### FOOD - SMOKING

Eating and drinking are permitted only in the lobby and kitchen areas. Smoking is prohibited in all Academic buildings. Broadcast equipment is extremely sensitive and may be ruined by smoke and liquids.

### DRUGS - ALCOHOL

The possession or use of drugs or alcohol on the premises will result in immediate dismissal from the station.

### RECORDS - CDs

No records or CDs are to be brought into or taken out of the station without written permission of the General Manager. All audio equipment and materials are the property of the State of New Jersey. If you need tape, reels or cassettes, they can be purchased for cost from the Chief Engineer or at a local audio store.

### BULLETIN BOARDS

Important station information will be posted regularly on the station's bulletin boards. Each staff member is expected to read and be responsible for any posted changes in policy, procedures or regulations.

### LOGS

Any log containing an error will be posted on the station bulletin board. Check the board each time you come into the station. If you find a log indicating you made an error, correct the error and place the corrected log in the Chief Engineer's mailbox. Log errors must be corrected as soon as possible and by no later than your next shift. Failure to correct a log error will result in a minimum, two-week suspension.

### DOORS

The front door is to be kept locked at all times. While the on-air person is not responsible for answering the door

unless he or she is alone in the station, everyone should take it upon themselves to answer the door as quickly as possible when the buzzer sounds or the door light flashes in the studio.

(NOTE: If you're waiting to come in, don't lean on the buzzer. One or two quick taps will alert the staff and someone will open the door as soon as possible.)

### MISSING AN AIR SHIFT

If for some reason you are unable to do a scheduled news, sports or air shift, it is your responsibility to notify your department director as soon as possible, preferably several days in advance. Carry his or her phone number with you, and do whatever you can to help arrange a substitute. Each station member must also provide the station manager with a phone number at which they can be reached, in case of an emergency or a problem at the station.

### CLEAN-UP

Keeping the station clean is everyone's responsibility. Each person should not only clean up his or her own mess, but also be willing to help out whenever a clean-up is needed.

### TELEPHONES

Everyone is responsible for answering the phones as quickly as possible. Never let the station phone ring more

than five times. Our announcers try to answer it in three rings. Obviously they can't if they're on the air, so help out and answer it yourself.

When answering the phone be polite and business-like. "Good morning, WGLS-FM, how may I help you?" If someone's not in, ask if you can take a message, then remember to post the message in their box.

Record companies frequently call asking for our music staffers to return a call. Explain that the policy is to avoid returning long distance calls if possible. Our music staffers will post office hours next to the phones so you can pass along their schedules to callers. Ask if the record company has a toll-free 800 number we can use.

Calling Directory assistance is very expensive. Under no circumstances are you to call the information operator. Phone books are available in the office. Use them.

When receiving calls about college departments, meetings or activities, be as polite and helpful as possible. Try to answer questions or provide information, even if it's in the form of other numbers they can try. The main college number is 256-4000, and is equipped with touch tone call routing. Other useful numbers are campus security 256-4911, and the Student Center information desk 256-4606. A College Departmental phone list is posted on our news bulletin board, and in

the main studio operations notebook. Please don't remove these lists.

When a phone line is ringing, its button will flash. Be sure that the flashing button is pressed down before you pick up the receiver, or you'll interrupt someone else's call. If you do accidentally interrupt, don't be rude; excuse yourself and get off the line.

If you put someone on hold while you're looking for the person they've called, don't leave them forever. If you haven't found the person in about a minute or less, get back on, apologize for the delay, and offer to take a message.

Our four lines are:

- 863-WGLS : our request line.
- 256-4633 or 256-4635 : These numbers are for station business and are not to be given out over the air. You may give these numbers to businesses or news sources, and you can use it yourself when you're calling the station.
- 256-4704 : The WGLS Fax number.

Keep all lines free as much as possible. They are for WGLS business only.

### **SCHOOL SNOW CLOSINGS**

Our listeners rely on us for accurate information about school events and activities. Each staff member is expected to be extremely careful about checking all information before announcing it. This is particularly true when it

comes to snow closings. Never announce a class cancellation or school closing unless it has come from the President's office or from the Community Relations office, and you have called back to verify the information to be true and accurate.

### **WGLS CODE OF CONDUCT**

WGLS-FM is a volunteer organization whose membership is open to any Rowan College student wishing to participate. However, since the attitude and behavior of each individual volunteer helps define the overall image of the staff, the broadcast facility, and Rowan College, all members are required to adhere to a code of conduct. Anyone, who in the judgment of the management of WGLS, behaves in an inappropriate or unprofessional manner will have his or her station participation suspended for the duration prescribed below. Any station member judged to be in violation of our code of conduct may appeal to the General Manager for a review and reevaluation. The General Manager has the final word.

Serious violations, which will result in permanent suspension, include:

- Acts of physical or verbal abuse or violence
- Acts of theft - intentional and unauthorized removal of station or staff property
- Destruction or defacement of station or staff property

- Violations of the US Criminal Code or FCC rules and regulations
- Use or possession of illegal drugs and/or alcohol on station premises

Other violations, which will result in temporary suspension, include:

- Missing department meetings without an excused absence (1 week suspension)
- Missing an air shift (2 weeks suspension)
- Unauthorized guests (1 month suspension)
- Airing profane, indecent, or obscene material (1 semester)

### **STATION ORGANIZATION**

WGLS is organized into a number of departments, including operations, music, news, sports, promotion, public affairs, traffic and engineering. Each department is headed by a student manager/director, who is appointed each year by the general manager. (See Executive Staff) Each department holds regularly scheduled meetings, and each department head reports regularly to the general manager. All station members work in one or more departments.

## EXECUTIVE STAFF RESPONSIBILITIES

### STUDENT STATION MANAGER

- Supervises all station members
- Calls monthly executive staff meetings
- Responsible for all financial matters regarding grants
- Maintains current operations procedures
- Responsible for station's overall appearance
- Fills out quarterly issues list
- Consults General Manager on operational problems

### OPERATIONS MANAGER

- Responsible for program content and presentation of the station
- Distributes station mail
- Supervises program production operation
- Assists Station Manager in maintenance and security
- Schedules on-air personnel for available air shifts
- Handles all station on-air promos
- Initiates disciplinary actions as needed
- Enforces station clean-up policy
- Checks and files daily program logs
- Consults Station Manager on operational problems

### ASSISTANT OPERATIONS MANAGER

- Recommends daytime music additions and deletions

- Reviews music logs for compliance
- Supervises all Monday through Friday daytime air personnel
- Schedules monthly daytime staff meetings
- Informs Operations Manager of procedural problems

### NEWS DIRECTOR

- Staffs all news shifts
- Provides on-air coverage and promotion of all campus events
- Prepares all yellow, Campus Calendar cards for the on-air studio
- Schedules monthly news department meetings
- Informs Operations Manager of procedural problems
- Writes and produces, "The Rowan Report," a weekly news program

### PUBLIC AFFAIRS DIRECTOR

- Gathers data for events relevant to our community of license
- Prepares all blue, Community Calendar cards for the on-air studio
- Keeps the scheduled public service announcements up-to-date
- Keeps records of all talk show guests and topics
- Schedules monthly public affairs department meetings
- Informs Operations Manager of procedural problems
- Writes and produces, "WGLS-FM Community Affair," a weekly public affairs program

### SPORTS DIRECTOR

- Staffs all sportscasts
- Provides on-air coverage and promotion of all RCNJ sporting events
- Prepares recorded promos for all broadcast sporting events
- Schedules monthly sports department meetings
- Informs Operations Manager of procedural problems

### PROMOTIONS DIRECTOR

- Develops station's on-air and print image campaign
- Handles the creation and scheduling of all print promotion
- Schedules all on-air contests
- Informs Operations Manager of procedural problems

### TRAFFIC MANAGER

- Generates daily program logs
- Issues monthly bills
- Enters new schedule of grant announcements
- Coordinates Metro Traffic report schedules

### SPECIALTY PROGRAM DIRECTOR

(AOR/URBAN/JAZZ/METAL/ALTERNATIVE)

- Authorizes music additions and deletions
- Reviews music logs for compliance
- Supervises department air personnel

- Schedules monthly department meetings
- Informs Operations Manager of procedural problems

## STUDIO OPERATIONS

### OVERVIEW

The main studio is generally the source of all on-air programming. The main studio also designated as the transmitter control point, is where the operator on duty observes the transmitter meter readings and makes routine adjustments to keep WGLS operating within FCC specifications.

The production studio is used for recording grants, public service announcements and other special programs aired by the radio station. This studio also serves as a back up in case of a major failure of the main studio.

The conference studio is used for live talk shows and recording various interview programs. The conference studio is available to both the on-air and production studios. Note that all of the microphones used in the conference studio are fed into the submixer which is located in the production studio. To help identify each microphone, color coded windscreens match each mic to its submixer pot. Please do not remove or change the microphones or windscreens.



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The news studio is used for gathering and writing news. Air checks can be taken while announcing in the news studio by recording onto the cassette or the reel-to-reel machine. The news studio is also a good place to preread material before going on the air. WGLS-FM is equipped with a teletype or wire machine which provides news on a twenty four hour schedule from the Associated Press (AP).

### THE BROADCAST CONSOLE

The audio console, sometimes called the board, in conjunction with turntables, cart machines, microphones, tape decks, and CD players, is used to create the sound we hear on the radio. There are many types of consoles used in the broadcast industry. They may be big or small and have many or few inputs and outputs, but each board is designed for a specific purpose.

#### CONSOLE INPUTS

WGLS has two, identical Wheatstone consoles. Each console has 12 faders which control the volume of each of the signals (tapes, records, CD's, microphones, etc.) coming into the console. Associated with each fader is an A/B input selector switch. Each input switch allows a selection of 1 of 2 available inputs. This means that you can

use up to 24 different audio devices with each console.

Note that the first 3 inputs are designated as microphone inputs, while inputs 4 through 12 are for other audio devices such as turntables, tape decks, and CD players. Conventional microphone levels are extremely low, while audio levels coming from tape decks, turntables, and CD players are fairly high. Microphones are called "low-level" inputs while other sources are considered "high-level" inputs. When patching or hooking up equipment to a console, always make sure to plug microphones into low level inputs and other audio sources into high level inputs. Using the wrong type of input will result in the signal being distorted.

A list of the inputs for each studio is found on pages 11 through 13.

#### THE IMPORTANCE OF AUDIO LEVELS

One of your most important jobs as console operator is to maintain proper audio levels. When playing an audio source into the console, the correct audio level is indicated when the needle rides between 80% and 100%, with only occasional flashes above 100%. Most of the faders have been calibrated to work with the pointers at 12. Sometimes the fader must be set considerably higher or lower to achieve correct VU meter levels. If the audio levels are too low, noise can be creat-

ed in the signal. Levels that are too high may cause distortion.

#### CONSOLE OUTPUTS

The primary purpose of the console output is to amplify the audio signal and send it to the correct location. The program output, or channel, is used primarily for recording or placing the signal on the air. The audition and cue channels are used to help the operator get something ready to record or play on the air. Here is a list of the various console output controls:

- **MONITOR VOLUME** - controls the loudness of the speaker in the control room.
- **MONITOR SELECT** - determines whether you listen to program, audition, cue, or an external source in the studio speakers.
- **PHONE VOLUME** - controls the loudness of the headphones the console operator is wearing.
- **PHONE SELECT** - determines whether you listen to program, audition, cue, or an external source (WGLS) in the headphones.
- **CUE VOLUME** - controls the loudness of the cue speaker.
- **PROGRAM (P)** - places the audio source on the program channel.
- **AUDITION (A)** - allows you to preview an audio source on the monitor speakers before putting it on the air.
- **CUE** - allows the source for a particular fader to be fed into a separate speaker. This gives the operator on duty the ability to monitor or cue up a particular source before putting it on the air.
- **EXTERNAL (EXT)** - lets you hear what is going out over-the-air in the monitor speak-

ers or headphones.

#### WGLS On-Air Console

##### ■ CHANNEL ASSIGNMENTS

- 1A - Control Room Microphone 7A - Cart #2
- 1B - Open 7B - Cassette #2
- 2A - Guest Microphone #1 8A - Dalet
- 2B - Open 8B - Tape #1
- 3A - Guest Microphone #2 9A - News Booth
- 3B - Open 9B - Marti Remote
- 4A - CD #1 10A - ABC Network
- 4B - Left Turntable 10B - Production Studio
- 5A - CD #2 11A - Conference Studio
- 5B - Right Turntable 11B - Telephone
- 6A - Cart #1 12A - EAS Generator
- 6B - Cassette #1 12B - Patchfield

#### PRODUCTION STUDIO CONSOLE

##### ■ CHANNEL ASSIGNMENTS

- 1A - Control Room Microphone 7A - Cart #2
- 1B - Open 7B - Tape #1
- 2A - Guest Microphone #1 8A - Dalet
- 2B - Open 8B - Tape #2
- 3A - Guest Microphone #2 9A - News Booth
- 3B - Open 9B - Marti Remote
- 4A - CD #1 10A - ABC Network
- 4B - Left Turntable 10B - Main Studio
- 5A - Open 11A - Conference Studio
- 5B - Right Turntable 11B - Telephone
- 6A - Cart #1 12A - EAS Generator

- 6B - Cassette #1 12B - Patchfield

## MICROPHONES

### MICROPHONE PICKUP PATTERNS

There are many different types of microphones used in the broadcast and recording industry. One way a microphone is characterized is by its ability to pick up sound from certain directions, and to limit the microphone's response to sound from other directions. Another characteristic is the maximum working distance of the microphone. If you were to speak directly into the front of the microphone and slowly move away from the microphone, you would reach a point at which the random noise level would limit the usefulness of the microphone. This is called the maximum working distance of the microphone.

### TYPES OF MICROPHONES

An omnidirectional microphone picks up sound, equally from all directions. The pickup pattern, called a polar pattern, is circular. This type of microphone is commonly used in broadcast situations outside of the station when the sound of the location needs to be picked up along with the D.J.'s voice.

A microphone with a unidirectional (one-direction) pattern is called a cardioid microphone. The term cardioid

is derived from the heart shaped pickup pattern. In the cardioid pattern minimum sound pickup is at the rear and sides of the microphone. This pattern is the most common one used at broadcast stations.

The other basic directional pattern found in broadcast microphones is the bidirectional pattern. This type of pattern has maximum pickup from the front and rear and minimum pickup at both sides. This microphone is often used for a two - person interview program.

For special sound pickups such as parades, sporting events and news conferences, it is often necessary to use a special highly - directional microphone. This type of microphone is referred to as a shotgun mic, because it is aimed at the sound source in the same manner that you would aim a gun. The basic principle of all shotgun microphones is that they cancel sound from all directions, except the front.

## TURNTABLES

Prior to the advent of the audio cartridge machine, cassette recorder, digital workstation, and the compact disc (CD) player, most of the music played on the radio was from vinyl records. A broadcast turntable is constructed of a flat metal revolving platter, usually covered with felt or rubber, all mounted on top of a base. The base houses

the turntable motor and the control mechanisms for changing the speed. Turntables usually operate at two different speeds, 33 1/3 or 45 revolutions per minute (rpm).

### CUEING RECORDS

This is the procedure by which you set up the turntable so the selected music begins the second you hit the power button.

1. Put the turntable pot into "cue".
2. Set the monitor switch at a comfortable level to hear the cue speaker.
3. Turn the cue level control all the way up.
4. With turntable power off, place a record on the turntable and the stylus on the record.
5. Move the record slowly clockwise with your fingers until you hear the first note of music, then continue moving it slowly back and forth until you find the precise start point.  
(NOTE: Be very careful with the stylus. If it bounces off onto the moving rubber platter, the stylus can be ruined.)
6. Finish with the record positioned approximately 1/4 turn back from the start of the music.
7. With the power button still off, set the pot to 12.
8. When ready to play, hit the turntable power button.

## COMPACT DISCS

Radio stations that play music from vinyl discs have always faced the problem of noise (pops or clicks), that result from handling the records. For

years, many stations would take a brand new copy of a record and immediately transfer it to an audio cartridge. This was done to preserve the quality of the recording. All of that has changed since the development of the compact disc or CD player.

Compact disc players are different from other types of recording systems since sound is encoded and stored in digital form. This form samples the original recording and creates an electronic pattern of responses that encode the sound, resulting in a response that is far superior to tape or vinyl. In addition, because the CD player uses a laser beam to pick up the recorded sound from the disc, scratches are not heard and there is no physical wear on the disc. Other advantages are: the ease of cueing to any cut on the disc; the ability to skip forward or backward noiselessly; and the greatly improved sound quality that is the result of the digital recording process.

CD players are generally easy to use. The loading drawer of a CD player should be kept closed when not being loaded or unloaded. Dust is the great enemy of the machine's laser pick-up system.

Contrary to popular belief, CDs are not indestructible. They should be held carefully, by the edge. If a CD skips, remove it and check for dirt, fingerprints or scratches. Use a soft piece of cloth or felt to clean the rainbow side of the disc. Wipe in a straight line, not



circular, motion working outward from the center of the disc.

## **TAPING SYSTEMS**

The reel-to-reel system is quite useful in radio production work. It's a quick, easy way to make trial audio copies that will eventually become the finished product. Reels are easy to edit, cue and splice. Get to know the system and it will prove extremely worthwhile in your radio career.

Cassette systems have improved in recent years and are widely used at broadcast stations. Their primary drawback is difficulty in cueing and editing.

The broadcast audio cartridge, or cart, has been with radio and TV stations since the late 50s. The cartridge system combines the best of convenience, economy and reliability.

Carts are the "bread and butter" of broadcasting for 30 and 60 second spots because they are rugged, come in short lengths (10 seconds to 10 minutes), and are designed as continuous loops. A cue tone at the beginning of the audio instructs the cart to bring itself back to the beginning of the audio after playing. (Like the answer tape on telephone answering machines.)

Digital audio workstations store the audio signal digitally (like a CD) on a computer hard

drive. This system operates just like a tape recorder, however, all of the work is done with a computer mouse and keyboard. One of the advantages of this system is that, unlike tape, editing can be performed over and over.

## **REEL-TO-REEL TAPE**

The reel-to-reel tape machine is an important tool in the production studio, when it comes to producing grants, promotional announcements, and other special programs that air on the radio station. The reel-to-reel tape deck in the air studio is usually relegated to playing back long programs or recording a show to create an air check.

The tape deck is made up of two integral sections, the tape transport mechanism and the electronics section. The tape transport moves the tape at a steady speed across the tape heads, which are arranged in a line, on the transport, between the left (supply) reel and the right (take-up) reel. When playing back a tape, the playback head converts the magnetic signal on the tape into an electrical signal. This signal is then fed into the amplifier section, then to the tape deck output. Reel-to-reel machines usually operate at either 7 1/2 IPS (inches per second) and 15 IPS. Machines that operate at 30 IPS are sometimes used for maximum fidelity and ease of editing.

Reel-to-reel machines should have their level and balance adjustments checked prior to each recording. Your

training director will demonstrate how to use the test tone from the console to set levels and how to use the meter switches and level adjustments on the tape machines.

Splicing audio tape on these machines will open up many possibilities. Memorizing the head sequences important. From left to right it is ERP, erase-record-play. Try to remember it by thinking, "easy radio production."

To edit out a word or section, manually rock the tape back and forth across the play head until you find the beginning of the word to be removed. Mark this location on the tape with a wax crayon or felt marker. Back the tape up an inch or two until the spot you have marked is on the erase head. Now record the new material you want.

## **NAB HUB ADAPTER**

1. Hold the outer plastic disc in your left hand. With your right hand, unscrew the silver inner ring. (No more than two or three turns or the hub adapter may come apart.)
2. Turn the hub adapter over and note the three small slots around the center hole. Make sure these line up and engage the three matching spindle pins on the deck.
3. Slide the adapter over the spindle, just to the pins. Rotate the adapter slightly either way. When you are certain the pins are engaged, push the adapter the rest of the way down. Hold the adapter firmly on the cork turntable surface. Tighten the silver nut, clockwise.
4. Line up the plastic tabs on the adapter's two

sections before trying to install a tape reel. Pull upward on the top section and turn until the tabs line up. Place the NAB reel on, then secure it by lifting up the top section slightly and turning. Turn it about 1/6th of a turn until it clicks.

5. Check to make sure the adapter is secure by gently lifting up on the metal reel edge. It should spring back tightly against the deck. If it is still loose, remove everything and do it over correctly.

## **REEL-TO-REEL TAPE THREADING**

To eliminate frayed ends when threading reel-to-reel tapes:

1. From a full supply reel on left side, unwind about 20 inches of tape. If the end is wrinkled or torn, cut it off neatly.
2. Thread tape in normal path around the heads and posts. Wrap the tape end around the take-up reel about 1/2 turn and hold it against the hub using the right-hand index finger.
3. Take up the slack in the tape path. To do this, turn the supply reel gently clockwise while allowing the tape end to slip under your index finger. Stop just before the end slips under your finger tip.
4. Now use both hands to carefully wind up the take-up reel. The most important part is to get the end wrapped flat and neatly under the next few turns of tape. After 3 or 4 turns, the layers will hold the end in place.

## **TAPE CARTRIDGE MACHINES**

Audio cartridge tape recorders, more commonly known as "cart machines" have been with radio and TV stations

since the late 50s. These machines use a special plastic cartridge that contains a continuous loop of audio tape. The carts vary in length, from ten seconds, up to about ten minutes. One of the main advantages of using audio cartridges is that, after the cart has been played, the tape will not stop running until it reaches the beginning of the tape and detects an electronic "cue tone". This tone is automatically inserted on the cartridge at the time it is recorded (Like the answer tape on telephone answering machines.) Cart machines are available in models that will both record and playback an audio cartridge or for playback only. Audio cart machines are also available in both mono and stereo configurations. Mono and stereo compatibility in a cart machine can be determined by checking the number of tracks on the heads. Since there is a cue track in addition to audio tracks, mono heads have 2 tracks and stereo heads have 3 tracks.

Many radio stations today use audio cartridges for holding commercials, station promos and jingles. Some stations also transfer music from CDs or albums on to audio carts.

### THE BULK ERASER

Since cart machines lack erase heads, we must use a bulk eraser before trying to record new material onto carts. Reel-to-reel and cassette machines do have erase heads, but it's a good prac-

tice to bulk erase any and all tape before a recording session.

Hold the ON button down while sliding both sides of the tape in a circular motion over the top of the eraser. Then pull the tape away at arm's length, before releasing the button.

Be careful not to overheat the unit. It is designed for brief uses and you should only keep the button down for 2 or 3 seconds to get a good erasure. Allow a 20-second cool down time between each use.

(Note: Mechanical movement watches may be affected by the magnetic field created by the bulk eraser)

### RECORDING ON CART

To record on a cart, the first thing to do is inspect the cart for good pads, smooth tape, and smooth moving parts. (NOTE: *Bad carts can usually be rebuilt. Don't throw them out. Put them in the Chief Engineer's box with a note describing the problem.*) After you've inspected the cart, bulk erase it.

To properly record on to an audio cartridge:

1. Check console and cart recorder input levels and balance. Turn the tone on, (fader #12, input B), and set the pot at 12. Move the fader slightly back and forth to be sure it's not in between "steps." Set all levels so that the meters read 100%.
2. Locate the splice and place it to the right of the record head. This is so you do not record over the splice, which may cause an audible

click on the tape.

3. Insert the cartridge into the machine and press the "record" button.

4. Hit the "play" button on the cart machine and about a half second later start the audio you want to record. This leaves a space between the cue tone and the message and it prevents the cart from making a noise when it recues. When you are finished recording, the tape will automatically stop back at the beginning of the tape. It is now "cued" and ready for play.

Note: You should never put your voice directly on cart. Always record it first on reel-to-reel and then transfer to cart.

## AIR CHECKS

### THE SKIMMER

The skimmer is a specially modified, stereo cassette recorder used to audition or air-check your program. It can be used to skim only your mic announcements, creating a condensed recording of your show without the music, or to make complete recordings, including the music.

The skimmer is mounted in the main studio equipment rack, below the EAS receiver. To record your complete show, load in a blank cassette and push *record* and *play* at the same time. Next, check the record levels on the cassette deck VU meters to make sure they're peaking at 0 db. If necessary, adjust the record level knob.

To make a condensed, voice-only recording, set the silver toggle switch on top of the machine to *skim*. At this point, the machine will run only while the console pot #1 mic switch is turned on.

(NOTE: You cannot fast-forward, rewind or play when the silver toggle switch is set to *skim*. Normal operation will be restored when you move the switch to cassette normal.)

### REEL-TO-REEL

If you want to record your air shift on the reel-to-reel machine, patch CON OT (console out) to TAPE 1 IN. Make sure that the patch cords are aligned for proper phasing and remember to adjust the reel-to-reel input levels if needed.

### RECORDING TRAFFIC REPORTS

To properly record our traffic reports:

1. Put the phone input switch on console fader #11 in the B position.
2. Put fader #11 in the *audition* mode.
3. Put *tape 1* on pot #8 in the *off* position.
4. Set the reel-to-reel record switches to *record ready*.
5. Set the reel-to-reel metering switches to *record*.
6. Turn the speaker phone on and use the dual tone to set the reel-to-reel record input levels.
7. Hit the record button and switch the meters to playback. (Check to be sure the meters are registering the tone on the tape.)
8. Leave the meters switched to playback to make sure you are recording.

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9. When the report is finished, rewind the reel-to-reel and cue to the beginning. (You only have to back up a few seconds of tape. And, if you have been careful to keep the *tape 1* fader in the *off* position for fader #8, you won't be embarrassed by having the audio go out over the air while you're cueing up.)

10. When ready to play back the recording, put fader #8 up, and hit *play*.

### DALET DIGITAL WORKSTATION

The Dalet digital workstation is a system in which a computer is used to record, play, store, and edit music and other short announcements. Because this system is made up of two computers connected together, one in the production studio & one in the main studio, it is considered a computer network. This means that anything you record and store on the computer in the production studio becomes immediately available in the main studio.

### COMPUTER BASICS

The three main tools of the Dalet system are the mouse, the keyboard, and the remote controller. The best way to become skilled with using the Dalet system is to practice, using each of the three tools.

### USING THE MOUSE

Move the mouse along a smooth surface to move the cursor around the screen. Always face the mouse so that

the cable is pointed forward (away from you).

There are three buttons on the mouse. They are the A (left), middle, and B (right) buttons. For our purposes, we only use the A button.

When you move the cursor over a button on the screen, or the menu at the top of the screen, clicking (pressing) the A mouse button activates whatever button or word the cursor is on.

Dragging and dropping is done by moving the cursor over a song, PSA, or grant at the bottom of the screen, holding the A mouse button down, and moving the cursor up to the Autoplay or Surfer window. When you have the song where you want it on the screen, simply let go of the mouse button. The song will now appear where you "dropped" it.

### TURNING THE COMPUTER ON

Turn on the power button for the computer. It will take a few seconds for the computer to start or "boot up." The screen will ask you to enter a user name.

- To play material already stored in the Dalet system, first enter DJ in capital letters and click the OK button.
- Enter deejay as the password and Click OK.
- To record new material, edit existing material, or perform data base management, first enter EDITOR in capital letters and click the

OK. Then enter editor as the password and click OK.

In either case, the Dalet Soundstation screen will appear. From there you will be able to perform the various playing, recording, or editing applications.

### AUTOPLAY

To playback something from the Dalet system in either studio:

1. Type in DJ (all caps) where the screen says USER and click OK.
2. Enter deejay as the password and click the OK button again.
3. From the top menu on the screen, click Global, then click Run Application. Next, click Autoplay.app, then click OK. Now the Autoplay window will appear.
4. Drag and drop a selection from the bottom window to the dark gray area at the bottom of the autoplay window. Continue dragging until you have all of the selections you want to play in the gray area. The order of selections can be changed by dragging and dropping a selection to another part of the list.
5. Open fader # 8A on the audio console. Click the play button.

As soon as you click the play button, the first selection will start to play and it will disappear from the list. This process will now continue until all selections are played, or you click the stop button.

### AUTOPLAY SCREEN

When this button is lit, the selections will be chained together (played in sequence).

This is the area where you will "drag and drop" a selection to. Selections are played in order, from top to bottom

### RECORDER APPLICATION

To record a selection on the Dalet, in the production studio:

1. Type EDITOR (all caps) where it says USER.
2. Click the OK button. The soundstation window will appear.
3. From the top menu click Global, then click Run Application. Click recorder.app, then click OK. The recorder window will now appear.
4. Check the levels from the source you are recording. To prevent feedback, make sure that fader #8 (Dalet) is turned down.
5. To record a selection, click the record button on the screen. This puts the recorder in a "paused - ready to record mode." The record button is now blinking.
6. Click the play button and start playing the audio source. The record button will light red and you are now recording. It does not matter if the source is started immediately because the dead space will be trimmed later.
7. Click the stop button when you are finished recording. Turn up fader #8 and click the play button to listen to your recording.
8. If you want to save what you have just recorded, click Spot from the top of the menu, then click Save As. You'll be asked to type in some information (title, artist, etc.) about the recording so the Dalet knows where to store it in the

database file.

9. When you are finished saving, you can start another recording by clicking Spot from the top menu and then click New. If you are finished recording, click recorder from the top menu, then click EXIT RECORDER. Click whichever category at the bottom of the screen you saved the recording under. The new recording will now appear in that window.

### SURFER APPLICATION

The surfer application lets you cut and paste a selection, without destroying the original sound. Selections are loaded by simply dragging and dropping them with the mouse. The selection appears on the screen as a waveform. As you watch the selection play, you see the play head move along the waveform in real time, as the selection is playing. There are many functions that are provided to make editing easier: quick preview, scrubbing, trimming, expanding and shrinking the waveform, etc. All of the editing functions can be performed by using either the mouse or the CSI remote controller.

### THE CSI REMOTE CONTROLLER

#### FUNCTIONS

- F1 - undo
- Shift F1 - trim Left - mark-in
- F2 - copy
- Shift F2 - insert blank Right - mark-out
- F3 - cut
- Shift F3 - clear
- F4 - paste
- Shift F4 - overlap

### RECORDING/TRIMMING

To record and trim a selection in the Production studio:

1. Type EDITOR(all caps) where it says USER, and click the OK button. The soundstation window will now appear.
2. Click Global from the top menu and then click RunApplication. Click surfer.app, then click OK. The surfer window now appears.
3. Check the levels of the source from which you are recording. To prevent feedback, make sure that fader #8 (Dalet) is turned down.
4. To record a selection, click the Record button on the screen. This puts the recorder in a "paused - ready to record mode." The record button is now blinking.
5. Click the Play button and start playing the audio source. When the red record button lights you are now recording. It does not matter if the source is started immediately because the dead space will be trimmed later.
6. Click the Stop button when you are finished recording.
7. Click Edit from the top menu, then click Trim. This will cut out the dead spaces at the beginning and end of the selection.
8. Turn up fader #8 and click the play button to listen to your recording.

To Edit in the production studio:

1. To edit the selection, look at the green waveform in the surfer window. This waveform represents the amplitude (loudness) of the selection you just recorded. Turn the dial on the remote controller unit until the cursor line is at the beginning of the part you want to cut out. In other words, move the red line left and right over the green section on the screen. To mark the beginning point of your edit, you can either click

the mark-in button on the screen or push the left arrow button on the remote controller. Turn the dial until the cursor line is at the end of the part you wish to cut out.

2. If you want to save what you have just recorded, click Spot from the top of the menu, then click Save As. You will be asked to type in some information about the recording so the Dalet knows where to store it in the database file.
3. When you are finished saving, you can start another recording by clicking Spot from the top menu, then click New. If you are finished recording, click Recorder from the top menu, then click Exit Recorder. Click whichever category (at the bottom of the screen) you saved the recording under. The new recording will appear in that window.

### PATCH CORDS & PATCH BAYS

During normal operation, most equipment in the studio is routed through patch jacks. Patch bays are used to make changes in the normal audio paths of a studio. When a path is to be changed, patch cords must be installed in the appropriate jacks.

To give you a picture of what we mean, imagine you're playing a record or CD on your home stereo. The normal path of the audio program is through your speakers, which are "patched" into the appropriate connection on your amplifier/receiver. If you "patch" in your headphones, the audio signal is rerouted through your headphones. You could also reroute the signal through auxiliary speakers or even your TV by making the cor-

rect connections. Patch cords, jacks and patch bays work on the same principle.

The main and production studios each have jack fields. (A field is a double row of jacks.) Jacks are situated above and below each other in the same field and are often connected together internally. When a cord is inserted, it opens the "normal" path and the equipment connected to that jack can have its signal directed wherever you want it to go.

(NOTE: Our patch cords have a double-tipped plug on each end. Make sure to install them properly into a jack. You'll notice that the jacks holes are spaced closer together than the spacing between the jacks.)

Two cords will be needed when patching stereo equipment since there are left and right channels. You must keep all the plug grooves facing the same direction, or you'll cause something called "stereo phase cancellation."

For mono audio (one signal), you'll only need one patch cord. Mono signals include the ABC Network news, phone lines, the weather receiver and the 1,000 cycle test tone.

### EQUIPMENT UPKEEP

We take great pains to keep our equipment in top condition. You are expected to be thoughtful and careful not to abuse or neglect the equipment.

Of course, there will be times when a legitimate electronic or mechanical breakdown occurs. Should that happen, first check carefully to rule out a problem caused by an incorrect procedure or setting. If everything, as far as you can tell, is properly set up, fill out a blue discrepancy form. Include as much information as possible about the problem, and leave the completed form in the Engineering Department box. The more information you include, the faster we can locate the cause of the problem.

### **THE REMOTE BROADCAST-ON LOCATION WITH RADIO**

Quite often in broadcasting it is necessary to take the station "on location", to provide live coverage of various sporting events and other campus activities. Remotes provide a real challenge because they are broadcasts performed "in the field" with portable equipment, subject to pitfalls such as inclement weather, lack of power at the site, heavy traffic en route to the site, etc.

The best way to plan for a remote is to survey the location at least two weeks prior to the broadcast and make a list of equipment you will need. Make a note of where the AC power source and the telephone equipment are located. Test the equipment you are going to use the night before the remote and, if you are using any battery operated

equipment, be sure to pack a spare set of batteries. Don't forget to take along the WGLS banner!

Determining how to get the signal from the remote site back to the station is the next challenge. The first thing that has to be decided is what type of audio you are going to feed from the remote site. Because of the enormous amount of equipment that would have to be taken from the radio station to the remote site, the music and recorded announcements are generally played back at the station.

If a remote broadcast does call for the music to be played from the site, one way to send the signal back to the station is to order a program quality broadcast line from the telephone company. This is a special line that can be ordered on a one-time basis, such as for a remote, or on a full-time basis, such as for the telephone line that carries the audio from the studio to the transmitter. The cost is determined by the frequency response that is requested. The better the frequency response, the more expensive the telephone line. Because an FM stereo station playing music from the site would require a pair of program quality lines, it is an extremely costly remote.

Another way to send the signal back to the station, is to use special radio equipment instead of phone lines. The FCC licenses two categories of equipment for this purpose: studio-transmitter links (STLs) and remote pickup units (RPU). The STL may be used

only for the broadcast of regularly scheduled programs from the studio to the transmitter. An RPU may be a hand-carried portable, a mobile unit mounted in a car, or a base unit mounted at a fixed location. RPUs are often used for covering news and special events, or they may be used for a remote broadcast in place of a program line. The same type of unit is used for AM, FM, or the audio portion of a TV program. Video STLs and RPUs are used in the same manner for the transmission of picture information.

The least expensive way to accomplish a remote is to use a regular dial-up phone line. You simply dial the radio station and have them patch their end of the telephone into the studio console. The quality of this type of remote is satisfactory, if it is used for short cut-ins or a sports broadcast.

In any type of remote broadcast, monitoring and communication with the control room are extremely important. Whenever possible, off-air monitoring is preferred. This can be done by connecting a pair of headphones to a regular broadcast receiver. With this type of monitoring the person at the remote location will hear the entire program, including portions originating back at the control room. To get instructions from the studio, you can listen into the earpiece of the telephone and you can talk back to the station through your mic when the remote is not on the air. Another desirable method of monitoring is to have a separate telephone line

feed the entire program from the control room to the remote location. Because this is expensive, it is usually done only at major market stations

### **MARTI REMOTE**

WGLS uses a Marti remote transmitter and receiver to broadcast remotes within 5 miles of the campus. This system, also called an RPU (remote pickup unit), enables us to send audio from an event back to the station, within a 5 mile radius of the campus. The need for phone lines is eliminated through use of this portable VHF transmitter. Your broadcast license allows you to operate the unit.

To set up the Marti remote Transmitter:

1. Connect the antenna to the system before connecting anything else. Failure to do so may result in damage to the Marti transmitter.
2. Aim the front of the antenna (the end with the shorter elements) at the station. This is where the VHF receiver is located. Buildings and trees absorb the signal, so try to position the antenna for a line-of-sight transmission path. In addition, if you must transmit from inside a building, locate the antenna near a window to avoid any signal loss from the steel and concrete walls.
3. Connect the microphones and power cord to the Marti transmitter. You can plug microphones into any the first 3 front panel XLR connectors. (Input # 4 only works when driven by a high-level source such as a console, mixer, or tape deck.)



4. Move the front panel function switch to "operate." Make sure the frequency switch is set at F1. Turn the power on. To make sure the signal is being received in the studio, call the station and ask the operator to check signal level. This is read by pushing button #10 on the remote control and observing the top scale. A 30% minimum signal is airable. You should also ask operator to listen to the Marti in the cue position to make sure the signal is clean.
5. Before starting the actual broadcast, the FCC requires you to say the transmitter call sign. The Marti call sign is KPL-764. Turn on one of the microphones and say "This is remote pick-up unit KPL-764 operating for program link purposes." You are now ready to begin the remote broadcast.
6. Use the portable FM receiver and listen for the operator at the station to introduce the remote. When you start, make sure to turn down the receiver to avoid feed back. Finally, don't forget to give a legal ID at the top of the hour if the station doesn't do it. It's "WGLS-FM, GLASSBORO."

## TRANSMITTER OPERATIONS

### TRANSMITTER

A radio station is divided into two parts, the studio or audio frequency (AF) section and the transmitter or radio frequency (RF) section. Depending on the location of the radio station, the transmitter and studio may or may not be at the same location. The WGLS transmitter and antenna are located at the water tower, approximately 2 miles

from the studio. There are 2 transmitters, the main transmitter which is the one we normally use, and an auxiliary or spare transmitter which we call the "aux". Instructions for how to operate both transmitters is found in the next section of the manual.

Other equipment found at the transmitter are devices that measure frequency deviation of the carrier, the percent of modulation applied to the carrier, and the output power of the station. The frequency deviation meter indicates how far away from the assigned carrier frequency a station is operating. The assigned frequency for WGLS-FM is 89.7 Mhz (89,700,000 hz). All FM stations have to stay within 2Khz (2000 hz) of their assigned frequency. Modulation refers to how loud a station is, and the level of loudness is indicated by a device called a modulation monitor. The output power of the transmitter and the antenna height determine how far the signal of the station travels.

### MODULATION MONITOR

Modulation in FM is accomplished by varying the frequency of the carrier at an audio rate with the carrier remaining constant at all times. The percent of modulation is a measurement of this frequency swing, with a 75 Khz frequency swing equal to 100% modulation. The FCC places this limitation on FM stations to keep the FM transmission within the limits of an assigned channel. One exception to the

75 Khz deviation limit are FM stations that broadcast an additional signal, known as a Subsidiary Communications Authorization (SCA). This is a signal that is multiplexed on top of the main channel. It requires a special receiver to decode the information. An FM station using this authority is allowed to increase the modulation level, up to a maximum of 110% total modulation.

Overmodulation can cause distortion in AM stations and possible interference to other FM stations. The FCC states modulation limits in terms of "Peaks of Frequent Recurrence." For AM stations positive modulation must never exceed 125% while negative modulation is limited to 100%. FM stations are limited to 100% positive and negative modulation, except for FM stations using an SCA.

Normal music and speech contains two components: an average value or loudness, and an instantaneous value as a result of any audio peaks. Audio peaks can cause overmodulation and possible interference to other stations. In addition, with normal program material, audio peaks do not occur at regular intervals. Some judgment must be used in deciding whether or not the modulation peaks are frequent. The dividing line for what is and what is not frequent, is about one peak every ten seconds.

The primary device used to measure modulation is a modulation monitor.

This is a device that detects the signal from the radio station and uses a VU meter to measure the average value of modulation. The monitor also has a peak indicator which lights every time a modulation peak is reached. The WGLS modulation monitor is located in the "on-air" studio.

## MOSELY REMOTE CONTROL UNIT

The Mosely Remote Control links the studios to our FM transmitter. The remote starts up the station, shuts down the station, and takes readings and adjusts power to keep within the FCC guidelines.

(NOTE: do not change the adjustment of the "zero set" and "calibrate" knobs on the front of the Mosely.)

## TRANSMITTER START UP

1. To turn on the transmitter, push in the channel #7 button and push "raise" for one second. The transmitter is now on the air.
2. Record a set of meter readings. (See meter readings below)
3. Sign on both the operating and the program logs. Perform the EAS receiver check and log it. Fifteen minutes should be allowed for the transmitter to warm up before signing on. Take readings immediately when you first turn it on and enter the time as such. Be careful not to run program material through the console during the warm up period as it may be heard over the air.
4. After allowing the transmitter to warm up for approximately 15 minutes, play the sign on cart and begin your broadcast.

## TRANSMITTER METER READINGS

### ■ VCC (COLLECTOR VOLTAGE)

To read transmitter voltage, push button #7 and look at the 0 -10 scale. The needle pointer should rest between 4 and 5, (40 and 50 volts). Each small division equals 2 volts. Similarly, half of each division is 1 volt, and a quarter of each division is .5 volt. (For example, 48 volts would be indicated when the meter pointer is precisely one division below the 5. A half below the division is 49 volts and one quarter below the division is 49.5 volts.)

### ■ ICC (COLLECTOR CURRENT)

To read transmitter current, push button #8 and look at the 0 -2.5 scale. The needle should rest near the 1. (Think of 1 as 10 amps and 1.5 as 15 amps.) Each small division is 1/2 amp. A reading of one division above the 1 is 10.5 amps. Two divisions above the 1 is 11.0 amps. A division and a half above 1 is 10.75 amps. If you need help reading the meters, ask one of the other qualified staff members or the Chief Engineer. You must learn to perform this important function correctly.

### ■ INDIRECT POWER CHART

Once you've determined the Vcc and the Icc values, you must use the indirect power chart in the studio to determine the output power. Then, enter all three figures on your operating log. (NOTE: Each licensed operator is responsible for making sure the transmit-

ter stays within tolerance. This includes output power and modulation percentage.)

All broadcast facilities must operate as close to their assigned power as possible, going no lower than 90% and no higher than 105%. Our licensed power is 500 watts, so our lower limit is 450 watts and our upper limit is 525 watts.

Power levels that are out of tolerance have been left off the chart. Most FCC field inspectors expect you to know the formula for figuring indirect power:

$$\text{■ P (IND)} = \text{EP} \times \text{IP} \times \text{F}$$

This says that transmitter power output equals plate voltage, times plate current, times the efficiency factor. Our transmitter runs at an efficiency of 59.84%. A different station will have other values to put into the formula.

## POWER CORRECTION

If your power readings are out of tolerance, you must make a power correction. To do so, press in the channel #8 button, then briefly tap "raise" (to bring power up to tolerance), or "lower" (to bring power down to tolerance). When you obtain new readings that are in tolerance, write them on the log with a note that you made a power correction.

## AUXILIARY TRANSMITTER

In the event of a main transmitter failure, the operator on duty should immediately switch to the back-up (auxiliary) transmitter. To do this:

1. Press #7 and push the "lower" button to be sure that the main transmitter is off.
2. Press #1 and push the "raise" button to start the back-up transmitter.
3. Press #2 and push the "raise" button to put the back-up transmitter on-the-air.

Once the back-up transmitter is on-the-air, you must take a set of meter readings. To do this:

1. Press button #2 and take a reading using the 0 - 2.5 scale. (approx 1800 volts)
2. Press button #3 and take a reading using the 0 - 5.0 scale. (approx .190 amps)
3. Press button #4 and take a reading using the % scale. Use the auxiliary transmitter power output chart on the studio bulletin board to determine the power out.

## STATION SHUT-DOWN

1. End programming with the sign-off cart. Take all meter readings, then select the channel #7 button. Push "lower" for one second, making sure that the reading goes to zero.
2. Turn all console pots to zero and program switches to neutral. Close and lock all doors. Check the doors from the outside to make sure they are locked. If the doors will not lock, contact one of the station managers or campus security. Make sure all lights are turned off before leaving.

## MARTI SIGNAL

Press button #10 on the remote control and observe the top scale. A 30% minimum signal strength is airable.

## TRANSMITTER OUTPUT POWER

### ■ VCC VALUES (VOLTS)

- 47.5 47.7 47.9 48.1 48.3 48.5 48.7 1cc (Amps)
- 18.2 517.3 519.5 521.7 523.8 526.0 528.2 530.4
- 18.1 514.5 516.6 518.8 521.0 523.1 525.3 527.5
- 18.0 511.6 513.8 515.9 518.1 520.2 522.4 524.6
- 17.9 508.8 510.9 513.1 515.2 517.4 519.5 521.6
- 17.8 505.9 508.1 510.2 512.3 514.5 516.6 518.7
- 17.7 503.1 505.2 507.4 509.5 511.6 513.7 515.8
- 17.6 500.3 502.4 504.5 506.6 508.7 510.8 512.9
- 17.5 497.4 499.5 501.6 503.4 505.8 507.9 510.0
- 17.4 494.6 496.7 498.7 500.8 502.9 505.0 507.1
- 17.3 491.7 493.8 495.9 498.0 500.0 502.1 504.2
- 17.2 488.9 490.9 493.0 495.1 497.1 499.2 501.2
- 17.1 486.1 488.1 490.1 492.2 494.2 496.3 498.3
- 17.0 483.2 485.2 487.3 489.3 491.3 493.4 495.4
- 16.9 480.4 482.4 484.4 486.4 488.5 490.8 492.5
- 16.8 477.5 479.5 481.5 483.6 485.6 487.6 489.6
- 16.7 474.7 476.7 478.7 480.7 482.7 484.7 486.7
- 16.6 471.8 473.8 475.8 477.8 479.8 481.8 483.8
- 16.5 469.0 471.0 472.9 474.9 476.9 478.9 480.8
- 16.4 466.2 468.1 470.1 472.0 474.0 476.0 478.1
- 16.3 463.3 465.3 467.2 469.2 471.1 473.1 475.0
- 16.2 460.5 462.4 464.3 466.3 468.2 470.2 472.1
- 16.1 457.6 459.5 461.5 463.4 465.5 467.3 469.2
- 16.0 454.8 456.7 458.6 460.5 462.4 464.4 466.3
- 15.9 451.9 453.8 455.7 457.7 459.6 461.5 463.3
- 15.8 449.1 451.0 452.9 454.8 456.7 458.6 460.4
- 15.7 446.3 448.1 450.0 452.0 453.8 455.7 457.5
- 15.6 443.4 445.3 447.1 449.0 450.8 452.7 454.6
- 15.5 440.6 442.4 444.3 446.1 448.0 449.9 451.7
- (OUT OF TOLERANCE)



## To All Licensed Operators:

FCC regulations stipulate that all operators on duty shall maintain power within legal limits (FCC 73.1560b). For WGLS-FM the legal range is between 450 watts (lower limit) and 525 watts (upper limit). Transmitter output greater than 525 watts or less than 450 watts is out of tolerance and illegal. You must immediately correct it as follows:

Push Mosely remote position #8, lower or raise as needed, then log the new readings. On the operating log, indicate the power correction and include initials, date, and time.

This chart has been calculated using the Indirect Method (FCC 73.267C)

$$\begin{aligned} &\text{■ VCC X ICC X F =} \\ &\quad \text{TRANSMITTER OUTPUT} \\ &\quad \text{POWER} \\ &\text{■ F (EFFICIENCY FACTOR) =} \\ &\quad \text{59.84\%} \end{aligned}$$

### WGLS-FM STATION OPERATING LOG

DATE:

ALL TIMES ARE: EST DST

EBS	TIME / INITIAL
EBS RECEIVER CHECK	TIME / INITIAL
EBS TEST SENT	TIME / INITIAL
EBS TEST RECEIVED	TIME / INITIAL
Notes:	

### CHIEF OPERATOR REVIEW:

Signature

Date

## LEGAL OPERATIONS

### Program and Operating Log

Each operator must have a valid FCC license posted in the studio. Operators are required to know how to turn the transmitter on and off and how and when to take all meter readings. The operator is responsible for adjusting the power out to keep the station within the legal limits indicated on the station operating log. All operators must sign-on the program *and* operating logs immediately upon starting a shift and enter the same time as the preceding operator. Every operator must take one set of readings during his or her shift. If the preceding operator neglected to sign-off, leave space for him or her to fill it in later. The traffic department will review logs and require all operators to correct any errors before the logs are placed in the permanent file.

All station logs are to be filled out neatly and correctly. Do not use pencil or any color other than blue or black. To correct an error, draw a single line through the error, enter the correction, then initial and date it. The Chief Engineer will post a list of those who need to make log corrections, and anyone on that list will have one week to correct the log error or risk being suspended from the station.

Anyone on the air through midnight will be working with two sets of logs.

Since the date changes at midnight, the operator must sign-off the existing log and sign-on the new log (with both times entered as midnight). He or she must also fill in all log heading information, including EST or DST on the upper right hand side of the log. The operator must also perform and log an EAS system check. (NOTE: A system check, not an over-the-air EAS test.)

Use the comments section on the bottom of the operating log to indicate any transmitter malfunctions. All other equipment problems should be noted on an engineering discrepancy sheet and placed in the Chief Engineer's mailbox.

Program log items must be checked off as each is played. Be sure you run and log the legal ID (WGLS-FM, Glassboro) every hour, as close to the top of the hour as possible.

### The Public File

The FCC requires each station to maintain a public file as proof of public service performance. The file may be viewed by anyone, upon request, during normal business hours. The FCC will usually review the public file during an inspection visit to the station. Specific items that must be included are:

1. A quarterly community issues/concerns list. This required list is the responsibility of the General Manager. The list must be placed in the file by the 10th day of each quarter, (Jan. 10, April

10, July 10, Oct. 10). A narrative is provided that describes five to ten public service programs that the station ran during the preceding period.

2. Operating logs (preceding 2 years).
3. All current station ownership reports.
4. Letters of complaint or praise from the public, as well as any responses by station management.
5. The FCC pamphlet, *The Public and Broadcasting*.
6. Annual FCC employment and ownership reports.
7. Engineering reports and data as required by the FCC.
8. A record of any contributions made to assist station operations such as underwriting.
9. All expired station licenses, construction permits as well as any renewals.

### EAS-The Emergency Alert System

Radio and television stations are required to participate in the EAS, Emergency Alert System. The FCC insists that every licensed announcer know how and when to use this system, which is designed to pass important information quickly, in the event of a disaster. Natural/weather emergencies include floods, tornadoes, earthquakes, etc. Man-made emergencies might be war, bomb threats or a hazardous chemical release.

EAS can be activated by national, state or local officials as required. National level activation employs a code word security system to guard against false alerts. A sealed pink envelope containing the code words is kept inside the

cover of the orange EAS instruction book. Stations must keep their EAS materials at their main control point. Ours is attached to the left side of the main studio equipment rack.

### **EAS EQUIPMENT OPERATION**

You will receive hands-on instruction in all phases of the EAS system. It is your responsibility to know and understand its use. If you're not sure how to use it, be sure to find out before you start doing an air shift.

We have 4 routine EAS obligations:

1. Check the EAS receiver once a day and log it.
2. Send a test once a week and log it.
3. Receive a test once a week and log it.
4. Retrieve EAS tests when sent over the AP wire and attach to daily operating log.

And one less frequent but very important responsibility:

5. React promptly, timely and effectively to a real EAS activation.

Our EAS receiver is tuned to WKDN in Camden. All emergency information originated at WKDN is recorded automatically on the Revox reel-to-reel. For actual emergencies, the tape can be rebroadcast from this machine. If necessary, the EAS receiver can be directly patched on the air. If you are unsure of a situation, don't hesitate to call our key station, WKDN for clarification. Their number is 854-5300 and

their EAS coordinator is Mr. Richard Archut.

### **EAS ALERTS**

#### **■ NATIONAL**

A national alert is activated by the White House. We will receive it via the EAS receiver and an alarm on the AP wire machine. If you receive a national alert, the first thing to do is not panic. Push the reset button on the small white box attached to the left side of the AP machine. This will silence the alarm. Then check the bulletin category to see if it is a test or an actual alert. If it is a test, print out a copy of the test, staple it to the daily operating log and initial the log at the time it was received. If it is an actual alert, look on the AP screen for a code word. Next, open the pink envelope located inside the EAS folder and check to see that the code word for the date matches the code word on the screen. If they match, you have an actual alert; if not, a false alarm. In either case, contact station management as soon as possible.

If it is an actual alert, the next step is to interrupt programming immediately. Then air the two-tone attention signal and read the announcement on page 2, (paragraph 5), in the EAS checklist. After reading the announcement, check both ABC and the EAS monitor in cue, and put up the appropriate source. Continue to air the news information until you receive an Emergency Action Termination from AP. At

that time you should resume normal programming.

#### **■ LOCAL/STATE**

A local or state alert will be received by the EAS monitor in the studio. After the alert is received, you have three options: air the alert live, tape it and play it back, or have a newsperson or the operator on duty read the announcement.

In our case, you will probably play back the announcement from the Revox. If so:

1. Rewind the tape and cue it up to the beginning.
2. Wait for the current song, PSA etc. to end.
3. Go on the air and say, "We interrupt this program because of a state/local emergency. Important information will follow."
4. Air the two-tone attention signal from the EAS generator.
5. Play the tape.
6. When the tape is finished, go on the air and say, "This concludes operations under the New Jersey Operational area. All broadcast stations can now resume normal broadcast operations." (NOTE: the scripts for these announcements are found on page 7 of the EBS checklist.)
7. Resume normal programming.
8. Push the reset button on the EAS monitor to make it ready to receive the next alert.

**BE SURE TO LOG ALL TESTS AND ALERTS ON THE OPERATING LOG, AND SAVE THE TAPE REELS FOR OUR FILES.**

### **LEGAL CHECKLIST**

Here is a list of some of the more common FCC danger areas, which on-air personnel can find themselves in if they're not careful. Additional clarification can be found in the FCC Rules and Regulations and in the Federal Register notices.

#### **PAYOLA AND PLUGOLA**

Accepting cash, travel, meals or other benefits in exchange for playing certain records or plugging certain products or events on the air is illegal. Such activities can expose the person involved, as well as the station, to fines and imprisonment.

#### **OBSCENE OR INDECENT MATERIAL**

The broadcast of obscene or indecent material is prohibited by law. The maximum penalty is a \$25,000 fine, a one year jail sentence, or both. There may also be FCC administrative sanctions, including fines and revocation of the broadcaster's license.

#### **DRUG LYRICS**

Licensees must exercise responsibility and judgment in the screening of songs that promote drug usage.

## **REBROADCAST OF TELEPHONE CONVERSATIONS**

Before you either record or broadcast any telephone conversation, you must clearly notify the other party and receive that party's permission to tape and/or broadcast the conversation. The only exception is during a live, discussion/call-in program when it can be presumed that the caller is aware that he or she is likely to be on the air.

## **CONTESTS AND PROMOTIONS**

A station cannot broadcast information that misleads the audience about station conducted contests. The rules must be made clear from the very beginning and the station must follow the rules to the letter.

## **LOTTERIES**

Information that promotes a lottery has, in the past, been prohibited by the FCC. These regulations are currently being modified and may be different from state to state, so check with management for current policy. A lottery is defined as the award of a prize, where the winner is selected by chance and where some payment or other consideration must be made to the promoter by the contestants.

## **STATION IDENTIFICATION ANNOUNCEMENTS**

The FCC requires each station to make identification announcements, (legal IDs), at the beginning and end of each broadcast day, and hourly, as close to the hour as feasible, at a natural break in the programming. This could be at the end of a piece of music, between plays in a football game, etc. The official ID must contain the station's call letters, followed by the city of license — WGLS-FM, Glassboro.

## **WGLS-FM OBSCENITY POLICY**

The WGLS-FM policy regarding the broadcast of "obscene" or "indecent" material is based on the US Criminal Code, the decisions of the US Supreme Court in the Miller v. California case of 1973 and the WBAI -"George Carlin" case of 1978, and the FCC rules and regulations.

Section 1464 of the US Criminal Code states that, "Whoever utters any obscene, indecent or profane language by means of radio communication shall be fined not more than \$10,000 or imprisoned for not more than two years or both." The US Supreme Court defined "indecent" programming as, "language or material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium,

sexual or excretory activities or organs."

Since WGLS broadcasts to a wide-range of listeners of all ages and backgrounds, we have traditionally combined "obscene" and "indecent" under the heading of "inappropriate", which we define as any language one would not normally use in day-to-day conversation with parents, grandparents or in a job interview. Violations of this provision will result in immediate suspension from the station for at least one semester. Ignorance of the contents of a song or other recorded material is also no excuse for the broadcast of inappropriate material. All recorded material must be screened for lyric content *prior to broadcast*. If you have any doubts or questions about any piece of material for your broadcast, consult with the General Manager.

## **FCC LICENSE REQUIREMENTS**

FCC rules state that whenever a broadcast station is on the air, the station must be under the control of someone with the proper grade FCC license. In most radio stations, this requirement is filled by requiring the "on-air" announcer to obtain the proper grade license and serve as the licensed operator on duty.

Prior to August 1981, the FCC required that broadcast engineers hold a First Class Radiotelephone license. In or-

der to receive that license, an applicant had to successfully pass three exams, each exam representing a certain grade of license, beginning with the Third Class, then Second Class, and then finally the First Class license. A knowledge of the FCC rules and regulations pertaining to station technical operation and an understanding of electronics were necessary to complete the exams.

Today a broadcast engineer need only possess a Restricted Radio Operator Permit issued by the FCC. This permit is received by filing an application form with the FCC stating that one can keep a rough log, is familiar with the rules governing station operation, can speak and hear, and is legally eligible for employment in the United States. There is no examination required.

## **OBTAINING YOUR FCC LICENSE**

As you no doubt already know, all radio and TV broadcast operators must be licensed by the Federal Communications Commission. Non-commercial college stations are no exception.

Your first step is to pick up a copy of form 753, Application for Restricted Radiotelephone Operator's Permit. It is available from the Chief Engineer. Carefully read both sides before signing, and if you have any questions, ask. The FCC will not process incorrectly

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completed forms, but may keep your filing fees, so be careful.

You have a choice of two types of licenses. One type is free, but may only be used at a non-commercial station. The other costs \$45, but it makes you legal at all radio and TV stations. Both are good for life. So if you plan on going on in the broadcast industry, (and if you have the money), get the \$45 license. On the other hand, if you only plan to be involved in broadcasting while you're in school, by all means, go for the free one. *(NOTE: If you get the free one now and later change your mind, you can always reapply for the \$45 one at that time.)* The educational license application requires you to include a signed statement on station letterhead, which we will provide.

After you decide which license you want, fill out the form. Leave the top and middle sections together, but remove the bottom section of the form and give it to the Chief Engineer to post in the main studio. (This is your temporary license and it's only legal for 60 days. As soon as your validated, permanent license arrives from the FCC, be sure to give a photocopy of it to the Chief Engineer.) Fold the top and middle sections together and mail in a business envelope to:

FCC	FCC
PO BOX 358295	1270 FAIRFIELD ROAD
PITTSBURGH, PA	GETTYSBURG, PA
15251-5295	17325-7245

(Include a check, payable (For a non-commercial only to the FCC, for \$45.) license, and remember include a signed statement.)

### WGLS-FM FORMAT

#### ■ DJ ■ DATE/TIME

- DAYTIME SPECIALTY SHOW TITLE/ARTIST
- LEGAL I.D. LEGAL I.D./SHOW INTRO
- ABC NEWS INTRO (NO TALK-GO DIRECTLY
- ABC NEWS INTO YOUR FIRST SONG)
- :60 PSA
- (Check schedule to see if there is a
- local news/sportscast scheduled)
- TARGET WEATHER
- RED SONG / SONG#1
- NO TALK INTRO SHOW
- BLUE SONG / SONG#2 Quick DJ Rap Quick DJ Rap
- GREEN SONG / SONG#3
- SEGUE SONG#4
- READ LIVE REACH OUT (WHITE CARD) / READ TARGET WEATHER (NO SOUNDER) / STOP SET #1 / RECORDED SPA "A" / NO TALK INTO NEXT SONG
- BLUE SONG SONG #5 SEGUE SEGUE
- GREEN SONG SONG #6
- WGLS HALF HOUR I.D.
- ORANGE SONG SONG#7 SEGUE SEGUE
- BLUE SONG SONG#8
- READ CAMPUS CALENDAR (YELLOW CARD) / STOP SET #2 / READ TARGET WEATHER (NO SOUNDER)
- RED SONG SONG#9 SEGUE SEGUE
- BLUE SONG SONG#10 Quick DJ Rap Quick DJ Rap
- GREEN SONG SONG#11

- READ COMMUNITY CALENDAR (BLUE CARD) / STOP SET #3 / READ SPA "B" (ORANGE CARD)
- GREEN SONG SONG#12 SEGUE SEGUE
- BLUE SONG SONG#13
- NO TALK INTO LEGAL I.D.

### GLOSSARY

#### ■ ACTUALITY

The recorded voice of a newsmaker. Also called a sound bite.

#### ■ ADJACENCIES

Commercials placed next to certain programming, e.g. news.

#### ■ AFFIDAVIT

Sworn statement that commercials were aired in certain time periods.

#### ■ AIR MONITOR

A source on the console (external) that monitors the sound of the station as it is received over-the-air.

#### ■ AUDITION

A mode of console operation where the sound can be fed into the cue speaker without going over-the-air.

#### ■ AVAILABILITIES

time slots where non-program material can be placed.

#### ■ BOARD

Another name for an audio console.

#### ■ CAMPAIGN

Planned radio advertising drive.

#### ■ CAPSTAN

A revolving metal shaft on a tape deck, cassette or cart machine, that turns the pinch roller and determines the speed of the tape's movement.

#### ■ CARTRIDGE

The element of a turntable assembly that converts vibrations of the stylus into electrical energy.

#### ■ CARTRIDGE (CART)MACHINE

A unit that plays and/or records cartridge tapes.

#### ■ CARTRIDGE TAPE (CART)

A continuous loop of recording tape housed in a plastic case.

#### ■ CASSETTE

Two small reels of tape enclosed in a plastic case.

#### ■ CHANNEL

The route followed by an audio signal as it travels through a system. Also, an input or output designation of an audio console.

#### ■ COMPACT DISC (CD)

A small disc that is recorded digitally and is played back using a laser-beam.

#### ■ CONTINUITY

Script for commercials.

#### ■ CO-OP

Money contributed by a manufacturer to a store to help pay for an ad.

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cost per thousand (CPM) - Ratio of cost for radio time to reach 1,000 homes or listeners.

### ■ COVERAGE AREA

Geographical area reached by a given station, usually indicated on a coverage map.

### ■ CUE

To ready a playback machine so that it will play at the first point of sound. Also, a channel on a console that allows you to audition a sound source.

### ■ CUT

A segment of recorded sound on disc or tape.

### ■ DIARY

Method of surveying radio audience where person fills in the time he listens to radio.

### ■ DISC

A vinyl record or compact disc.

### ■ DONUT

Type of spot where live copy runs in between a musical open and close.

### ■ DUBBING

Recording sound from one source to another.

### ■ EDITING BLOCK

A plastic or metal block used to align tape properly for cutting and splicing.

### ■ EAS (EMERGENCY ALERT SYSTEM)

A network used for broadcasting emergency information to the public.

### ■ ERASE HEAD

The part of the head system that removes recorded signals from a tape.

### ■ ET

A recorded program or message on a vinyl disc.

### ■ FADE

To bring a sound source down on an audio console at a given rate of speed.

### ■ FIXED POSITION

Spot delivered at a guaranteed, specific time.

### ■ FLIGHT

Period an advertiser runs his spots.

### ■ FORMAT

A radio station's programming strategy to attract a particular audience based on gender and age (demos).

### ■ HERTZ (HZ)

A unit of frequency measurement, identical to cycles-per-second.

### ■ LEVELS

The volumes of signals, usually as read by a VU meter.

### ■ MAKE GOOD

When a spot is not run due to error or technical troubles, the station runs it at a later date.

### ■ MODULATION

The electrical imprint of a sound signal on a radio wave.

### ■ MONITOR

Any speaker in a studio used to listen to an audio source.

### ■ PACKAGE PLAN

Some combination of spots, devised by a station and offered to advertisers at a special price. These are usually weekly or monthly buys.

### ■ PATCHING

A method of changing the routing of a signal through an audio system.

### ■ PLAYBACK HEAD

The part of the head system in a tape recorder or deck that reads the patterns created on the tape by the record head.

### ■ PUBLIC AFFAIRS PROGRAMS

Programming that serves the public interest.

### ■ RATES

Station's charges for commercial time.

### ■ REMOTE BROADCAST

Production done on location, rather than in the studio.

### ■ RUN OF STATION (ROS)

Station schedules commercials at the station's best times available. Also referred to as run of schedule.

### ■ SATURATION

Using a heavy schedule of spots to get message across to as many listeners as possible.

### ■ SEGUE (SEG'-WAY)

The transition between two audio sources played consecutively without interruption.

### ■ SPLICING

The process of joining together two pieces of recording tape.

### ■ STYLUS

The portion of a turntable that makes contact with the grooves in a record.

### ■ TAG

Live announcement at the end of a recorded spot.

### ■ TAKEUP REEL

The reel on a tape recorder that pulls and collects tape during play.

### ■ TOTAL AUDIENCE PLAN

Spot package consisting of a combination of spots in each time classification that will hit all station's listeners in a specified time span.

### ■ TURNTABLE

A system consisting of a platter, drive mechanism, a tone arm, a speed control, and an on-off switch, which is used to play conventional records.

### ■ VOICER

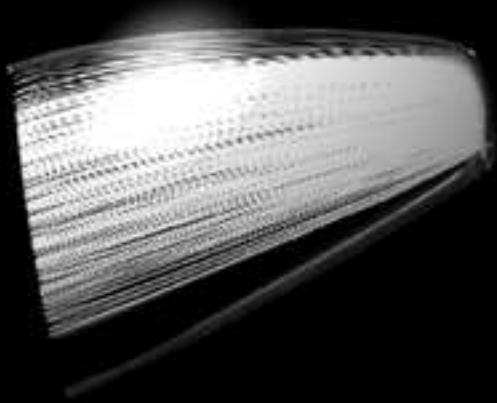
A story or report filed by a newscaster.

**■ WIRE SERVICE**

A news network that supplies news copy and audio reports to broadcast stations, usually for a fee.

sample handbooks

NACB 1995 STATION HANDBOOK



*Six*



# DJ HANDBOOK: KTSB

## THANK YOU

KVRX-FM is the student-run and operated station at the University of Texas-Austin. Formerly known as KTSB, KVRX-FM was granted a FCC non-commercial FM frequency in the fall of 1993 and subsequently changed its call letters. (So, anytime you read KTSB, think KVRX.)

The KTSB DJ handbook (only portions from the original are included) was written in 1992 and included in previous editions of the NACB Station Handbook.

Thank you for volunteering to DJ at KTSB. This handbook's purpose is to acquaint you with the rules and procedures you must follow both in and out of the control room. Please read it thoroughly. It is yours to keep, so you will be expected to be familiar with all its contents and know all of the do's and don'ts.

Also, find out the who's who of station management. The directors are here for you and will be glad to answer any questions and receive any comments you may have along the way. Word.

## IN THE CONTROL ROOM

### I. FCC AND OTHER LEGAL REQUIREMENTS

Breaking one of these rules will get you in trouble with KTSB and could lead to legal problems for you and the station

brought about by an irate FCC or KTSB business partner. The rules are explained followed by the penalty incurred for violating them. These rules do not exist just for the purpose of annoying you; rather, it is because as a station required to operate under FCC regulations, we cannot afford to pay the huge fines the FCC levies at stations which violate its policies. One simple slip-up by any on-air person and we could lose a third of our entirely yearly budget.

### A. PROGRAMMING: RULES GOVERNING A SHOW'S CONTENT

1. Our Obscenity/Indecency Policy: Shit, piss, fuck, cunt, cocksucker, motherfucker, tit. The FCC explicitly says that the only source for these seven words can be pre-recorded material. Therefore, you may never use any of them at any time during your airbreak. You should also be aware of Section 1464 of the U.S. Criminal Code: "Whoever utters any obscene, indecent or profane language by means of radio communications shall be fined not more than \$10,000 or imprisoned for not more than two years or both." Penalty: One warning, suspension, dismissal.

Indecency. A song or any other prerecorded material is considered indecent if it contains any one of the above seven words. An indecent song may only be played between 11 P.M. and 1. A.M. (Safe Harbor Time). A disclaimer cart

warning of indecent programming must be played each half hour during this time. If you accidentally play something with indecency on it, you may let it go after the first occurrence, but fade it out after the second. Please be sure to mark it on the review and/or the record as being indecent if it is not already marked, and note it on the Discrepancy Log posted on the engineering closet door – this will get you off the hook. If you do not mark an accidental Indecency on the Discrepancy Log you can be held responsible for it. Penalty: Two warnings, suspension, dismissal.

Obscenity. A song IS obscene, according to the FCC, if it is "patently offensive and offers no political, cultural, artistic or social value." Obscene songs may not be played at all. However, almost none of our material IS obscene. KTSB management reserves the right to declare material obscene. Penalty: One warning, suspension, dismissal.

2. Underwriting: Underwriting carts must be played at the time scheduled. KTSB has a binding legal contract with the sponsor to run a cart at certain times. DJs must write the times they actually run the cart on the programming log. Underwriting carts should not be run outside of their designated time. While any interruption of our programming is bothersome, at least we don't have to play dozens of commercials per hour. Play the carts within three minutes of the appropriate :10,

:30, and :45 minute marks Penalty: Two warnings, suspension, dismissal.

3. Copyright Infringement: DJs who read portions of plays, poems or novels on the air are considered to be putting on a performance. As with any performance of copyrighted material, permission must first be obtained to put on the performance, else the DJ is guilty of copyright infringement. Copyright infringement also occurs when a DJ rebroadcasts another station's signal (by playing a tape of it) or broadcasts a syndicated radio show without permission or at a time other than the agreed one. Other offenses include rebroadcasting sound recorded from copyrighted television shows or movies. Bootleg recordings of bands also may not be played without written permission of the band. Copyrighted records, tapes, and CDs may be played because permission to play them is given when the band gives us the record. You may assume it's OK to play any material KTSB places in its library. Penalty: Two warnings, suspension, dismissal.

### **B. ON THE MIC: RULES GOVERNING A DJ'S AIRBREAKS**

1. Legal ID: The FCC requires that an FM station identify itself within five minutes of the top of each hour with its call letters and city of origin. For us, a legal ID is "KTSB, Austin." You can embellish this ID at your discretion (e.g. This is KTSB, Austin's alter-

native, 91.7 Cable FM.) But the phrase "KTSB, Austin" must appear intact in the ID somewhere. Do not, even as joke, identify the station with fake or someone else's call letters. Besides being "false communication" it is a particular FCC no-no. Penalty: Two warnings, suspension, dismissal.

2. Call to Action: The FCC forbids a noncommercial station such as ourselves from issuing 'calls to action.' A DJ issues a call to action when he/she asks, urges, or suggests that the listener should perform some task which may result in a for-profit organization making money. This rule does not apply to non-profit organizations, like KTSB itself or, let's say the Save Our Springs Coalition. Calls to action include:

1. Urging the listener to buy a record.
2. Urging the listener to go to a concert or other performance.
3. Mentioning the price of a record or concert ticket.
4. Urging the listener to patronize a specific club or record store.

You are free to rave about how great an album or band is; that's only a "review." However, you cannot rave about a business establishment, i.e. "Waterloo is a great record store." That counts as a commercial.

Please note the phrases must refer to a specific band, club, record, etc. Non-profit organizations like KTSB are the only entities you can specifically urge

people to spend money on. You can and are encouraged, to tell people to attend a benefit for KTSB or purchase KTSB items (bumper stickers, T-shirts). In short, if it directly makes KTSB or another non-profit organization money, it's okay. Otherwise, it's a call to action. Examples of what is and isn't a call to action:

Here's the new single from MC Roach Penis. Check it out" Fade up new MC Roach Penis single onturntable one. - This is OK. You're just pre-announcing.

- In your airbreak: "The new Doomicial demo is available at Waterloo Records and Sound Exchange" – not a call to action (pure information).
- In your airbreak: "The new Doomicial demo is available at Waterloo Records and Sound Exchange, the best record stores in Austin" – a call to action (using superlatives for a business establishment).
- In your airbreak: "The new Doomicial demo is available at Waterloo Records for 4 dollars" – a call to action (mentioning price)
- In your airbreak: "Go check out KISS at the KTSB/S.O.S. benefit. Cover's only \$5!" - OK only because it's two non-commercial organizations.
- In your airbreak: "Toto is the greatest band in the world" – not a call to action.
- "Toto is fantastic live and they're coming here to Austin at Liberty Lunch" – still not a call to action.
- • "I will definitely be at the Toto concert..." – still not a call to action.
- "... and I want you to be there too." – now it's a call to action.

Penalty: Two warnings, suspension, dismissal

3. Defamation of character – Slander: Slander is "communication which exposes a person to hatred, ridicule, or contempt, lowers him in the esteem of his fellows, causes him to be shunned, or injures him in his business or calling." The rule of thumb for this one is that whatever you say about someone had better be true and absolutely provable. As well, the person you're mentioning must be a public figure who is fair game for such commentary. Examples: "George Bush is a transvestite." – fair game, since the president is a public figure, but you better have pictures to prove the statement. "My friend's roommate, Jack Onan, masturbates six times a day while looking at pictures of donkeys." Jack can sue you and KTSB out the wazoo – he'll have been slandered (assuming Jack is not this way) plus he's not a public figure. Also see invasion of privacy below. Penalty: Two warnings, suspension, dismissal.

4. Invasion of Privacy: The KTSB studios are capable of putting phone callers on the air. But doing so without getting the permission of the caller is an invasion of privacy. Giving out unlisted phone numbers, full names, or other personal, private information about a person without their permission is also an invasion of their privacy. Invasion of privacy also occurs when you tell a story about someone (to avoid slander) and that person IS

not a public figure. Penalty: Two warnings, suspension, dismissal.

5. False Information: It is illegal for you to transmit "false or deceptive communications by radio." Example: "Hi, you're listening to KTSB and I just wanted you all to know that the Chinese have invaded the U.S. I'm serious, dudes." This is another rule the FCC is really about. Penalty: One warning, suspension, dismissal.

6. Editorializing: 'Editorializing' means going out of your way to express your opinion about a matter other than the music you're playing, such as telling the audience all about your beliefs on abortion. Editorializing is OK, but keep these things in mind: 1) FCC rules prohibit non-commercial stations from endorsing political candidates; 2) You must ensure that it is clear to the audience that what you are saying is your opinion, not that of KTSB as a whole or TSP or UT, by playing the 'editorial disclaimer' card at the end of any spiel you may go on; and 3) Try not to bore the audience with overly long political soliloquies. While we want you to express yourself, keep in mind that the listeners might not be as interested in your opinions as you are. Think of the editorial disclaimer card as your DJ Opinion Condom. It protects KTSB and UT from any legal problems from the FCC or other folks. Editorializing without playing editorial disclaimer card: Penalty: Two warnings, suspension, dismissal.

### **C. OFF AIR: OTHER THINGS DJs MUST DO IN THE CONTROL ROOM**

1. Programming Logs: DJs must correctly fill out the programming log, a written record of our on-air signal. The first important thing to do on these logs is to sign in and out for your shift. All 24 hours of our broadcast day should be signed for, or the FCC gets very upset when they ask to look at our logs (which they can do at any time). While you are signed on, you are responsible for all the equipment and recorded material in the control room and any damage resulting from theft, vandalism, food, drink, and smoke. Feel free to order anyone to leave if you think they may cause any damage or are just annoying you to the point where you cannot concentrate. The only people you can't order out are directors performing necessary station business, like the Technical Director and his/her staff performing repairs or diagnostics on the equipment. If directors or the Broadcast Advisor are just hanging out and being a nuisance to you, they too can be ordered out. Be diplomatic.

The programming logs also list various things you need to announce (Legal ID, Personal ID, promos, etc.). DJs must record the actual time these items are announced in the space provided. The legal ID is an FCC requirement. The others are KTSB programming items and are discussed later. Falsification of the logs (i.e. knowingly recording the playing of a card when it was not actually played), is an extreme no-no. If

you can't fulfill an obligation on the log (because a card or promo card is missing) do not note that on the programming log.

Rather, note the problem on the posted Discrepancy Log. Failure to properly fill out logs: Penalty: Two warnings, suspension, dismissal.

2. Watching the VU Meters: The VU meters are the left and right channel needle-monitors on the control board which show the overall loudness of the signal our listeners are hearing. Try to keep your levels at about 80° on the readout; otherwise, the signal actually sounds distorted to the listeners. (The sound you hear in the control room is not the actual signal going out over the air. The FCC can fine a station for exceeding 100% of licensed output power more than six times in one minute (100% on our meters). So watch your levels carefully. Penalty: Two warnings, suspension, dismissal.

3. Licensing: In a broadcasting radio station, all DJs must have an FCC 3rd class radio operators permit. We consider a DJ knowledgeable enough to hold a 3rd class radio permit when they pass a multiple choice test we administer. The test is currently administered by the Broadcast Advisor. When you have passed this test, we consider you licensed and passably knowledgeable. While we are on cable, you don't have to get the actual permit. If a DJ has not passed this test within two weeks

of being hired, s/he will be suspended until they have passed it.

## **II. KTSB RULES**

The following rules are in-house only. You will not be subject to hassles outside of KTSB for violating most of them like you could for the above rules, but they are still important and have direct bearing on the current and future fate of your show.

### **A. PROGRAMMING**

1. New bin and local cuts: Each hour, DJs must play five songs from the new bin, sections of newly released records/tapes/CDs separate from the rest of the library. The DJ picks which five from the front (right-hand side) two-thirds of each new bin and places the material in the back (left-hand side) of the respective new bin after s/he plays them. To ensure KTSB can give much-needed exposure to local artists, we also require DJs to play two Texas artists each hour. A Texas artist is one born in Texas or who has established their musical base in Texas. A new bin artist who is also a Texas artist can count for both requirements.

Incidentally, there is a color-code system in the library. It is posted in the control room and allows you to determine musical genres as well as Texas artists. Specialty shows are exempt from new bin and local requirements. Penalty: Not fulfilling new bin/Texas

artist requirements is grounds for not being rehired or getting a worse shift.

2. Repetition: DJs are asked not to play any artist played in the previous shift. That's the sort of thing boring Top-40 stations do. DJs should check the playlists which cover the shift prior to their show before they pull records for their own show. This rule applies to both Specialty and playlisted (regular) shows. The exception is if a listener requests an artist played in the previous show. Penalty: Ignoring our repetition rules is grounds for not being rehired or getting a worse shift.

3. Genre Diversity: Part of the appeal of KTSB's free-form programming is the pleasure of being able to hear many sorts of music within the space of a show. And since there are many more types of music than rock, pop, or grunge, we ask DJs to help expose the audience to the wide variety of mostly ignored types of music such as rap, jazz, blues, ethereal, world, country, etc. Please try to play music from at least four different genres per hour. Penalty: Habitually playing a very limited number of musical genres is grounds for not being rehired or getting a worse shift.

4. Playing 'non-KTSB' music: Please try to avoid playing music that is heard often on other stations. Most Austin radio is boring and repetitive, and we don't need to contribute to this problem. Of course, what is considered 'alternative' music changes constantly; in

1988 when KTSB went on the air, the Smiths might have still been really cutting-edge. Now, though, you can probably hear Morrissey asking "How soon is now?" on two or three Austin stations. Do yourself and the audience a favor by expanding the scope of music played on your show. Use your discretion. Example: Playing three Beatles cuts in a row is pretty lame, but playing a Beatles cut sandwiched between two Beatles covers by alternative bands is much more interesting. Playing stuff like Bon Jovi, Mariah Carey, or Paula Abdul is grounds for execution. Penalty: Habitually playing mainstream-type music is grounds for not being rehired or getting a worse shift.

5. Ticket/Merchandise Giveaways: Ticket giveaways are considered part of a day's programming. In the control room is a gray Promo Book which has a sheet of paper for each giveaway. Also, each DJ should check the list posted above the control board to see if any other giveaways are available to be done on-air. You may give the items away anyway you want; conduct a trivia contest or just take the first caller, but the contest must be open to all listeners. When you announce the giveaway, be sure to announce all the information provided on the sheet and the phone number to call in (471-KTSB). Write the requested information down for each winner on the appropriate sheet in the Promo Book and give the winner any necessary additional information, such as needing to

bring an ID. You may give out the winner's first name, but not his/her full name unless they gave you permission. NEVER announce to your audience that we failed to give away something. This makes us look bad. Simply don't mention the contest or try again by announcing you have another pair of tickets, or whatever, to give away. If you have not succeeded by the end of your shift, don't worry. The DJ after you will have the chance to give stuff away. Giveaways are arranged by the Public Relations Director. No KTSB staff members are eligible to win giveaways, except when there are extras or when winners do not pick up their prizes within two weeks. Such situations will be handled by the Public Relations Department.

6. Public Service Announcements: PSAs are scheduled every other hour in three categories: A, B, and C. 'A' PSAs receive a heavy rotation, usually because of their urgency, and 'C' PSAs receive a light rotation. The PSAs are located in a wooden index box. Take the first PSA from the designated section and read it or follow the instructions. Record which PSA you did (the highlighted section on the card indicates the name) and the time you announced it on the programming log. Then put the just-done PSA at the back of the appropriate section. PSAs are handled by the Community Affairs Director.

7. Promos: Promos, labeled PRO on the programming log, are promotional an-

nouncements for KTSB events or programs. You may be asked to play a cart or read a promo card from the promo box or possibly the Promo Book. Unless otherwise indicated, you may play the promos at any time during the scheduled hour on the log. Record the actual time you perform the promotion on the programming log. Promos are scheduled by the Traffic Department. Failure to attempt giveaways, read promos, or do PSAs: Penalty: Two warnings, suspension, dismissal.

## **B. ON THE MIC**

1. Decrying Station programming and policy: In your air breaks, never speak negatively about a station promotion, program, or policy. If you have a problem with KTSB, bring it up with management instead of boring the audience with obscure complaining that they probably don't understand or care about.

Also never deride anything you do. Do not cut off or otherwise disrupt (play at the wrong speed, etc.) a song you don't like, especially requests. In your airbreak, don't speak badly about a song you just played. Someone out there might have liked it and will be thankful for the station's introducing it to them. If you don't like a song, don't play it. If you don't want to play someone's request because you hate the song, that's OK too (as long as you don't always turn down requests you don't like). You can speak badly of a song you don't play. That's considered a crit-

ical review. Penalty: Two warning, suspension, dismissal.

2 General airbreak pointers: We ask that during your airbreak you consider the following things:

1) Try to mention the station's call letters once or twice each airbreak to make us stick in people's mind.

2) Tell the audience who you are and when you're on so that if people like you they can keep tuning in and you can build an audience.

3) Get on the mic every four or five songs to tell people what they've been hearing. KTSB plays cutting-edge music and it's critical for people to know what it is you are playing. If you can't remember the last few songs you played, then the audience probably can't either – it's time to let them know.

4) Try not to be boring or overly self-indulgent during your airbreaks. Having a personality or giving the audience interesting/relevant information is great, but babbling for five minutes about your love life or the test you just took is a guaranteed way to get people to turn off KTSB. How many times have you been listening to the radio and thought, "Wow, I wish the DJ would stop playing music so I can hear him/her blab more about the mundane details of their life?"

Penalty: Consistent failure to observe any of the preceding guidelines is grounds for not being rehired or getting a worse shift.

1. Arriving: DJs should arrive 20 minutes before their show. If you are go-

ing to be unavoidably late, call the DJ before you at least thirty minutes before your show and let him/her know. Being late twice by any amount and not informing the prior DJ is equivalent to missing a shift entirely. Penalty: One warning, dismissal.

If the station is locked when you arrive, call the list of directors posted on the door. They have keys to unlock the station. It is not OK to skip your show just because the station is locked!

2 Leaving: DJs may not leave the control room unattended. If no DJ shows to replace you and no one at the station is qualified or willing to assume control of the board (by signing for it) and you have no time to wait or look for a sub, put a CD in, press 'repeat and play and then lock the control room. Leave a note in the DJ Director's box and the Programming Director's box to inform him/her that the next DJ did not show. Do not announce over the air that you are leaving the station unattended. If no one else is in the station, only lock the two outermost doors. This rule applies 24 hours a day. Penalty: One warning, suspension, dismissal.

3. Music Logs: DJs should write down every song they play on the provided music logs. Besides the artist, album and song title, DJs should note in the space provided the new bin number of a new bin record. and check the appropriate box for requests, Texas artists and the genre of the song played.

Also mark on the left edge of the music log when you did an airbreak. Penalty: Two warnings, suspension, dismissal.

4. Pulling Records/Tapes/CDs: Do not carelessly leave recorded material lying around. When selecting records from the library for your show, simply pull the record out from the stack by a couple of inches. When you pull out a record to play, partially pull out the record behind it as well. The KTSB library is several thousand pieces strong, and it is vital that it stays organized. When you go to put your record back, it is infinitely easier to put back into place if you leave the record behind it as a marker. While the record is being played, keep the jacket and sleeve under the turntable. Mishandling of KTSB library material: Penalty: Two warnings, suspension, dismissal.

5. Removing Records: New bin records may be removed from the library only by the Music Director. Records from KTSB's library may never be taken from the station, even just for home taping. People who steal albums are the lowest form of life. Permission to take home and review records not yet in the library may be obtained from the Music Director; as well, you may use the Production Room to tape KTSB music anytime the room isn't in use for KTSB business. Anyone caught removing recorded material from the station without permission will be dismissed and criminal charges will be filed.

6. Guests: Except during interviews, DJs may have no more than two non-KTSB personnel in the control room with them. The DJ on duty is responsible for anything their guests do in the control room. This includes theft.

7. Phone Use: Always answer by giving the station's call letters. Be polite and helpful, but never feel obligated to cut your air breaks short to answer the phone; the caller will understand. You should also politely ask to put the caller on hold when you need to cue a record or go on the air. Our air signal is always a DJ's number one concern, and you will not be held responsible for impatient callers. DJs should always answer the request line, but DJs only have to answer the business lines (471-5106) when there is no one else in the station, or the other people there are in a recording session. Do not give out home phone numbers to people you do not know. When DJs abuse the phones/are abusive on the phones: Penalty: Two warnings, suspension, dismissal.

8. No Eating, Drinking, or Smoking is allowed in the control room. One slip-up with a drink or an ash could put us off the air. Most of our equipment is rickety enough – don't jeopardize KTSB. We also remind you that the use of alcohol in University buildings is prohibited by the UT System Board of Regents. One warning, suspension, dismissal.

9. Engineering Logs: Any technical problems such as equipment failure or malfunction should be reported to the Technical Director by phone immediately if the problem is severe, or on an engineering report, found on the door to the engineering closet, if the problem is minor.

1. Arrive 20 minutes early. Park in a 'B' spot behind the station if you have a car and a permit.

2. Inform the on-air DJ that you are here.

3. Check your DJ box and the phone message board for messages.

4. Check all applicable doors, windows, and bulletin boards around the station for new information.

5. Check the program log to see what underwriting, etc. you have.

6. Check the promo list in the control room to see if there is anything to give away.

7. Check the music logs for the shift prior to your show and note if any artists you would have wanted to play were already played.

8. Choose some New Bin cuts.

9. Choose some library records.

\*(By now, it should be time to go on the air.) \*

10. Sign in on the program log and make sure the prior DJ signs out.

11. Be sure a tape is in the recorder in the office if you want to tape your show.

12. When selecting your music you must be simultaneously aware of:

- 1. Fulfilling your New Bin requirements.
- 2. Fulfilling your Texas artist requirements.
- 3. Not picking indecent songs (if you're not in safe harbor 11 PM-6 AM).

- 4. Not repeating an artist from previous show.

- 5. Not playing copyrighted material without permission.

- 6. Not alienating your audience.

13. When you go on the air you must be sure you don't:

- 1. Issue a call to action.

- 2. Say an indecency.

- 3. Slander someone.

- 4. Issue false or deceptive communications.

- 5. Deride a station activity.

- 6. Invade someone's privacy.

- 7. Bore or otherwise alienate your audience by:

- 1. Giving information that isn't interesting.

- 2. Talking too long.

- 3. Using obscure radio jargon.

- 4. Audible paper shuffling and button punching.

- 5. Speaking in first person singular too often.

- 6. Not clearly backannouncing.

- 7. Begging for requests.

- 8. Acknowledging or apologizing for mistakes.

- 9. Talking off-mic.

- 10. Being too self-indulgent ('DJ masturbation').

- 14. Then throughout your show you must be sure you:

- 1. Try to give away things (if necessary).

- 2. Legally identify the station ("KTSB, Austin").

- 3. Identify yourself.

- 4. Make necessary promotional announcements.

- 5. Run the necessary underwriting carts.

- 6. Make at least one public service announcement.

- 7. Write down all your music selections, noting new bins, Texas artists, and requests.

- 8. Answer the request line (and the business line if no one else is around).

- 9. Fill out times on the programming log.

- 10. Note technical problems on the engineering report sheets.

- 11. Note traffic errors on the discrepancy sheet. (e.g. a cart you should run isn't around).

- 12. File records back in the library correctly.

- 13. Place material back in the new bin correctly.

- 14. Always have some music cued and ready to go.

- 15. As your show is ending, you may have to start looking for a sub if the next DJ is going to be absent and you can't stick around. (Your show is over when you finish your last airbreak or your last music selection ends, whichever is last.)

- 16. Sign out on the program log.

- 17. Put your music log in the music log box.

- 18. Remove any trash you generated.

- 19. Get out of the next DJ's way.

- 20. Have a nice day.



## QUESTIONS FOR OPERATOR PROFICIENCY TEST

1. Tower lights must be checked:
  - a. at least once each week
  - b. at sign-on and sign off every three hours
  - c. exactly one hour after sunset
  - d. at least once every 24 hours
2. Corrections to the station's program and engineering logs are made by:
  - a. drawing one line through the erroneous portion and initialing the correction
  - b. drawing one line through the erroneous portion and indicating the date and time of the correction
  - c. the license of the station
  - d. making multiple lines through the error so that no one will ever be able to read the mistake
3. The following must be included in the station identification (Legal ID):
  - a. call letters and city of license
  - b. call letters and time
  - c. call letters, city of license, and frequency
  - d. call letters and frequency
4. EBS test transmissions should be sent at least:
  - a. once a week
  - b. once a month
  - c. once a day
  - d. once a year
5. If the tower lights fail, the operator must notify the
  - a. nearest Federal Aviation Agency office
  - b. Civil Air Patrol office
  - c. the Chief Engineer and Technical Director
  - d. FCC office
  - e. a & c above
6. If the modulation monitor peak indicator at KTSB were to indicate negative peaks of frequent recurrence in excess of 100% more than six times a minute what action should be taken by the operator?
  - a. adjust filament voltage to normal
  - b. inform the Chief Engineer and Technical Director
  - c. reduce the audio level
  - d. reduce the transmitter final plate voltage
  - e. b & c above
7. What's the rule of thumb regarding broadcasting during emergency conditions?
  - a. continue as long as the Red Cross is operating
  - b. continue until the mess is cleaned up
  - c. continue until the area has 75% utilities
  - d. continue until the government has declared an emergency
  - e. continue as long as the Broadcast Supervisor OKs the broadcast material
8. Where should modulation and tower readings be recorded?
  - a. on to reel-to-reel
  - b. on the operating log
  - c. on the program log
  - d. on the maintenance log
  - e. b & d above



9. What action(s) be taken if you inadvertently play obscene material ?
  - a. note it on the music playlist sheet
  - b. note it on the CD/album/cassette cover, with an 'X'
  - c. note it on the discrepancy log
  - d. note it on the engineering log
  - e. b&c above
10. When the remote control equipment malfunctions and results in improper transmitter control, the
  - a. operation by remote control must cease
  - b. power must be reduced by 5%
  - c. power must be reduced by 10%
  - d. station must be taken off the air
  - e. the FCC must be notified
11. The antenna current meter or remote antenna current meter (where provided) should be read:
  - a. during modulation peaks
    - b. prior to placing the station on the air
    - c. when program material modulates the carrier at the average level
    - d. when the carrier is unmodulated
    - e. once each hour
12. The primary concern of an operator on duty at an FM broadcast station should be to:
  - a. ensure that the transmitter is operating within required parameters
  - b. ensure announcements are broadcast and noted properly on the program log
  - c. keep the station on the air at all costs
  - d. keep the chief operator advised of all problems encountered during his/her shift
  - e. minimize "dead air"
13. Which of the following is not required to be recorded on the operating log?
  - a. plate voltage meter reading
  - b. plate current meter reading
  - c. modulation monitor reading
  - d. the time the station ceases to supply power to the antenna
  - e. b and c.
14. A third-class operator on-duty is authorized to
  - a. adjust external controls to compensate for voltage fluctuations in the primary power supply
  - b. make transmitter adjustments to maintain the correct operating frequency
  - c. repair an inoperative transmitter in an emergency
  - d. replace defective final amplifier tubes
  - e. make any minor adjustments necessary to internal controls
15. The operating log must contain
  - a. the names of all sponsors of a sponsored program
  - b. the time of all recorded program announcements (e.g. specialty show carts)
  - c. an entry of the time the transmitter begins supplying power to the antenna
  - d. the time station identifications announcements and/or legal IDs were given
  - e. notations concerning the maintenance of the transmitter
16. An operators permit may be revoked by the FCC for:
  - a. knowingly transmitting false or deceptive communications
  - b. willfully interfering with other radio communications or signals
  - c. willfully destroying his/her station s control room
  - d. criticizing the FCC over the air
  - e. a & b above
17. Hz is the abbreviation for hertz, which is:
  - a. the length of one cycle of a radio broadcast wave
  - b. a measure of electrical energy
  - c. a measure of electrical resistance
  - d. the number of cycles of a radio wave per second
  - e. another name for radio frequency (RF)
18. An FCC field inspector knocks at your studio door after hours and properly identifies himself while you are the operator on duty. You should:
  - a. Ask him to return during regular business hours
  - b. call the Chief Engineer and Technical Director
  - c. offer him a beer
  - d. allow him to inspect the station as he desires and answer his questions as best you can e. allow him inside but do not answer questions or cooperate until the Chief Engineer and Technical Director arrive

19. Power for FM stations can be determined by:
- a. a calibrated meter in the transmission line
  - b. a calibrated meter at the base of the transmitter
  - c. by using the equation  $P = E_p \times I_p \times F$
  - d. by using the equation  $P = I^2 \times R$
  - e. a or c
20. The FCC's rules specify that an FM station's operating power shall not exceed the limit of:
- a. 125% of operating power
  - b. 120% of operating power
  - c. 115% of operating power
  - d. 110% of operating power
  - e. 105% of operating power

# SAMPLE UNDERWRITING MEDIA KIT: KNLU-FM

## WHAT IT'S ALL ABOUT

Let's begin with a simple explanation about what underwriting is.

under-writ-ing n 1: an on-air announcement acknowledging a business which supports a non commercial radio station vb 2: sponsoring programming on a noncommercial radio station by a business

In exchange for your contribution supporting our service, 91-ONE will recognize your business along with the program you sponsor. We are a non-commercial radio station, but Federal regulations allow us to broadcast a non-promotional announcement acknowledging your donation to the station. You're probably already familiar with the underwriting announcements aired on public television stations.

Many companies use underwriting as a cost-effective way to get their name out to potential customers. Your message will stand out on 91-ONE and won't get lost in the clutter

found on commercial radio stations because our programming philosophy emphasizes limited interruptions. Name recognition is a primary benefit you'll receive by underwriting on 91-ONE. Our listeners will remember your company name and appreciate the fact that your company supports their station and their favorite programs.

Businesses know that by supporting 91-ONE they are supporting Northeast Louisiana University. Underwriting on 91-ONE is one way of investing in the University that also pays a dividend back to you in the form of the positive exposure your company receives.

Your underwriting contribution to 91-ONE, a non-profit organization, may also have tax advantages for your business.

A typical underwriting announcement might read something like one of these:

World Cafe is brought to you in part by The Red Radish, a health food store and restaurant featuring natural and vegetarian cuisine. The Red Radish is located at 110 Day Street. Their phone number is 555-1234.

This hour of 91-ONE programming is made possible by Guys Photo Supply, an authorized Nikon and Cannon dealer offering one hour film processing. Guys Photo Supply located at 407 East Main Street, Monroe.

## THE NEW ROCK FORMAT

The New Rock format embraces many different rock musical styles. As a New Rock station, 91-ONE is on the forefront of the rock music scene. Nationwide, New Rock stations (sometimes called "Modern Rock") are enjoying unprecedented success.

The music played on 91-ONE includes such distinct artists as R.E.M., Peter Gabriel, Red Hot Chili Peppers, Cure, Nirvana, Duran Duran, Suzanne Vega, 10,000 Maniacs, and INXS.

91-ONE introduces Monroe to the latest music. The New Rock format has flourished at big city radio stations like:

KDGE "The Edge" Dallas  
WRAS Atlanta  
WZRH "The Zephyr" New Orleans  
KPNT "The Point" St. Louis  
WXRT Chicago  
WHFS Washington  
KROQ Los Angeles  
KNNC Austin  
XETRA "91 -X" San Diego  
KEDG "The Edge" Las Vegas  
WXPB Philadelphia  
WRLT "Radio Lightning" Nashville  
KEDJ "The Edge" Phoenix  
KNDD "The End" Seattle

The station also stretches the musical boundaries with its specialty programs. For example, World Cafe, produced at WXPB, Philadelphia, offers a rich blend of acoustic rock, rhythm and blues,

KNLU-FM is the student-run station at Northeast Louisiana U.

Unfortunately, their sales kit as designed with graphics would be too large to fit in this handbook. Hopefully, you can make use of the valuable information contained within the text for designing your own sales kit.

and world music, with instudio interviews and performances by leading singer-songwriters. The Crossroads program, with its relaxing acoustic new rock music, complements our week-end offerings, and Cornerstone presents contemporary Christian music on Sunday mornings.

#### 91-ONE's Audience

91-ONE has a diverse listening audience, throughout the greater Monroe area many of whom listen exclusively to 91-ONE.

The beauty of this format is that it offers something no other area station has: a strong appeal to the active, upscale 18-34 year-old audience. The New Rock format attracts a very loyal audience and generates a very high Time Spent Listening, or "TSL," which increases the chances that your target market will hear your underwriting message.

## VITAL STATISTICS

### CALL LETTERS:

KNLU (FM)

Frequency: 91.1 MHz

Power & Height: 8.5 kw at 716 feet

Coverage Radius: Urban Grade Signal (60 dBu) = 26.5 miles

Rural Grade Signal (54 dBu) = 39.4 miles

### OPERATING HOURS:

Monday - Thursday, 6 a.m. - 12 Midnight

Friday, 6a.m. - 1 a.m.

Saturday, 7 a.m. - 1 a.m.

Sunday, 7 a.m. - 12 Midnight

### SPECIALTY PROGRAMS:

World Cafe, Monday - Friday 9 a.m. - 11 a.m. and 5 p.m. - 7 p.m.; and Sunday 10 a.m. - 12 Noon

Jam Session (Featured Artist Theme), Monday - Friday 12 Noon - 12:30 p.m.

News, Monday - Friday, six times daily

Music Trax, Friday, 7 p.m. - 10 p.m.

Cornerstone (Contemporary Christian) Sunday, 7 a.m. - 10 a.m.

Crossroads (Acoustic Rock), Sunday, 12 Noon - 12 Midnight

## THE BOTTOM LINE

To minimize your bookkeeping hassle, all 91-ONE underwriting contracts are written for 13-week quarters; write one easy check and get three months of sponsorship of a 91-ONE program. A quarterly contract can start at any time.

The cost of underwriting on 91-ONE is much less than the cost of advertising on commercial radio. For what you'd expect to spend for two weeks of advertising on a commercial station, you can underwrite a 91-ONE program for an entire 13-week quarter.

Underwriting credits will air at the beginning and end of any 30-60 minute program. For longer programming blocks, underwriting credits will be announced at the beginning and end of the program block and once each hour within the block.

Since the underwriting announcements are technically acknowledgments of your donation to 91-ONE, we must receive your contribution before we can legally air any underwriting credit.

Here's what's available for underwriting sponsorship:

## EXCLUSIVE SPONSORSHIP

Mentions/Wk.	Cost/Mention	Cost/qtr.
▪ St'n Sponsorship	10 (Run-of-Schedule)	
▪ Jam Session	10 (Weekdays 12 p.m. - 12:30 p.m.)	

## PARTICIPATION SPONSORSHIP

▪ World Cafe (Weekdays 9-11 a.m.)	15
▪ World Cafe (Weekdays 5-7 p.m.)	15
▪ World Cafe (Sunday 10 a.m. - 12 p.m.)	3
▪ Music Trax (Friday 7-10 p.m.)	4
▪ Crossroads-I (Sunday, 12 p.m. - 3 p.m.)	4
▪ Crossroads-II (Sunday, 12 p.m. - 3 p.m.)	4
▪ Crossroads-III (Sunday, 12 p.m. - 3 p.m.)	4
▪ Crossroads-IV (Sunday, 12 p.m. - 3 p.m.)	4

\* All 91-ONE underwriting contracts are written for 13-week quarters only; these figures are provided only for comparison purposes.)

"This Program Is Made Possible By..."

Thanks to a 1984 FCC ruling on "enhanced underwriting" credits, noncommercial radio stations like 91-ONE can give identifying information in addition to a sponsor's name, including your address and phone number, and a value-neutral listing of your primary product line or service.

Such announcements may not contain comparative or qualitative descriptions, price information, or calls to action.

- Slogans used by businesses are permitted so long as they do not contain comparative ("best in town") or qualitative ("fabulous dining") descriptions.
- Addresses are acceptable.
- Phone numbers are okay too ("The phone number is..." but not "Call 555-1234").
- Examples of a prohibited call to action include "Stop by our showroom" and "Try our product."
- Mention of discounts specials or savings percentage is forbidden.

Again, underwriting works best if its used just to keep your name before the public; your image is what the audience will remember. Familiarity and recognition is the key.

## UNDERWRITING CONTRACT

The following provisions constitute an agreement by (Underwriter) to make a financial contribution in the amount of \$.00 to 91-ONE KNLU, Northeast Louisiana University ("91-ONE") in support of:

Station Sponsorship, consisting of five underwritten hours of programming weekly.

Program Sponsorship of the program.

This agreement covers a thirteen week period beginning and ending

An over the air announcement acknowledging this donation will be made by 91-ONE at the beginning and end of any thirty-minute or one-hour program. For longer programming blocks, underwriting credits will be made by 91-ONE at the beginning and end of the programming block and once each intermediate hour. One announcement will be made by 91-ONE at the conclusion of any program less than thirty minutes in duration.

All underwriting acknowledgments must conform to §399B of the Communications Act of 1934, as amended, and §73.503(d) of the Rules of the Federal Communications Commission. Such announcements shall be made for identification purposes only and may not contain comparative or qualitative descriptions price information calls to

action or inducements to buy sell rent or lease. All underwriting acknowledgement materials are subject to the approval of 91-ONE.

The Underwriter's donation provided for hereunder must be received by 91 ONE before any broadcast acknowledgement of said contribution will be made.

This agreement is not exclusive as to the business, products, or services of the Underwriter and 91-ONE remains free to solicit and to broadcast announcements of other sponsors whether or not they are in competition with the business products or services of the Underwriter.

If due to public emergency or necessity, force majeure, restrictions imposed by law, acts of God, mechanical or electronic breakdowns cancellation of the program by the program supplier, or for any other cause beyond 91-ONE's control there is an interruption or omission of the program sponsored hereunder, 91-ONE may make a substitute broadcast at a comparable alternative time period.

The Underwriter shall have the right of first refusal for the renewal of this agreement upon its expiration under the conditions then commonly offered by 91-ONE at the beginning of such extended term.

Accepted and agreed this day of 19XX.

by:  
(for Underwriter)  
(for 91-ONE)

OUR LISTENERS ARE WAITING TO  
HEAR FROM YOU.

Underwriter information

Business Location:

Billing Address:

Business Name

Corporate Name

Contact Person

Street Address

P.O. Box/Street

City

State

Zip

phone

Primary Product Line/Service:

*Slogan (Must be value neutral):*

*Special Instructions:*

# STATION MANAGER HANDBOOK: KJHK

## STUDENT STATION MANAGER

The student station manager (SM) is responsible for implementing the policies and procedures established by the general manager and the KJHK Board. The SM may recommend changes in policies and procedures to the general manager and the KJHK Board. In all cases the SM should seek consultation before directing change.

The SM is the highest student authority in all non-academic matters and must be in frequent contact with the general manager or his/her assistant.

In addition to operational duties, the SM shall also sit as an ex-officio member on the KJHK Board.

The operational duties of the SM include, but are not limited to:

1. Assist the general manager's graduate assistant with the administration of the general staff meetings.

2. Attend the KJHK Board meetings.
3. Help to ensure that the station is operating consistently with the KJHK constitution and faculty statement of purpose.
4. Monitor the performance of the station and management.
5. Help the general manager represent the station.

## RELATIONSHIP WITH GRADUATE TEACHING ASSISTANT

An essential relationship for the student station manager is that with the Graduate Teaching Assistant (GTA). Throughout this handbook, duties of the SM are outlined.

It is imperative to remember that these duties will not always be performed solely by the SM. The GTA will work interdependently with the SM. Therefore, two qualities the SM must have are:

1. the ability to work autonomously
2. the ability to work as a team member

In short, the SM must think and work on his/her own two feet but not do it in a vacuum. The SM and GTA should go over the handbooks for both positions to better understand the responsibilities of each position.

## INTERVIEWING

Each semester the newly elected SM's first task is to appoint his/her staff. The appointment of the Program Director

(PD) is done solely by the SM, and is generally the first appointment. Because the Board must approve the selections of the executive staff and the programming staff directors, choosing the PD first is advised. The PD must be allowed time to appoint a jazz director, special programs director and music director before the first Board meeting. After reviewing each of the PD applications, the SM will schedule and conduct one-on-one interviews with each of the applicants. Prior to the interviews the SM will consult with the GTA and the Faculty Advisor/General Manager (FA) to construct appropriate and uniform questions for the applicants. The SM will take accurate notes during the interviews and will consult with the GTA and FA afterward to discuss results. Because KJHK is a learning laboratory, the SM will choose the PD. However, the opinions of the FA and the GTA must weigh into the decision.

After the PD is chosen, the SM will work jointly with the PD to choose the PD's staff members: jazz director, music director and special programs director. Interviews must be conducted with both SM and PD present. All interview results must be discussed with the FA and GTA prior to an appointment.

## OTHER APPOINTMENTS

The news director is chosen by a student committee picked by the News Advisor. The sports director is appointed by the Sports Advisor. The promo-

This handbook was written for KJHK-FM at U. of Kansas by Ann Peck (then graduate teaching assistant) and was published in the summer of 1993.

KJHK-FM is operated by students with the assistance of a graduate teaching assistant and faculty advisor, and is a past NACB "Station of the Year" award winner.

tion director is chosen by a student committee picked by the Promotion Advisor. The development director is chosen by the Sales Advisor. The business manager is appointed by the FA. The SM should consult with all the advisors prior to appointments. In some cases the advisor(s) may need assistance in choosing the members of their committees.

### **EXECUTIVE MEETINGS**

If the SM does not have good communication and leadership skills when appointed, he/she will probably acquire them during his/her appointment. One duty that enhances these skills is the chairing of executive meetings.

These weekly meetings serve as both a progress gauge and an "organizational tune-up" to work on weaker areas. In preparation for these meetings, the SM must type a detailed agenda to ensure that the meeting meets a purpose. The GTA should assist the SM in making sure all areas of concern are covered in the agenda. Allow for time to talk about old business, new business, praise and accolades, a detailed plan of attack for the short term and a review of the general plan for the long term. Each department should have a designated time to speak. All executive directors are present (GTA, SM Faculty Advisor, Program Director, News Director, Sports Director, Development Director, Promotion Director and Business Manager). The business manager

will take minutes of each meeting and distribute the previous week's minutes to each member.

Though the SM chairs the meeting, he/she must promote active participation from all attendees.

### **PROGRESS REPORTS**

Each member of the executive staff is required to turn in a weekly progress report. The SM should schedule ONE time during the week when they are due so that he/she may use them to create the agenda for the executive meeting. For example, progress reports could be turned in by 5:00 p.m. the day before the meeting.

### **EXECUTIVE RETREATS**

At the beginning of each semester the newly appointed executive staff will meet for a day to plan events for the semester and to understand its group dynamics. Both the SM and GTA will work to coordinate the event. It is preferred that the retreat be somewhere away from the distractions of the station and university. Topeka, Kansas City or Lawrence hotel conference rooms work well (e.g., the Eldridge Hotel in downtown Lawrence).

As with the executive meetings, a retreat agenda should be compiled. HAVE FUN WITH IT! Create a theme for the day. For example, one retreat had a travel theme. The front cover of the retreat packet had pictures of street

signs with slogans about KJHK (e.g., SPEED LIMIT 90.7). Ideas like this are great for generating brainstorm sessions—one of the most important reasons for the retreats. Essential topics are: scheduling executive meetings, planning progress report retrievals and setting office hours.

### **BOARD MEETINGS**

The SM's first experience with the KJHK Board will be his/her interview for the SM position. By the time he/she becomes SM, this part of the job will be old hat. The SM's first Board duty after appointment is to present the recommended executive staff and PD staff heads. There will be about two weeks between the SM's appointment and the next Board meeting. After that, barring any disaster or unusual occurrence, the Board will meet about twice a semester.

The SM serves as an ex-officio member of the Board along with the GTA and FA. This means that the SM, GTA and FA may contribute to the dialogue but may not vote. Voting members of the KJHK Board are the Dean of the Journalism School, the head of the Radio-TV Sequence, two members of student senate, a Radio-TV professor and a student representative of the J-School.

### **OTHER MEETINGS**

The SM will chair only executive meetings. However, this does not excuse the SM from keeping up on the status of other departmental meetings. It is the SM's obligation to serve as a front-line manager and leader. An absentee SM is not credible, dependable or respectable. If the SM cannot take an active role in the different divisions of KJHK, he/she should find other work because he/she does not belong in a management position.

The SM should make appearances at the different departmental meetings each week. Because the music announcers are not part of the academic function of the station, the announcer meetings, chaired by the PD, need the most guidance from the SM and GTA. The SM should try to go to every meeting possible. Meetings of the sports and news divisions should be visited once a month. Development and promotion staff meetings usually take place during the scheduled class times. Class schedule permitting, the SM should visit these classes during the semester as well.

### **GRIEVANCE PROCEDURE**

The grievance procedure is outlined in the station handbook and must be the absolute rule when making decisions. The SM should not get involved in disputes unless and until they move up the organizational chart to the SM po-



sition. All problems should be addressed at the level of the affected parties. If the SM gets involved too soon, tension is caused by the alienation of certain parties from the decision-making process.

### **KAB AWARDS**

Each semester the Kansas Association of Broadcasters (KAB) hosts a student awards competition. Part of the educational experience at KJHK is being rewarded for hard work. KJHK is always a prime contender in these competitions. However, it cannot win if it has nothing to enter. Therefore, the SM must constantly remind executive directors and their staffs of the awards competition. Staff members should save all their work, and should be notified well in advance of the entry deadlines. It is also the SM's job, with the help of the GTA, to put the entries together.

### **NACB AWARDS**

KJHK was voted the number one college radio station in the country in 1991 and the first runner-up in 1992. Why? Not only because of hard work, but also because of the retention of hard work. What does that mean? It means the SM needs to be a PACK RAT! SAVE EVERYTHING! KJHK didn't win because of good looks and a great personality. It won because the judges were able to put their hands on something tangible. This means the SM should actively search out and save promotional fly-

ers for KJHK events, memos, music logs, Top 50 lists, campaigns, retreat packets, photos from KJHK events, specialty advertising items (e.g. bumper stickers, key chains)—anything that represents the station.

Another thing to remember is that though KJHK wants the National Association of College Broadcasters (NACB) and the rest of the broadcast community to know about the station, it is imperative that future KJHK staffs have a history to look back on. Everyone wants to leave their mark here; therefore, at least ONE of everything should be saved for KJHK archives. Oftentimes, staff members live so much for today that they forget about tomorrow. Not only is it fun to reminisce, but saving things is also very utilitarian. It keeps future staffs from "reinventing the wheel", and from making the same mistakes twice.

### **RECRUITMENT**

To maintain a healthy flow of students through KJHK, the SM must spend some time recruiting. The SM should plan on making public speaking engagements with area high schools and with organizations on campus (e.g., Black Men of Today, Black Student Union, Women's Student Union, fraternal organizations). This not only ensures a full staff, but also a diverse and well-represented one. The SM needs to share information about different staffs and application deadlines. The GTA

should help with the speaking engagements as well.

### **PUBLIC RELATIONS**

When something eventful happens at KJHK, it shouldn't be kept a secret. TELL THE WORLD! The SM, along with the GTA, should plan on serving as the voice of the radio station to the outside world. Information can be disseminated in several ways. Within the J-School, the SM may send information to the Dean's office for publication in the Monday Memo to the J-School faculty. University Relations will publish news releases for the area media and related trade publications. Additionally, these news releases will be distributed to the hometowns of the highlighted personnel. The SM may also contact media on his/her own. This also creates a bond between the SM and information gatherer at the medium. Broadcast organizations and trade publications want to know what is happening also. The SM should give it his/her personal touch by writing letters to the editors of different trades. When these pieces appear in print, they should be SAVED!

### **FCC LICENSES**

Many people do not consider KJHK a "real" radio station, but it is as real as they come. The station operates under the same regulations as any other non-commercial radio station. Just because it is in a university setting does not

mean it is immune to the penalties of the law.

KJHK discovered that in 1989 when it was fined \$2500 for violation of donor announcement content. Therefore, the SM must realize that he/she is running a REAL station.

Part of KJHK's obligation to the FCC is to equip each radio announcer with a Radio Telephone Operator's Permit (Form 753). When mailed to the FCC, the application must be accompanied by an operator-signed statement that says he/she will only use the license at a non-commercial station. For a fee of \$35, the announcer has the option of purchasing a license good for use at a commercial station as well. Most announcers choose the former. The SM should mail ALL applications. This way when the licenses are returned, the SM may make photocopies of them for office records.

The SM serves as a gatekeeper of the flow of licenses. Without a license, an announcer simply may not announce. The license should be kept with the announcer's driver's license. The FCC likes to make surprise visits, and the station could get into a heap of trouble if an announcer is unlicensed. Until the announcer receives the permanent license from the SM, he/she needs to keep the temporary license with him/her whenever he/she is on the air.

### **THREE-SEMESTER RULE**

The KJHK Board installed a rule that limits students to three semesters in any one position. The people most affected by this rule are music announcers and directors. The SM needs to routinely update the Macintosh file that tracks this information. The SM and GTA should take the announcer schedule each semester and add information to the file when needed. Once an announcer has worked three semesters as, for example, a rock announcer, he/she may try jazz, special programs, etc. The Three-Semester Rule was created to allow participation from as many students as possible.

### **PARTICIPATION CONTRACTS**

Because announcers are not part of the academic function of the station, they must sign a participation contract that states they will work within the guidelines of the station's operation as outlined by the J-School. The SM must keep track of these contracts as well as an affidavit that each announcer must sign stating that he/she will not accept consideration (e.g. money, merchandise) for a "plug" on the radio. Personnel records should hold these documents. Records may be removed two years after an employee's relationship with the station is ended.

### **OPENING/CLOSING THE STATION**

During interim periods, KJHK goes off the air (i.e., summer interim before fall classes, Christmas break). The SM needs to coordinate with the GTA, program director and engineer for the closing and opening of the station. The SM will have an outside key to the station to assist in these situations.

### **SPINS RENTAL**

Occasionally, KJHK employees will rent the spins unit for campus organization activities. KJHK has a long-standing relationship with Gay and Lesbian Services of Kansas (GLSOK). The SM must approve all spins rentals. It may be rented only by campus organizations. It is not to be used at private parties. Employees may rent the unit, but must leave a \$75 deposit. Rental is \$50. The \$75 deposit will be returned when the equipment is returned in acceptable condition.

The key to renting the unit is to be selective. Nobody has a RIGHT to the unit. If granted, rental is a privilege. This is an expensive piece of equipment and should be treated with great care.

### **OFFICE HOURS**

Not only is the SM a manager, but he/she is also an advisor and question fielder. The SM must be accessible to students during designated time slots.

Office hours and location should be posted at the Dole Center and at KJHK. Even though the SM will most likely hold office hours in the Dole Center, it is crucial that he/she allot time throughout the week to visit the station.

The SM must be a front-line manager if he/she wishes the respect of his/her employees. Visiting with the on-air announcers, and news and sports staff creates a more cohesive environment. It becomes evident that the SM cares about the workers and the station as a whole.

### **HAVE A GOOD EXPERIENCE**

1. This job will test your character.
2. The SM can learn as much as he/she wants about management.
3. The principles learned can be applied to any business.
4. This is the place make mistakes and learn from them.

programming

NACB 1995 STATION HANDBOOK



*Seven*

# PRODUCING A RADIO TALK SHOW

There are two ways to produce a radio talk show. You can throw it together haphazardly. Or, you can take an organized and planned approach. The latter choice is preferable.

What follows is a step by step guidelineto help you through the process. It need not be adhered to precisely, rather it's meant to provide some helpful suggestions in coordinating your show.

"Producing a Radio Talk Show" was written by Frederick Levy, a graduate of the University of Southern California. Frederick produced two talk shows for KSCR (the student radio station at USC) that were also distributed on U Network radio, titled "Then and Now" and "Celebrity DJ Party."

## STAFFING

Before you begin, the most important thing to do is get help. Don't try to do everything yourself. You'll fail. You need to find dedicated, hard working individuals to help you. This may be hard to do since your budget is probably zilch, and you can't pay anyone. Don't let this deter you.

Why should someone work on your show? Experience. Maybe, this will help them prepare for their own show.

Maybe, the subject matter of the show interests them, and they'll learn from working on the project. And, of course, it will be a lot of fun.

If all else fails, offer incentives. Buy your staff an occasional lunch. Give them station freebies (movie passes, CDS, posters). If the opportunity arises, tell them they'll get to meet celebrity guests.

Most importantly, make others on your staff feel important. Treat your staff with loads of respect. Give them titles and promotions when they do good work. Always point out the positives.

## CONCEPTS

A show should have a concept other than "talk show." Larry King does world news. Sally Jesse Raphael does psychology. Dr. Ruth does sex. You can be flexible, but don't be too general.

Find a concept that won't get stale. A show about dogs will get old, but a show on animals has many possibilities. A show devoted to Nirvana will grow tired. A show about Alternative Music could remain interesting for a long time.

## SELECTING A HOST

First and foremost, find someone who can talk. They should have great en-

ergy, presence and ability to ad-lib. Try your local drama department for eligible candidates. Try not to avoid having the producer acting as host, because it's difficult to handle both positions simultaneously.

Select someone who is familiar with the show's concepts. Tim Allen is not gonna host a show about cooking and Julia Child certainly wouldn't be very handy on Tool Time. The person doesn't have to be an expert, but don't choose a dummy – choose someone who will be willing to educate him/herself and become an expert on the show's concept.

Although it is important that the host can talk, make sure s/he has something to say and that will make people want to listen. Some people just like to talk to hear their own voices... avoid this at all costs.

## TOPIC

Now it's time to brainstorm – the show's concept has been determined. Let's say the show is "Face the Campus." Topics can range from date rape and drugs to scholarships and university groups. The bonding element, the concept, issues facing college students.

Here is another example. The show is called "Comedy U". One week the program features stand-up comedians who have crossed over to film. Week two, there is a special on "Saturday Night Live." Week three, features the best in

college comedians. Week four, examines comedy clubs. Week five, is an in-depth interview with Dennis Miller. And on, and on, and on. Don't forget to involve your staff on topic suggestions. Some of your best ideas may come about that way.

### **GUEST COORDINATING**

Again, no one wants to hear the host talk to themselves for the length of the show. There should be interaction. You could have a listeners call-in, bring guests in-studio, contact expert for a phone interview or incorporate previously recorded interview segments. Or, you could combine all of the above.

Getting guests can be much easier than you think. The easiest guests to acquire are people who work at your school. Professors themselves are great guests, but they are also valuable resources for obtaining non-collegiate professionals.

University administrators are always fun. And, of course, students have a lot to say.

Residents of your community. Politicians. Sports figures, musicians, actors. They are all at your disposal. You just need the right approach.

Begin with a good letter explaining the show's concept and inviting the person to be a guest on your show. State the time commitment, and exactly what you would need them to do. Can it be done on the phone, or do they

need to be in a studio? Is it live or is it taped?

Follow up with phone calls. Don't harass your guests, but don't let them forget you exist. When contacting celebrities, more often than not, you'll go through their publicist. These people are hired by the celebrities to handle their interviews. Don't let them intimidate you. Remember, befriending a publicist can be extremely beneficial to you, especially if they represent other clients. The same goes for secretaries and personal assistants. The more flexible you can be with your schedule, especially with celebrities, the better your chances will be of obtaining them. Guests also want to know "who else has done the show?" Therefore, don't ask Madonna to be your first guest – it won't happen. Start small, and gradually work your way bigger. The more people with recognizable names that have done your show and the more familiar the show becomes to the public, the more easily guests will do your show.

### **ADDED EFFECTS**

As a polishing touch, a talk show is always a little more interesting when you add a dash of music. Be creative. Get a theme song to open and close your show. Do musical intros at commercial breaks. If you have a song that is relevant to your topic, play a bit of it. Use sound effects where appropriate.

Once the show itself is ready to go, make sure someone will hear it. Don't rely on others to just tune in. Put up flyers. Do promos on your station. Have the school paper do an article about your show. Again be creative. No one says the publicity needs to stay within the campus either.

### **A PRACTICAL EXAMPLE**

In college, an ambitious student produced a very successful talk show called "Then & Now". Here's how it happened.

The concept of the show was simple. Nostalgia. More specifically, each week a celebrity with notoreity for their roles on past programs was interviewed. The host and guest would reminisce about the highlights of their career, and find out what they are up to now.

The staff consisted of a producer, 4 guests coordinators/researchers, and an engineer. The staff worked for free. Their motivation was meeting and working with celebrity guests. Ocassionally the staff was provided with free movie passes from the station.

The executive producer also served as the host. It was a mistake. As the show's executive producer, the student already had too much to do without the added worry of hosting. In addition, it was very difficult to give directions,

monitor and talk on air, at the same time. On the other hand, the student was extremely comfortable with the show's concept, with the topic and the individual guests.

As you may or may not find out, celebrities from the past are some of the easiest guests to get for a radio show. Finding them was the hard part. The guest coordinating staff had to conduct hours of research tracking these people down. Once they did, letters, follow up and more follow up continued until the guest was in a studio.

The show was a half hour long. It began with a short theme, a hosted introduction – then, straight to the interview. The usual lead out to commercials was the theme song to their popular TV show. The return from the break was original theme music, or another piece of music symbolic of their career. The program wrapped up nicely – a trivia contest question was asked based on the guest, final updates and thank yous on the guest were made, and lead out with staff credits was read over a bed of theme music. No special effects were needed, but the music added a nice nostalgic touch.

Publicity was an area that was tackled with extreme diligence. "Then and Now" was syndicated by U Network, so the show was being heard on college radio stations all over the country. The school paper did numerous articles on the show, as did several national magazines. Press kits were

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sent to major publications, and a few of them bit. The Museum of Radio and Television in New York has archived the show in their library.

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### CLOSING

Believe in your ideas, and believe in yourself. It seems like a lot of work, because it is a lot of work. But it is not impossible. Good luck.

## ROTATING IN NEW MUSIC

As record companies keep sending new music to the radio station, it's hard to stay on top of things and keep the playlist up to date. Then it's hard to make sure that your DJs are actually playing the new stuff that comes in. Here are some guidelines in making your programming as interesting as possible by adding new music to rotation and keeping an even flow for what is played.

### WHAT TO DO WITH NEW MUSIC

Every week, your station gets flooded with mail, consisting mostly of CDs... ones that usually come from artists and bands that have popped out of nowhere. Assuming your station is diverse, wide-open and "alternative"-based, playing as much new stuff as possible should not be much of a problem. Your audience expects to hear just about anything, and will normally want your playlist to stretch out and become as interesting as it can. Anyone who wants "the usual" will just go elsewhere. Let them do so.

"Rotating in New Music" was featured in a previous edition of the NACB Station Handbook. This section was originally written by Andy DiGiovanni, then music director for Providence College's WDOM.

If you have the time to go through all the music, then you can explore. But chances are that you will need to divide up the responsibility among a few others besides yourself. Of course, all jazz CDs can usually be handled by the station's jazz director, the classical ones by the classical director, and so on. For your alternative rock department, which will probably be somewhat bigger, you may want to have two or three people (directors or dependable DJs) to sample some of the music as well.

### HOW TO SAMPLE:

Listen to the album, single, etc., and read any artist/band bios that have been sent to you by the record company. (If none were sent, contact the record company and ask for some.) Pick out the most appealing songs and write them down, with reasons why. Recommend how heavily the band should be played. Make note of songs that may be offensive to the listening audience and should not be played. Make sure that every album is labeled for its proper format. (You could attach to each album/CD a standard sheet which has room for DJs to write additional info.)

### FORMING YOUR "ADD POOL":

Meet with everyone who sampled the music. Put all the CDs, records, etc., in the "add pool," which would be the "new music playlist" for the next week...from which your DJs will select at least 4 or 5 songs to play in a given

one-hour period. Include information on the artists for the DJs to read, especially regarding availability of albums on independent labels, etc. This way, bands can be introduced, new music gets played, and the listening audience is impressed.

Depending on your station's goals, you can put a higher stress on regional and local bands which send in music. Emphasize that small, independent and less-known alternative bands should be played more than bands that all the major stations are playing. You may then want to have two (or more) add pools: one for heavy stress and one for light stress.

### ORGANIZING NEW MUSIC:

CDs and records in your add pool should be organized in a manner so that DJs can easily find them (by either a numbering system or in alphabetical order, for example) and the information about them, and so on. Separate the music in current rotation from the normal music library so people can access the new music quickly. Keep the readable information about the artists/music together and categorized, preferably in a filing cabinet, so that it can all be found easily.



## **PROMOTING NEW MUSIC WITHIN THE STATION**

Before the audience can hear a new song, the DJ must decide to play it. And the only way a DJ will play something new is if s/he is aware that it exists and is worth playing. Therefore, you should have a way to introduce new music to your staff, and one of the best ways is to have a "listening session." Get everyone together, have some food nearby and go through each new album that was sampled, allowing for each DJ to get a few ideas of what bands s/he will introduce when that next show comes around. A listening session can be run in conjunction with normal DJ staff meetings when all programming announcements are made or when airchecks are reviewed.

## **PROMOTING NEW MUSIC OVER THE AIR**

Each DJ should play new music on each show and include information about the artists. After the music is introduced, DJs should ask for audience response about the music. Seek out what they like best. Try to sort out the most unique and most requested music (gather the information from logs filled out by your DJs) and put those selections in the next set of heavy rotation. The newer, more interesting, different and appealing the music is, the more it should be played. What is already popular otherwise and what

has been played heavily for a long time on your station should be stressed less to make way for the good new stuff. Most of all...if it's good, play it!

## **CREATE A "NEW MUSIC" PROGRAM:**

Every week, a show to highlight brand new music is a good way to introduce the stuff in your "add pool" to the listening audience and get feedback about the music. Plan each show ahead of time, and be prepared to give a good introduction to each song. Ask listeners for their thoughts on the music. The song with the best response could be your featured song of the week. If there are some tunes that you are "not sure of," or if your sampling leaves you with a pile of "weird and questionable" stuff, have a "hodge-podge" hour where just about anything can happen. Be creative.

## **INTERVIEWING BANDS:**

Bringing bands into the studio to play and discuss their music over the air is a fun thing to do, and the audience eats it up. Find out about local bands through clubs, local indie record labels and independent record stores. Live interviews can help the bands, promote their gigs and increase your station's audience. This is also a way to get your station involved with local clubs to hold "WXXX/KXXX nights"...a perfect way to show the community

that underground music lives and that your station is there to support it.

## **COMMUNICATE:**

Communication within the station is important for the promotion of new music. Stay in contact with DJs to find out what is most liked among the new stuff, and have a system for DJs to tell each other what they like. (A small marking board of some sort is useful.) After tallying up the most played songs for a given week, meet with your DJs if some bands are getting too much or too little airplay.

## **TELL RECORD COMPANIES WHAT YOU'RE PLAYING:**

When you contact the labels, let them know what new albums they're promoting are getting the most support on your station. This way, they will send you more music to play, and maybe even supply some promotional giveaways if you ask nicely. Report to various college music-oriented trade publications each week, so that all the distributors will take note of what your station is playing. Some labels that do not have your station on their mailing lists may make an addition if they know who you are.

## **LET THE PUBLIC KNOW THE SCOOP:**

Make promos for on-air use, print and distribute program guides, advertise in campus and local papers and magazines, and invent different ways to promote your station as a "new music" station.

## SPORTS: NOT JUST A GAME - A PRODUCTION

BY WARREN KOZIRESKI, FACULTY ADVISOR, WBSU, SUNY-BROCKPORT

Sports broadcasting is a tough business, especially in college radio. The DJs are mad because you keep “stealing their show,” the engineer is upset because the remote equipment is always breaking down and the Program Director doesn’t like sports and can’t understand why we need to carry so many games especially if the team is losing so much.

Sound familiar? In spite of all this, you must persevere and produce under all the pressure.

If you didn’t already know, listeners enjoy sports on the radio and even come to expect the college station to carry the games and even the DJs can gain some marketable experience through their board operator duties if you involve them in the process.

The process is the focus of this article. If you consider a sports remote as just a game, it will be. Treat every sports remote as a PRODUCTION, and you will see results.

Some of the suggestions and ideas brought up below are not new and many stations may already use them, but combined in one package on a consistent basis, you will have your PRODUCTION.

### PRE-GAME SHOW

Think BIG. Do you just join the announcers for the starting lineups and the national anthem? How about a custom opening for each game with theme bed music. Don’t just settle for the always available home team head coach, hit the phones a day or two in advance to get the opposing coach also.

Put an announcer on the field/courtside/rinkside for a weather/playing condition/injury report just before gametime. Have an anchor back at the studio gathering other scores of the day and set up a “other games we’ll be watching” segment along with updates throughout the game. What about a highlights show featuring the previous game set to music – it’s a lot of production work but it sounds slick and all you need to do is record the game on reel back at the studio. Think BIG.

### GAME

Don’t just slip the IDs in. Be slick. Take a tape recorder to practice with a script and ask the players and coaches to voice a few IDs or rejoinders for the station to use during their games. “Hi,

I’m ( ), guard for the Devils and you’re listening to Devils basketball live on (station).” After the ID, take time to reintroduce yourselves and reset the scene. Even though you’re there for the whole game, the listener isn’t. Remember, you can never say the score or time remaining too much. If you forget, develop a system. The one I used for the baseball was the two-out method. As soon as the second out was made, I said the score. What if it’s a long inning? Usually runs were scored in long innings so you were updating the score anyway. Whatever works.

Do you have a statistician? It’s a great way to get new members involved with the department and they’ll do a better job than someone on the air (usually).

The key to radio sports is knowing BOTH teams inside and out. You must obtain the rosters from Sports Information a few days in advance and memorize the names and numbers. Do not use numbers on the air however – they are for your memorization only.

Be descriptive when on the air. Simply saying “pass to Jones” is TV play-by-play. “Smith left side of the lane to Jones, baseline for Brown, back up top for Farris” is just one of the many ways to describe a basketball play for a RADIO audience. Develop a list of descriptive phrases for each sport and situation so you don’t say the same phrase every time.

The six most important items in play-by-play are preparation, score, who has the ball, where is the ball, time, and your pacing/excitement level.

It has been said that you should prepare 3-4 hours for each broadcast you do which includes memorizing rosters, preparing your sportsboard, interview collection, etc. Each game is not to be jumped into unprepared – the listener will know.

## HALFTIME/BETWEEN PERIODS

The most difficult thing to keep is a listener tuned in during long breaks in the action. The best method I've found is to get that BIG INTERVIEW. Not the coaches wife or the head trainer, but a major interview. If available, call for a press pass to a local major or minor league game or practice and get an interview with a name player. If you aren't near such facilities, get on the phone and work with the Public Relations department of any team. It takes a little leg work but it will pay off. Write for copies of the press guides for background information and go for it. The listener will be more inclined to keep listening to an interview with Brook Jacoy of the Cleveland Indians than the resident Athletic Director. Get them to cut an ID too.

## POSTGAME

Take a break for a few minutes of commercials/PSAs to collect your stats and interviews. Keep it short and sweet with the interviews and maybe throw it back to your studio host for a wrapup of other sports events of the day. This is also another opportunity to involve your sideline mic or statistician as part of the broadcast. Remember, you should constantly be training the next group of announcers for your station so they can continue all the great things you started. A custom close complete with the next Sports Broadcast will bring you full circle.

## OTHER NOTES

- Never send it back to the station for music during half-time or between games of a double header. It will throw the listener off. Instead, archive a couple of undated longer interviews for use during these or long injury timeouts. I once did a hockey game with a 40 minute injury break to bring in the stretcher. With interviews stockpiled, we were able to get through and it sounded good-not two people running at the mouth to fill time.
- Promo your games with on air spots complete with play-by-play footage. Call your local papers (not just the student one) and get your schedule listed on the day of the game. Type alive promo to leave for the jocks to read. Bring your banner to the game to get the fans thinking about your station when they can't make the game. Get your Sports Information Director to include

your coverage with a Public Address announcement at the game: "Listen to (the station)." Also, during the game, promo other sports broadcasts coming up. Sports fans usually like to listen to many different sports. Remember to plug your sponsors several times as well.

- Hookup with a local sports team for ticket giveaways. If you sell it as promoting youth and amateur sports, you'll have a better shot at getting some of the tickets set aside for community organizations. But use them for giveaways during the games. The teams write down the ticket seat numbers and will check for legitimacy.
- For announcers, nothing sounds worse than not knowing both teams names and numbers cold. You shouldn't say the numbers on radio, but preparation is everything. Remember to paint the picture with the ball location, team possession, score, time left, etc. and be consistent the whole game. Again, you're there for the whole game, but chances are, the listener isn't.
- Don't imitate your favorite announcers. They became your favorite because they didn't copy others – they developed their own style.

## CONCLUSION

Whether you're in Sports Broadcasting for fun or a career, the work will pay off in better listenership, contacts for job possibilities and credibility.

## STARTING YOUR OWN AUDIO THEATER TROUPE

This article was prepared by Sue Zizza, Operations and Programming Coordinator for WRHU-FM at Hofstra U. She is also the co-creator and Advisor to The Hofstra Radio Theater Players, as well as host and Executive Producer of the nationally syndicated "Radio Worlds" series. A national award winning audio theater producer/director Sue also teaches introduction and advance audio production at Hofstra U.

The first time I tried to produce a piece of audio theater, I was a sophomore in college. I had grand ideas of producing "The Nutcracker" for radio. I'd done it in high school with some six year olds, how difficult could it be on radio? I learned with that very first project, (which by the way was the bug that bit more than 15 years ago and never let go) that difficulty wasn't the problem. The problem was getting the audience to see what I was seeing with pictures. I was lucky to have studied with the late Jeffrey Kraus at Hofstra U., one of the best production teachers around. He believed that "if you're just starting up, you don't need a studio filled with state of the art stuff, in fact, you're better without it. Remember, it's the word, the script, the actor, he effects that convey your pictures and that you can do with very little equipment at first. Once you know what you're doing, then it's time to bring in the sound benders and digital editors, but first learn the basics."

Learn the basics – that's become my mottoe as I try to teach and work with local and national audio theater projects at Hofstra U. and across the country. What are the basics? En-

tertaining and effective radio (audio) theater requires five basic elements: a good script, a group of flexible voices willing to work for cheap, a fanatical producer/ director who knows how to organize and motivate, a good recording/ editing engineer and a minimal recording/ post-production facility. Once you can learn to produce quality projects in simple two track mono analog facilities you'll find yourself painting masterpieces in digital stereo studios.

### GOOD SOUND IS VISUAL

You need to always remember that the canvas on which an audio theater artist paints is the listener's imagination. The brushes and colors are words, music and sound. A good audio script produces picture so real you can not only see, but you can almost smell, touch and taste as well. How do you judge if a script is good or not? Can you hear it while you're reading it? Does it conjure up pictures in your mind or does it leave you confused and wondering where the action is taking place? George Zarr, producer and co-author of the "Visit New Grimston, Anyway" and "Little Chills" series heard on National Public Radio, currently writes for adult and children's radio programs. His advice is "you need to make sure that there is no confusion about what the actors are reading. The blocking of sound needs to be in the script – if it's important to the plot that the doctor of one office is

on the left and the other is on the right then the audience needs to know that – and you need to be sure it stays that way throughout the script. I'm not a big supporter of narrators. We don't have narrators in real life, dialogue between two or more people creates the narration for the audience. That's how I like to do it, although I have heard well-written narration which is not intrusive, I guess that's just a matter of personal choice, but what's not up to you is leaving your listener in the dark. That can't ever happen. At every second, they need to know where they are, who's speaking and what's going on in the plot. If you lose them for a moment the magic is gone and the pictures in their mind will fade to black."

My rule is simple – either a script grabs me and makes me want to produce it because I can see, or it doesn't. Don't be afraid to rework something. The idea may be good, but the script may need some fine tuning. With the Hofstra Radio Theater Players I often ask others to read the scripts students and others submit to be sure I'm not too close to the project. If they come back and say it works for them, then I take it into the studio.

Remember, scripts full of gimmicks may be nothing more than scripts full of gimmicks. If it takes a lot of sound processing to make something work, take another look. Good theater is good theater, and a lousy script doesn't work any better because you process it to

death. As Marty Jenkins of the BBC is fond of saying “it’s the word that matters, nothing more.”

## THE AUDITION

Radio Acting is just as demanding as stage or screen acting (except that you don’t have to memorize your lines). Sounds need to be “blocked,” or laid out in terms of their distance to the audience, prior to recording. There are entrances and exits. There is motion. Every bit of emotion and meaning has to be conveyed to the listener by voice quality and inflection.

Voice casting is very important. What does character X “look” like in your mind? What voice is going to convey that picture to your audience? Your actors and actresses should be good at “cold readings,” where they have no prior preparation, since most times a new troupe, or even one that’s been around for awhile, doesn’t have time for many rehearsals. They need to be able to do several convincing voices and characters – although you shouldn’t turn away who only has one “voice”, it may be a voice that has hundreds of applications.

It also helps to have actors who are interested in the technical aspects of producing: the editing, recording and sound effects. Why? Because most audio theater troupes are so small that people need to double up on what they do. Also, a working knowledge of the

technical end helps the actors relate better to the medium in which they are working. For example, a director may want an actress to stir her own tea on mic. The sound effect then has the right distance for the audience’s “ear” – and works better with the action of the voice if the actress does her lines and stirs at the same time, whereas if the stirring sounds are added in later the rhythm, or ambiance, may be off and might not sound right to the listener.

Knowing what it takes to create the sound effect for hot tea for the mic isn’t always as simple as making a cup of tea. There’s distance, duration, timing, intensity, etc., to be considered when stirring that tea. Remember in an audio theater troupe no one should be a star, you all need to work together to create a finished product.

## I’M TIRED... ARE WE DONE YET?

Somebody needs to lead any group. Often the producer is also the director when working on an audio theater project, but sometimes you have the luxury of having these jobs accomplished by different people. In either situation, without a good producer even the best project won’t get off the ground. What does the producer do? Cheer you up at 4 AM. Make sure the director has everything needed to produce the project. “Studio time, check. Engineer, check. Live sound effects,

check. Coffee and donuts, check. Maps to the cast party, check. Air time booked for the completed tape, check...” You get the idea. The producer is responsible to make sure that all the elements come together.

Organization is the key to being a good producer. Schedule all the elements needed to produce your project. Write everything down and make sure all cast members get copies of recording times, editing sessions, etc. And delegate! Find students and community volunteers willing to help meet the goal of completing an audio theater piece. Remember not to fall into the “I can do it better myself trap.” Train other people early in the production process, from technical to aesthetic aspects. Everyone benefits from having input in the final project – and your productions will be better as well.

In addition to the producer, you’ll need a director. This person has the “vision” of the production which everyone works to achieve. Can an author be a director? Yes, after years of learning what it takes to work with actors and others’ scripts. New authors do not usually make good directors because they are so close to the script and are not willing to take feedback from the actors about its flaws. The most important thing I’ve learned about directing over the years is that all you can do is suggest to the actor/actress what you think it should sound like, then you need to trust their skill to bring it to life. Often, if your relationship with

your cast is good, they help to improve on your suggestions and pictures begin to form in the listener’s mind.

Other assistance you’ll need if your project is going to be a success:

- **Assistant Director:** This person handles the line readings, technical rehearsals, scheduling, etc.
- **Head Sound Effects Technician (or Foley Director):** This person is responsible for locating all the live and recorded sounds needed to create the effects. They can also be responsible for pulling a crew together, teaching the actors how to do some of their own sound effects, work with the mix engineer, etc.
- **Chief Audio Engineer:** This individual works with all your master recordings and often is in charge of editing and assembly as well as final mixing.
- **Productions Assistant(s):** These persons help with the handling of the scripts, work with the continuity and sound effects engineers, keep track of actors’ takes, etc.

## THE BUZZERS AND WHISTLES ARE NICE, BUT...

A few years ago I was invited to study under Martin Jenkins from the BBC at the Public Media Foundation in Boston. This was a humbling experience because I learned what Mr. Jenkins meant by “it’s the word.” As part of week under his tutelage, we were each asked to create a scene from a play that he had already produced. I was given

a wonderful narrative about a man who was caught being able to fly and was caged for his ability. I created multiple layers of sound to run behind the narration. Mr. Jenkins used nothing but the actor's voice to convey the frustration and fear the character experienced while being captured. His was much more effective than mine. Why? Because my layers and layers of produced effects took away from the most important part of the piece – the word.

As I learned many good scripts have been destroyed by the use of exotic sound benders, special effects units and too many microphones. Keep it simple. Especially when you first start out. Use as few mics as possible and effects only when they directly enhance the action. A basic production facility should consist of three tape machines (mono or two track), two turntables, a cart machine and a simple mixer. Once you've learned how to make great radio from a single voice, then you can begin to add layers of sound so it enriches the texture of the production – not just because you can.

### **A FEW RULES**

The audio theater artist must “rehearse, rehearse, rehearse.” Anywhere. You don't need to be in the studio to work with actors. If you want to work with mic technique, get a cassette machine.

Prep your actors, sound effects and foley artists and recording engineers, so everything is ready when you record live to tape. Although ultimately, you may choose not to record this way, having the elements there for the actors to hear and play off of is beneficial to their performance. Sometimes, if studio time is limited, you will want to record other elements as you lay down actors' lines, and sometimes you multi-track those elements in later, but it can be very helpful to the pacing of a project to know how many times the phone is going to ring before it's answered.

Initially, try to produce in mono, even if you have stereo capability. Stereo is half again the sound, but eight times the headaches. You need to work about phasing, continuity of blocking and much more in stereo – so when you first start out, keep it simple.

When recording, make sure one of the production assistants and the recording engineer slate all takes both on the tape and on the script. This will make post-production much easier.

Finally, remember this whole experience was supposed to be fun. So, after your first production, even if it's still rough around the edges, have a cast/listening party. Make sure everyone gets a few compliments along with the criticism. If the production is great make sure everyone feels good about their part in the project. It's not just

good actors that make audio theater work.

As for funding – be creative. Go to the Student Government Association and start a new club. Find small local merchants who are willing to donate money in exchange for underwriting credits when the program airs. Collect dues from your actors for being part of the group. A few dollars can go along way as long as your not in need of a studio.

Most of all, have fun. Most people who are drawn to this art like to enjoy life and see it from a slightly different bent than the rest of the world. Yes, it can be hard work, and yes, sometimes deadlines cause stress, but if you're not enjoying creating pictures in your listener's minds, if manipulating sound doesn't thrill your ears, then this type of production isn't for you.

If it all those things. then your skill keep growing and like many of my colleagues, you'll branch out into producing audio books, bits for morning show DJs, commercials and all kinds of great radio.

If you would like to study audio theater production, contact The MidWest Radio Theater Workshop, call WRHU or contact NPR Playhouse for more information.



# STATION ACCESS TO CAMPUS CRIME REPORTS

Some officials at good old “State U.” would like you to believe that you are going to school in a crimeless Utopia. These same officials might try everything in their power to reinforce this overly pleasant image of their college or university. Some may even go to the extreme of trying to suppress information concerning certain aspects of campus crime.

As much as we’d like to believe in the stereotype of colleges being a safe, peaceful haven of academia, reality dictates that crimes do happen on college campuses. Murder, rape, assault, robbery, etc., don’t stop at the college gates. Being part of the college student news media includes the responsibility to help make the campus a safer place.

## GETTING TO THE STORY

Imagine that it has been brought to your news department’s attention that a specific crime has been committed on campus that should be reported to the campus community. The

first thing to do is to go to the office responsible for law enforcement/public safety on your campus.

This might be a public safety, security or police office funded and controlled by the school, an office funded by the school but whose officers are affiliated with a local police or sheriff’s department or a branch of the city or county police located on or near campus. There might be more than one such agency for your campus—a campus security office and a local police department, for example, both of which operate on school property. You will probably want to try gathering information from both.

It is important to express to the officers, staff, etc., that you are not their enemy, out to portray them in a negative light. Make sure they understand that you are cooperating with their effort to minimize crime on campus. This understanding may lead to a more open, cooperative relationship between the college media and campus police/security.

Now that the police know what your intentions are, what exactly are you asking for? Upon arrival, identify yourself and the station to which you belong. Next, ask for whomever is responsible for handling press inquiries or the person who handles the police blotter or incident reports.

Different police and security offices have different names for the reports about crime that they keep. But there

are three general types of records journalists are interested in seeing:

## BLOTTER OR INCIDENT REPORT LOG

This is a daily summary of every incident the office responded to or was called about. It will usually give a brief description of the incidents as well as the time and the place where they occurred. Some police offices, especially smaller ones, may not keep a blotter or log of these summaries. They may only keep the reports on which the summaries are based, in which case you will want to ask for an incident report.

## INCIDENT REPORTS

These are the more detailed reports that are typically filled out by the officer or officers who actually dealt with the incident. They will usually give the names and addresses of the individuals involved in the incident, if known, and will provide a longer narrative of what happened. This is often the most valuable document for finding the details of the incidents you want to cover. In some states where incident reports are not public records, the condensed version in the blotter may be all that you will see.

## ARREST / BOOKING LOG

This is a record of all individuals who are charged with crimes. Only police offices that have arrest powers will

Updated for 1995, “Station Access to Campus Crime Reports” has been published in previous editions of the NACB Station Handbook.



have this kind of log, but if they do, it can be an important source of information for stories about individuals breaking the law. This log will give the name, address and age of someone accused of a crime as well as the charge.

### **OPEN RECORDS LAW**

In some instances, the campus police themselves may opt not to release certain information for an assortment of reasons. It is important, in these instances, for the reporter trying to get this information to know the specific provisions of their state's open records law.

Each of the 50 states and the District of Columbia has an open records or "sunshine" law that guarantees access for the public to certain government records. These laws are the most valuable ally you have in your effort to uncover campus crime. The laws vary, sometimes significantly, from state to state in the variety of police reports they cover.

The Student Press Law Center recommends the following three steps to determine whether or not your state's open records law will give you a right of access to campus crime reports:

#### **FOR A PUBLIC COLLEGE OR UNIVERSITY:**

You should be entitled to campus crime reports to the extent any police records

are covered under your state's sunshine law, even if your security officers do not carry guns and can not make arrests.

#### **FOR A PRIVATE COLLEGE OR UNIVERSITY**

Find out if your campus police or campus public safety office has law enforcement authority. Simply ask the public safety chief or check the school's administrative policy or bylaws concerning the campus security force. The local police should be able to answer this question also. If the answer is yes, then your campus police should also be subject to the state open records law. If you attend a private school in either Massachusetts or Oklahoma and your campus police does have law enforcement authority, your state's law explicitly says that your school is subject to the state open records law. As of February 1992, similar legislation was pending in other states, so check your state law or call the Student Press Law Center to see if your state is included here as well.

#### **FOR A PRIVATE SCHOOL WITH A CAMPUS SECURITY DEPARTMENT THAT DOES NOT HAVE LAW ENFORCEMENT AUTHORITY**

You might still be able to claim that they are subject to the open records law depending on the language of your state statute and the role the public safety force serves. But you will prob-

ably have to use more creative methods of obtaining the crime information and accept that the law does not require these agencies to provide the information you need.

Sometimes it may be easier to get information if you point out to the officials, police, etc., that it may be beneficial to cooperate and detrimental to decline. The recently passed "Student Right-to-Know and Campus Security Act" (20 U.S.C. Sec. 1092 [1990] ) requires public and private universities to compile statistics which relate to on-campus crime and make them available to the public. If this is not done accordingly, these same colleges and universities will lose their federal funding. Schools were required to begin recording these statistics on August 1, 1991 and must have submitted their first reports on September 1, 1992. This will be an annual requirement for all institutes of higher learning.

While the law does not require schools to allow access to current police reports, it is at least a first step toward uncovering information that was previously inaccessible at many institutions. Some schools have done much more than required by this law and have begun to open their records to the college media and the public. A smart school administrator will realize that being open with information about campus crime is good public relations.

### **BEING PERSUASIVE**

Once you are armed with this necessary information it should become easier to find the records you need to see. However, this does not guarantee cooperation every time you wish to see a certain report. You have the right to take legal action if you feel you are being denied access for any reason. The Student Press Law Center gives alternatives to court in your effort to persuade officials to open campus crime records to the public. Among these are:

#### **MAKE THE ISSUE OF ACCESS TO CAMPUS CRIME REPORTS A REGULAR BROADCAST NEWS ITEM**

Editorialize about why the policy denying access needs to be changed. Many college stations (and newspapers) are hesitant to make themselves a focus of the news but remember that it is your audience who are ultimately being denied information and they who will suffer because of it. Get them involved.

#### **ENLIST THE SUPPORT OF THE STUDENT GOVERNMENT AND SYMPATHETIC CAMPUS GROUPS**

Include the faculty senate and women and minority student organizations whose members may have been the victims of crime on campus.

## 155 PROGRAMMING

### **CONTACT THE LOCAL NEWS MEDIA AND PROFESSIONAL PRESS ORGANIZATIONS**

Make groups such as the Society of Professional Journalists and state broadcasting association aware of your situation and enlist their support. Find out if they have had similar problems with the campus police. They might be interested in the records you seek and willing to join in your fight against the school. Given the timeliness of the issue of campus crime, they might also run stories about your efforts.

### **WRITE OR CALL YOUR LOCAL, STATE OR NATIONAL LEGISLATORS**

These individuals might vote on funding for your school, so tell them your plight. Frequently, politicians rely on student campaign workers and look for student votes. They might be able to apply some effective pressure on school administrators.

### **URGE STUDENTS WHO ARE VICTIMS OF CRIME ON CAMPUS TO MAKE IT KNOWN**

Ask them to report any incidents to the local police (and not to presume that campus security will do that for them) and to come forward to your station to relate their stories. Explain that the campus community should know where and how crimes are being committed so that they can take steps to protect themselves. Run public service

announcements which include the city police's phone number and your office number which encourages your audience to call when they are victims to help stop campus crime.

### **INFORM SCHOOL OFFICIALS THAT FAILING TO DISCLOSE CRIME INFORMATION PUTS THE UNIVERSITY'S OWN POCKETBOOK AT RISK.**

There is a growing number of court decisions that have imposed liability on universities for failing to warn students of repeated criminal activity on campus. Finding an affirmative duty to protect students, state courts have held both private and public educational institutions liable for the criminal acts against students on campus by third persons where it was reasonable for the school to foresee that such conduct might occur. Urge them to look at: *Mullins v. Pine Manor College*, 449 N.E.2d 331 (Mass. 1983) and *Peterson v. San Francisco Community College District*, 685 P. 2d 1193 (Cal. 1984).

Once again, when asking for campus crime reports, do not make it seem like you are immediately ready for war. Be courteous and cooperative and you may accomplish your task quickly and easily. In some instances, it may be necessary for you to remind your campus police and/or school administrators of federal and state open records laws. Once the people you are dealing with are aware of the laws, it should make all your jobs less difficult.

Try to convince the administration that while publicity about crime might hurt the school's image, the appearance that the school is trying to cover up crime (especially if you can document incidents where students have been victims) will definitely tarnish the school's reputation and its ability to claim that it cares about the safety of its students. By bringing crime reports out in the open, the college or university can demonstrate that it is trying to respond to the problem and make the campus a safer place.

### **IMPROVING YOUR COVERAGE OF CAMPUS CRIME**

Assign an experienced reporter or editor to the campus police beat who will make regular visits to the police office. Let the officers know you care about doing a good job covering their work and that accuracy is important to your broadcast.

Ask campus police officers what issues they think your audience needs to be informed about to help them avoid becoming victims of crime. Follow up on those ideas and take advantage of the police as willing sources for your stories.

Request permission to walk or ride with a campus police officer on his/her rounds some evening so you can get a better sense of the crime problems your campus is confronting and

the burdens campus police face in battling it.

Start a regular "crime on campus" spot/segment in which you broadcast a listing of incidents that have occurred on campus as well as suggestions for fighting crime. Possible topics: bicycle theft, date rape, automobile vandalism, means for getting across campus at night, dorm security and hate crimes.

The Student Press Law Center can be reached for further assistance by calling the Access to Campus Crime Reports Hotline at 800/488-5242 or 202/466-5242 from 9 a.m. to 6 p.m. Eastern time, Monday through Friday.

Student Press Law Center  
1735 Eye St., NW,  
suite 504  
Washington, DC  
20006

## LAW PRESS UPDATE

The Student Press Law Center received word on Jan. 19, 1995, that the U.S. Department of Education has finally released its amended regulations regarding the Family Educational Rights and Privacy Act (FERPA), 20 U.S.C. 1232g, commonly referred to as the Buckley Amendment. These regulations relate to the ability of the media and the public to gain access to information about campus crime.

As you may know, Congress amended FERPA in 1992 to explicitly remove campus "law enforcement unit records" from the definition of "education records," which schools could be penalized for releasing. The change reflected an intention by Congress to allow colleges and universities to release law enforcement unit records as required by their state open records law or their own policy.

After the changes to the law in 1992, debate arose regarding whether the records of campus judicial proceedings that involved accusations of criminal conduct could be considered law enforcement unit records like those of a campus police department. Many student media organizations and others

noted that some campus officials intentionally channeled criminal incidents into a campus disciplinary process and did not report them to the police or security department in order to avoid public scrutiny. The Supreme Court of Georgia ruled in 1993 that disciplinary records were not covered by FERPA and thus must be open to the public under the student open records law.

The Department of Education has responsibility for drafting regulations regarding how FERPA will be enforced, and on Jan. 17, 1995, it issued its regulations incorporating the 1992 changes in the law and dealing with the disciplinary records question.

Highlights of those regulations and the commentary surrounding them follows.

1) "All disciplinary records, including those related to nonacademic or criminal misconduct by students, are 'education records' subject to FERPA." Thus the Department has taken the side of those school officials that want to avoid the release of disciplinary records, even when those records relate to serious criminal behavior. However, the Department went on to say that it recognizes that "the issue of full public access to disciplinary hearing records concerning criminal and other non-academic misconduct is an important part of the ongoing debate concerning safety on college campuses and believes that, given the competing interests involved, these issues need to be aired and argued in the legislative arena. Therefore, the Secretary [of Education] has notified Congress

of the need to address this issue and has offered to work with Congress in drafting an appropriate FERPA amendment that identifies and balances these interests at various levels." One might anticipate that the new Congress might be inclined to take this issue up at some point later this term and that legislators would be interested in hearing the thoughts of constituents on this matter.

2) "FERPA does not prevent an institution from opening disciplinary proceedings to the public." This statement is a surprising admission by the Department that FERPA only limits the release of education records or the information contained in them. Thus it appears that in those states where a state open meetings law would otherwise require that campus judicial proceedings involving charges of criminal behavior be open to the public, the school cannot use FERPA as an excuse for closing those proceedings. Undoubtedly, this will be the next front of litigation on this issue if schools continue to deny public access to campus crime-related disciplinary proceedings.

3) "If a law enforcement unit of an institution creates a record for law enforcement purposes and provides a copy of that record to a dean, principal, or other school official for use in a disciplinary proceeding, that copy is an 'education record' subject to FERPA if it is maintained by the dean, principal, or other school officials and not the law enforcement unit. The original document created and maintained by the law enforcement unit is not an 'education record' and does not become an 'education record' merely because it was shared with another component of the institution." Thus campus police or security officials cannot refuse to release crime reports simply because they may pass them along

u/x form

NACB 1995 STATION HANDBOOK



*Eight*

## U/X: LISTING YOUR PROGRAM

U/X – the U Network Program Exchange – accepts submission forms of student produced work for annual listing in the directory. Students/ student stations wanting to list their program must fully complete the following information. Programs for listing should be of broadcast quality and general appeal. All program listings must be resubmitted each year.

### SUBMISSION INFORMATION

Please include the following information for each program you would like listed in the U/X Directory:

Program Name \_\_\_\_\_  
Description (25 words or less) \_\_\_\_\_

genre (pick one of the following)

<input type="checkbox"/> animation	<input type="checkbox"/> children's	<input type="checkbox"/> comedy
<input type="checkbox"/> documentary	<input type="checkbox"/> drama	<input type="checkbox"/> educational
<input type="checkbox"/> experimental	<input type="checkbox"/> film/movie review	<input type="checkbox"/> gameshow
<input type="checkbox"/> health	<input type="checkbox"/> interview/talk	<input type="checkbox"/> music
<input type="checkbox"/> music video	<input type="checkbox"/> music concert	<input type="checkbox"/> news
<input type="checkbox"/> sports variety		

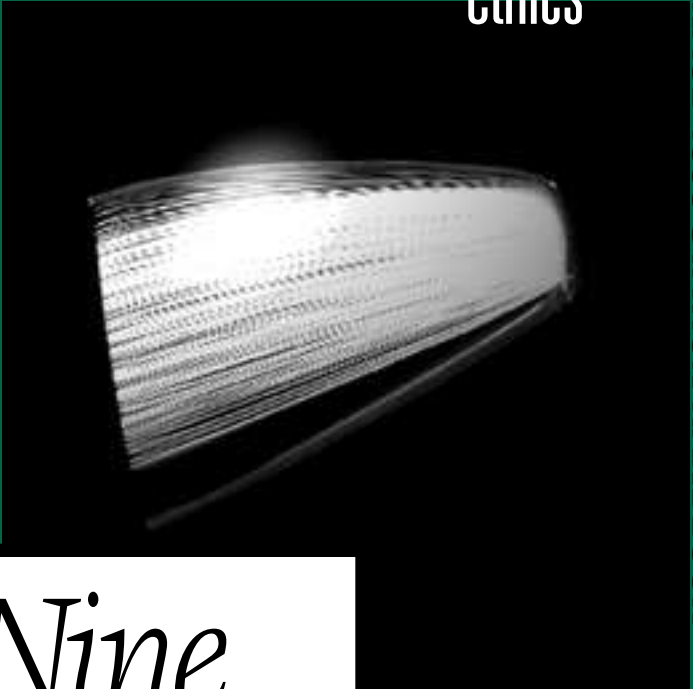
Producer/ Contact \_\_\_\_\_  
Title \_\_\_\_\_  
Station/dept. \_\_\_\_\_  
School \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_  
Fax \_\_\_\_\_  
Program length \_\_\_\_\_  
# of breaks \_\_\_\_\_  
#of programs (in library) \_\_\_\_\_  
Production frequency \_\_\_\_\_  
Cost \_\_\_\_\_  
Program distribution \_\_\_\_\_

Send your completed submission form to:

U/X Listing  
NACB  
71 George St.  
Providence, RI 02912-1824

ethics

NACB 1995 STATION HANDBOOK



*Nine*

This section on Ethics was written by Carl Hausman, President of the Center for Media in the Public Interest in New York, a non-profit media studies agency. Carl also teaches journalism at New York U. He is the author of nine books about the mass media, and has testified before Congress on media ethics issues.

## ETHICS

While journalists in the United States enjoy Constitutionally-protected freedoms, we realize that from a practical standpoint freedom of the press is not and cannot be absolute. There are various restrictions of an internal and external nature that combine to draw lines on how far a news organization can go in covering a story, or how much privacy must be accorded a subject, or how a wronged person can seek redress against the press.

For the sake of discussion, we can lump most of those internal controls under the broad category of ethical constraints, while external controls over the media are generally imposed by the government, usually the court system, in the form of laws. Those categories, of course, are not definitive nor completely mutually exclusive; they've been invented simply to provide an initial frame of reference.

### THIS SECTION WILL CONSIDER:

- The nature of ethics: What the field of ethics is and how ethics relate to journalistic decisions.
- Ethics in the newsroom: How the principles of ethics are utilized in typical scenarios.
- Codes of ethics: What they say, and why.

### THE NATURE OF ETHICS

The field of ethics (which we will define in a moment) is becoming inextricably linked with the practice and study of journalism. While journalists usually don't spice their newsroom debates with quotations from philosophers such as Kant, Bentham, and Aristotle, some do — and even if they don't cite classical ethicists by name, journalists often invoke the principles that make up the infrastructure of ethics.

If all this is beginning to sound remote and abstract, it is not. The ability to think about ethical terms and concepts is becoming part and parcel of a journalist's daily routine, and debate about the ethics of journalism is liberally sprinkled with terms you would more commonly expect to find in dusty, leather-bound volumes — instead of in journalism trade journals or in works of media criticism. Consider these examples:

Former CBS News President Fred Friendly recently advised viewers of

the PBS series "Ethics in America" to adhere to a "categorical imperative." Act, he said, as though your principles would become a universal rule followed by everyone.

A former managing editor (my editor, in fact) once masterminded a controversial investigative piece about a judge who was involved in a series of bizarre scandals. After the story broke, the judge committed suicide. The editor, in recalling the incident, maintained that he was guided by the utilitarian principle of "producing the greatest good for the greatest number." It was troubling and tragic that the judge had killed himself, but this was a legitimate story about a public official. In the long run, more people were helped than hurt by the story.

Both cases illustrate classic methods of ethical reasoning, and also portray how the fields of journalism and classical ethics are being melded with increasing regularity. And indeed, those ethical principles make an examination of newsroom ethics a more ordered and orderly affair. I believe that an understanding of the underpinnings of ethical thought can be much more useful than a case-by-case rote memorization of how journalists "resolved" various quandaries.

First, a definition of terms: What do we mean by "ethics?" Well, there are at least two definitions of ethics, the



first being “the branch of philosophy which studies questions of right or wrong.” The second definition comprises the more common understanding of the term, and identifies “ethical” behavior with “good” behavior.

The word moral is sometimes used synonymously with ethical, although morality usually refers not so much to philosophy as much as to prevailing customs. We have a tendency to use the word “moral” in matters dealing primarily with those customs and not with fundamental questions of right or wrong. For example, we would be far more likely to describe marital infidelity as “immoral” as opposed to “unethical.” Another point of usage: “Ethics,” when used to refer to the branch of philosophy, is usually treated as a singular noun, i.e., “Ethics is a controversial subject.” When referring to individual collections of ethical principles — “My personal ethics are quite flexible” — the word takes a plural form.

Having disposed of those matters, let’s return to the idea that the study of journalism and the study of classical ethics are becoming melded, as we probe some of the ethical dilemmas that have recently grabbed the attention of the listening and viewing public.

We’ll relate some contemporary problems to this crash course in classical ethics. If nothing else, this will illustrate the fact that ethical problems did not begin to surface yesterday. Thoughtful people, have, through cen-

turies, built frameworks for analysis of ethical dilemmas — and those frameworks are still very much in use today. The stuff of those dusty philosophical tomes has a real impact on understanding modern media decision-making.

An initial point of analysis, and a widely-accepted one, begins with the two camps into which philosophers tend to fall when discussing ethics: they usually are termed consequentialists or non-consequentialists. Some gravitate toward the middle, advocating an approach that adds up the pluses and the minuses and produces an average, or mean, that balances the two extremes.

Consequentialists generally believe that instead of attempting to judge whether an act itself is right or wrong, the judgment should be predicated on the outcome. John Stuart Mill and Jeremy Bentham were noted consequentialists. They advocated a type of consequentialism called “utilitarianism,” the course of action that produces the greatest good for the greatest number, or as Mill put it, “the greatest happiness.” (Note that I’m oversimplifying a bit; Mill and Bentham shared basic ideas but there are differences in their philosophies which are beyond the scope of this chapter.)

In short, consequentialists will argue that the ends justify the means, and that motives are not a particularly relevant factor in that analysis. If someone saves me from drowning, a consequentialist might argue, it makes no

difference if he saved me out of the goodness of his heart or because he wanted to get his picture on the six o’clock news. I was saved, and that’s all that counts.

Non-consequentialists, on the other hand, contend that results are not the standards by which we should judge an action; motives are. Immanuel Kant was the most widely recognized non-consequentialist, and his philosophies still guide those who advocate adherence to the “categorical imperative.” The categorical imperative means that each person should act as if his or her “maxim should become a universal law.” Kant might argue, for example, that you have no right to steal food even if you are lost and starving. Stealing is wrong, he would contend, under any circumstances. It cannot become right when it proves convenient, because if everyone adopted that handy and painless approach to ethics, we would see theft become rampant as people bent their ethics to fit the situation.

Ethicists who have taken the middle ground essentially put their trust in the individual’s judgment. In other words, a person attempting to come up with an ethical solution to a problem would aim for a point halfway between excess and deficiency. Aristotle called this the golden mean. He claimed it was the quickest path to excellence, and that virtue is the mean between extremes, a mean that can be determined not by blind adherence simply to conse-

quences, or simply to motives, but to “rational principle...that principle by which the man of practical reason would [make a decision].”

Consequentialist, non-consequentialist and golden mean thinking are used every day in analyses of ethical problems. Here is an example.

Most broadcast news departments do not air the names of suicide victims if those people are essentially private persons and the suicide an essentially private act. That is a non-consequentialist rule, grounded in the quite decent categorical imperative that families have already suffered enough at this point, and there is little to be gained by dragging the name of the victim out into the public spotlight. So we just won’t use the name of the victim, ever.

But things don’t always work out so neatly. Let’s assume that the suicide victim was a popular young man, the captain of the football team, a person who seemingly had everything going for him. A consequentialist might argue that this is a case that merits breaking the rules. Why? Because it shatters the myth that only lonely, reclusive people take their own lives. Teenage suicide is indeed a growing problem, and potential suicide victims often drop hints or display symptoms disclosing that they are at risk. Those symptoms, though, are frequently ignored by friends and family members who find it impossible to believe that

popular kids kill themselves. “Sure,” a consequentialist might argue, “using the victim’s name will cause the family pain, but in the long run we’ll save lives.”

An advocate of the golden mean might search for a reasonable middle ground. Perhaps the story could be handled in such a way as to avoid identification of the victim. Family members, if they were willing, could be unidentified and be interviewed in silhouette, and thereby pass along their valuable albeit tragic experience to family and friends of other teens.

(There are some serious problems with any compromise approach, and they will be pointed out shortly.)

Those are the most simple, and admittedly simplistic, approaches to one common ethical dilemma. You will find those rationales (consequentialist, non-consequentialist, and golden mean) served up at some point through during almost every ethical debate. But remember that they are not foolproof formulae. They hardly could be foolproof, since consequentialism and non-consequentialism are diametrically opposed to each other. At least, though, they help to illuminate our thinking patterns. We can shed light on whether we are thinking and arguing from a consequentialist, non-consequentialist or golden mean point of view.

But what’s the point of “illuminating our thinking patterns” or determining the rationale from which we are arguing? Simply this: once we understand why we reason a particular way, we can take a step back and gain a clearer perspective of our thought process. We can also, by examining our thinking and the well-established criticisms of non-consequentialist, consequentialist, and golden mean thinking, search for flaws in our ethical reasoning.

Here are some examples of ways in which we might sift through our reasoning process.

### **NON-CONSEQUENTIALISM: PRO AND CON**

Arguments in favor of non-consequentialism. Non-consequentialism is a philosophy with a noble heritage, and within the context of our example (the suicide victim) it offers many strong points. Why should we suddenly decide to break a rule because we think it will produce some benefit? What proof can we offer that airing the name of the suicide victim will prevent further suicides?

And another point follows: If we’re not going to stick to a rule, what is the point of having it? Rules are meant for the tough choices; you cannot simply choose to invoke them only in the easy cases.

Those are the arguments non-consequentialists use to bolster their case. But their opponents can peck away at that logic.

Arguments opposed to non-consequentialism. For instance, critics of non-consequentialist reasoning argue that clinging to a categorical imperative is, in itself, logically inconsistent. Why? Because a non-consequentialist says that consequences don’t count — but at the same time, he or she is anticipating consequences. By imposing a rule prohibiting the use of suicide victims’ names, for example, aren’t we predicting consequences — assuming that we will besmirch the name of the victim, disgrace the family, “glamorize” suicide, and so forth?

Also, it is arguable that we are indeed blocking an act of good will — bringing the issue of teenage suicide more directly into the public spotlight — by blind adherence to a rule. Perhaps these are special circumstances that should cause us to change our thinking. We cannot adapt to unfolding situations if we are obsessed with following the rules.

### **CONSEQUENTIALISM: PRO AND CON**

Arguments in favor of consequentialism. Basically, the above-stated rebuttals to non-consequentialism serve as the consequentialist’s platform when he or she defends the concept that the ends justify the means.

We are not hidebound to a set of inflexible rules. We can adapt.

We can look past the immediate situation and do what will provide the greatest good for the greatest number.

We do not anticipate consequences while at the same time pretending to ignore them.

Arguments opposed to consequentialism. Consequentialists also take their lumps in ethical analysis, though. As mentioned above, the consequentialist argument about “preventing teenage suicide” sounds appealing, but how do we really know what the outcome will be? Will breaking our rule and running the story deter teenage suicide? Maybe.

Maybe not.

Doesn’t it make sense to base our decision on the premises of which we are sure: Our policy which, for good reason, protects the privacy of the families of terribly disturbed people who, confronting their own private demons, take their own lives?

### **THE GOLDEN MEAN: PRO AND CON**

Arguments in favor of golden mean thinking. The best we can hope for is to make a rational decision based upon what we know. Instead of trying to predict the outcomes, and instead of

clinging to an inflexible rule, we must add up pluses and minuses and come to a reasonable decision halfway between the extremes.

Arguments opposed to golden mean thinking. While the idea of adhering to a golden mean is appealing, there are self-reference problems involved. After all, if you are the one making up the two extremes you can still wind up with a distorted mean. ("How many people will I murder today, one or ten? Oh, let's compromise and make it five.")

On a more realistic level, let us also note that a compromise is not always the best solution. Since this is first and foremost a journalism text, we need to point out that there simply may not be a reasonable middle ground when reporting an event of this nature. You could not hedge indefinitely; it would be ludicrous to write a story about "the captain of the Central High School football team, whose name is being withheld." Also, if the event occurred in a public place, and many citizens witnessed rescue units dashing to the high school, you would show poor judgment by going on air at noon with a story saying, "a student died by suicide this morning at Central High" and not naming the student. That could start a panic among parents.

## ETHICS IN THE NEWSROOM

There is no precise right or wrong in a situation such as the one presented, and experienced news people can and do take opposite sides in the debate on breaking the rules and using suicide victims' names. And while our introduction to consequentialism, non-consequentialism and golden mean thinking won't solve the problem, it at least gives us an insight into the thorough processes involved, and provides a more ordered way to evaluate our thinking.

Incidentally, the case outlined above is not entirely hypothetical. It is based on an event that occurred in Minnesota, and the arguments used mirror many of the contentions made by members of the news media in the Minneapolis-St. Paul market as they tried to sort out the quandaries involved in this sensitive issue. (The details presented in the discussion are basically identical to the actual situation. Some news organizations initially withheld the name, while others used it. Eventually, after the identity of the victim became common knowledge, the name was used by most of the media.)

Quandaries are in long supply in most newsrooms. The suicide story, which primarily hinged on a question of privacy (privacy is a weighty issue and as such is addressed more fully in the next chapter) was used as an opening illus-

tration because it clearly depicted how there often is no easily identifiable right or wrong in a given situation.

The same holds true for some of the more typical topics of debate in journalism ethics: truth, objectivity, fairness, conflict of interest, and sensationalism, and misrepresentation.

## TRUTH

Truth is almost a sacred tenet of journalism, but truth is not always an easy term to define. There are many shades of truth, and fundamentally correct information can be used to convey a false impression. A school board candidate, for example, could rightly contend that half the reading scores in the district are below average, and might insert this in a press release that ostensibly "proves" that education in the city is substandard (obviously the fault of the incumbent!). An average, of course, is typically taken to mean the point where half are above and half are below, so of course half the students' scores will be below average.

This is a case in which the candidate probably knew the truth but was unwilling to tell it. Or, perhaps he or she is a statistical illiterate and did not have the ability to understand why the statement is misleading.

In either event, willingness and ability to tell the truth are major considerations when weighing the contributions of any sources, particularly

anonymous ones. Most news organizations require that a story based on unidentified sources must be backed up by two or more such sources, or that the tip must be verified some other way. That procedure, of course, is not always possible. Experienced journalists sometimes feel justified in proceeding with a story based on a tip from a single, unidentified source.

Richard Petrow, the journalism professor and former network news producer, encountered just such an ethical dilemma when he worked as a television journalist in New York. He received a tip from an a source informing him that a local politician was about to be indicted on criminal charges.

Petrow could obtain no further information. And the clock was ticking.

Now, before letting you in on his decision, let's briefly note that using an unattributed source is risky because people will often provide inaccurate facts — either accidentally or on purpose — when they know that they are not going to be held publicly accountable for those statements. The journalist in the middle, therefore, must decide on the veracity of the item and the source.

Petrow decided to run the story. His ethical reasoning process (fundamentally a consequentialist rationale for running a story much less confirma-

tion than he would have like to have had) was this:

- 1. He knew the source and felt the source had no ax to grind." In other words, the source of the information did not stand to benefit by the revelation of the embarrassing information. The source, then, was willing to tell the truth.
- 2. Petrow also knew that the source had access to the indictment proceedings, and had been truthful when providing past tips. Also the politician had been involved in previous dealings that Petrow characterized as being on the "outskirts of legality."

The story proved true, by the way, but Petrow's station never used it. ("Cautious lawyers," he maintains.) Petrow gave the story to a newspaper, which did run it.

### OBJECTIVELY

An "objective" reporter is supposed to report "just the facts" and keep his or her personal opinions out of the piece. Sometimes, this is relatively straightforward. If you are a Republican reporting on a Democratic candidate, there is generally no insurmountable problem involved in keeping your personal perspective out of the piece. That is because the issues are relatively clear-cut; you can sort them out in your mind, saying, in effect, "I don't agree with what Politician A says but I will report it without overloading my story with my sentiments. I may call her statements into question if there is a clear error of fact or interpretation, but

I will not use this as a forum for my personal views."

But other problems with "objectivity" run far deeper than sorting out election issues. In partisan politics, we're generally familiar with the whole field of events, and therefore have a pretty clear idea of what a "down the middle" report will be. In other cases, though, we're pulled and tugged by issues about which we may not be consciously aware.

For example, can a reporter shed his or her ethnic, social, and economic background when working on a story? Can the journalist always maintain a lofty perspective when dealing with stories that hit uncomfortably close to home?

Those were some of the questions that have come to haunt the news media after the post-mortem of press coverage of the Stuart murder case, an incident you may remember well. Briefly, the facts are these:

On October 24, 1989, CBS News broadcast a report of a horrifying incident that had taken place the night before in Boston. The piece, according to some observers, including former CBS News President Fred Friendly "set a national agenda" for what would be a disturbing blow to the accuracy and objectivity of the news media.

The television report, prepared by CBS reporter Betsy Aaron and aired on the

CBS Evening News with Dan Rather, opened with video footage of a woman slumped across the seat of an auto, while emergency medical technicians attempted to remove her from the vehicle.

The story unfolded this way:

Video of paramedics working to extract woman from auto.

Brief shot of police department emergency switchboard.

Close-up of car phone.

Photos, side-by-side, of Chuck and Carol Stuart, both smiling.

music licensing

NACB 1995 STATION HANDBOOK



*Ten*

## MUSIC LICENSING

There may be a time when you or someone on your college station will want to use “That Song” by That Group either to broadcast directly or for background music. This is permissible, only if your station has paid the necessary licensing fees (or is covered by the school’s blanket license).

“Why must we pay licensing fees for the music we use?” you may ask. Licensing is divided into two areas: performances and recordings. Artists, songwriters, and publishers all receive royalties for the music they perform and record. However, money from the sales of recorded and/or sheet music are a small percentage of an artist’s income compared to performance rights.

When a song is played on a station, heard in an ice skating rink, bar or dance club, as background music during a TV or radio show, or even when a business phone is put on hold, that’s a music performance and it’s legally required for the user to have licensing rights to it.

ASCAP  
American Society of  
Composers,  
Authors, &  
Publishers  
One Lincoln Plaza  
New York, NY 10023  
212-595-7542

BMI  
Broadcast Music,  
Inc.  
320 West 57th St.  
New York, NY 10019  
212-586-2000

SESAC, Inc.  
156 West 56th St.  
New York, NY 10019  
212-586-3450

### MAY I SEE YOUR LICENSE?

Licensing organizations were created to solve the enormous problem of arranging the rights to every song individually and determining the royalty payments. The three current organizations which handle this task are BMI, ASCAP, and SESAC, Inc., a private, family-held company.

Each organization handles its licensing agreements differently. They each set their own licensing fees and terms of payment.

### SESAC

SESAC uses the charts from various publications, such as Billboard, Cash Box, and R&R (Radio & Records). Artists are paid for making these charts, how long they stay there, and if they cross-over to other music charts.

### BMI

BMI relies on each station to provide logs (even college radio stations are asked to fill them out). Stations are simply asked to list continuously all songs, artists, and – of course – songwriters, aired on the station over a period of several days.

### ASCAP

ASCAP tabulates the airplay of music on broadcast stations through monitoring stations. Tapes are made of stations’ broadcasts secretly, then ASCAP employees identify them and the proper royalties are determined and paid out.

### LICENSING AND COLLEGE STATIONS

There are a ton of artists that are played on college radio and nowhere else. BMI is in the forefront of recognizing the contributions of college radio because it collects data from college radio. The implications are significant in at least two ways. First, most of the music industry sees that college stations play artists first. The licensing procedure can validate that assumption with a mathematical formula. Subsequently, the role of college stations in their minds of the managers, agents, venues, etc., will be more publicly known and appreciated.

## A GUIDE TO MUSIC PUBLISHING TERMINOLOGY

**Administration:** The supervising for a fee (generally a percentage of income), usually by a major music publisher, of a smaller music publisher's financial and copyright matters regarding one or more songs or an entire catalogue. The administrator does not necessarily own a share of the copyright, although one co-publisher could administer another co-publisher's share.

**Advance:** The payment in advance of royalties to be earned in the future, and recouped by off-setting those future earned royalties against the money advanced. Advances are usually non-refundable.

**A&R (Artists and Repertory):** The department in a record company that selects and deals with new artists, songs and records.

**Audio/Visual Work:** An industry term for film, television or any other visual production.

**Assignment of Copyright:** The transfer of ownership of a copyright from one party to another, which must be done in writing to be effective.

**Audit Clause:** An important clause in any agreement between a songwriter

and a publisher, or any business agent, which allows the songwriter the right to have access to the publisher's books and records (usually once a year), so that the songwriter can determine the accuracy of the publisher's accounting practices.

**Author:** The creator of "Intellectual Property," such as literacy, musical and dramatic works; choreography; pictorial, graphic and sculptural works; audio/visual works and sound recordings. Therefore, the word author can denote composer, lyricist, record producer, choreographer, artist, photographer, writer or other creator (see Work for Hire)

**Background Music:** Music used (other than as feature or theme music) that creates mood and supports the spoken dialogue of a radio program or supports the visual action of an audio/visual work.

**Blanket License:** For an annual fee, radio and television stations, public broadcasters, cable stations, restaurants, universities, subscription music services, etc. can acquire a "blanket license" from a performing rights organization. This "license" gives them the right to perform every piece of music contained in the respective repertoire as often as they wish during the term of the license.

**Bootlegging:** Unauthorized recording and selling of a song.

**Catalog:** The most commonly used word in reference to the collection of songs owned by a publisher/ songwriter.

**Compulsory Mechanical License:** A license provided by the Copyright Law allowing anyone to

record a song that has been previously commercially recorded with authorization, as long as they pay at least the royalties set by the Copyright Royalty Tribunal. The royalty rate for the 1990 and 1991 is \$005.7 per song for each record or tape made and distributed or \$001.1 for each minute of playing time, whichever is greater. The rate is adjusted every two (2) years, based upon the Consumer Price Index (CPI).

**Controlled Composition:** A composition written or co-written by the recording artist (and sometimes the producer per the artist contract) under an exclusive recording agreement. Typically, the recording company will pay 75 percent of the minimum statutory rate on only 10 sides per LP and two sides per single, regardless of the actual number of side or length of the composition(s).

**Copyright:** The exclusive right, granted by law for a stated period, usually until 50 years after the death of the surviving author of the work, to make, dispose of, and otherwise control copies of literary, dramatic, musical, pictorial and other copyrightable works. The exclusive right is set forth in the 1976 Copyright Law Section 106.

**Copyright Deposit Registration:** To register a musical work under the 1976 Copyright Act:

- Send a request for an application to the Copyright Office, Library of Congress, Washington, D.C., 20559. To order an application by telephone, call 202/707-9100.
- When an application is completed, send it back to the Copyright Office with:
  - a. one copy of manuscript, lead sheet or tape if unpublished
  - b. two copies of manuscript (sheet music) or tape if unpublished
  - c. the appropriate registration fee, currently



\$10.00, by money order, bank draft or check, made payable to Registrar of Copyrights.

**Copyright Royalty Tribunal:** The 1976 Copyright Law established a Review Board—The Copyright Royalty Tribunal (“CRT”). This tribunal periodically review and adjusts the statutory compulsory royalty rate, i.e.: mechanical, jukebox, distant signal cable television, public broadcasting. The Tribunal presently consist of three members appointed by the President of the United States, subject to confirmation by the Senate.

**Derivative Work:** A work derived from another work, such as a translation, musical arrangement, sound recording or motion picture version.

**Direct License:** In reference to performing rights, a license obtained by a music user directly from composers and publishers allowing the user to publicly perform the licensed work.

**Exclusive Rights:** The right of a copyright owner to exclusively authorize recording, performance, dramatization or other uses of his works, as set forth in the Copyright Law.

**Exclusive Songwriter Clause:** A contract between a publisher and a songwriter where the songwriter assigns all songs written during the term of the contract to the publisher in return for a percentage of royalty income. Such an agreement usually involves advances paid by the publisher to the songwriter.

**Exploit:** When used in relation to publishing, “exploit” refers to encouraging the licensing and commercial use of a particular copyright.

**Favored Nations Clause:** A term commonly used

in the entertainment/music industry to protect one’s established salary or royalty rate. A favored nations clause may provide, for example, that no one can be paid more than the contracting party for talent or material similarly used and if someone is, the contracting party will receive the same treatment.

**Featured Work:** On television, a performance that constitutes the main focus of audience attention at the time of the performance. The vocalists and/or instrumentalists, respectively, must be on camera except where the music is used as part of a choreographic routine that constitutes the main focus of attention. On radio, a performance that is the sole sound broadcast at the time of the performance.

**Grand Rights:** Grand rights is the term used to describe “dramatic” performing rights. This would cover performances of musical comedies (Broadway and Off-Broadway), operas, operettas, ballets, and renditions of music in a dramatic setting where there is narration and a plot. The copyright owner has the exclusive right to issue licenses and collect fees for grand rights. The use of a music work in a non-dramatic public performance is not a grand right: it is a small performing right licensed through a performing rights organization. However, if the performance consist of more than one song or an aria from an opera, operetta, or musical show, or more than five minutes from a dramatic or dramatic-musical work that is a ballet accompanied by dramatic action, costumes or scenery from the work, it is a grand right.

**Infringement:** A violation of the exclusive rights granted by the copyright law to a copyright owner.

**Lead Sheet:** A hand-made (usually) reproduction on paper of a newly written song.

**Library:** A collection of musical compositions that are licensed by the publisher or administrator for use as background, theme, or score music, on radio, broadcast and cable television, films or video promotions.

**License:** A license is a grant to a “user” permitting use of a copyright from any of the following:

- Mechanical (records, tapes, CD’s)
- Non-dramatic performance (public performance of a song over radio/TV/club/hotel/concerts)
- Grand rights (dramatic performance of a musical work, musical comedy, play, opera, operetta, or ballet)
- Synchronization (the use of a musical composition on the soundtrack of an audio/visual work for theatrical exhibition or television)
- Print (sheet music, folios, songbooks or other printed editions. The grant is usually made for a specific period of time and for a designated territory).
- Commercial (the use of a musical composition as part of an advertisement)

**Logs:** Schedules prepared by radio and television stations for BMI indicating by title, writer and artist all music performed on the station during a particular time period. Used as a basis of payment by BMI to a writers and publishers.

**Master:** A completed recording of a song from which multiple copies are manufactured.

**Mechanical License:** The license issued by a publisher or his agent, usually to a record company, granting the record company the right to

record and release a specific composition at an agreed-upon fee per unit manufactured and sold.

**“The 19 Year Extension”:** The term of copyright for works registered under the 1909 Copyright Act was extended, under the 1976 Copyright Act, so that copyrights, if renewed, will be protected for 75 years — an additional 19 years from the time of the original copyright. Under the prior copyright law of 1909, the term of copyright was two 28 year terms, or a total of 56 years.

**Non-exclusive Rights:** The performing right held by American performing rights organizations are non-exclusive, because at the same time that the organizations have the right to license performances of the works, the writers and the publishers have the right to license them directly to music users. Other rights may also be granted on a non-exclusive basis.

**Notice of Copyright:** When a work is published (publicly distributed) a notice of copyright should be placed on all copies. Since March 1, 1989, the use of a notice is optional. If a notice is used it should contain three elements:

- The word “Copyright,” or the abbreviation “Copr.”
- The year of first publication
- The name of the copyright owner

**PA Form:** The form used to register a copyright with the Copyright Office. PA stands for “Performing Arts.”

**Parody:** A satirical imitation of a literary or musical work. Permission from the owner of the copyright is generally required before the commercial exploitation of a parody.

**Per-Program License:** A performing rights license agreement available in lieu of a blanket license for broadcasters that bases its fee upon income from only those programs using music licensed by that company.

**Piracy:** Unauthorized copying of a record or tape.

**Print Rights:** The exclusive right conferred by the Copyright Law to print sheet music, folios, band parts and instrumental arrangements.

**Publication:** Defined by the Copyright Act as "the distribution of copies of phonorecords of a work to the public by sale or other transfer of ownership, or by rental lease or lending. The offering to distribute phonorecords to a group of persons for purposes of further distribution, public performance, or public display, constitutes publication." However, merely performing a new song in public doesn't "publish" it.

**Public Domain:** Refers to the status of a work having no copyright protection and, therefore, belonging to the world. When a work is "in" or has "fallen into" the "public domain" it means it is available for unrestricted use by anyone. Permission and/or payment are not required for use. Once a work falls into the public domain ("PD") it can never be recaptured by the owner.

**Publisher:** A person or company that publishes and exploits songs, scores, or compositions, usually acquired from the author via an assignment of copyright.

**Renewal of Contract:** A registration by the Copyright Owner in the U.S. Copyright Office that renews for a second term a copyright originally registered prior to January 1, 1978. The Renewal

Registration Form RE must be obtained from the Copyright Office, promptly filled out, and returned, with the required fee, to the Copyright Office.

- The notice of renewal must be filed by December 31 of the 28th year of the Copyright. If a work that must be renewed is not done so in time, the copyright falls into the public domain.
- There are no original and renewal terms of copyright, and no renewal filings, for works created after January 1, 1978. For such works, the general term of copyright protection is the life of the author, plus 50 years.

**Sampling:** When sound bytes are removed electronically from a master recording and through technological imitation placed within the context of another composition. The length of the bytes can be limitless and contain lyric and music in combination or in part from any segment of the score. Depending on the length of the bytes and how they are used unauthorized sampling could be held to be a copyright infringement of the sound recording from which they were taken and from the musical work they first appeared in.

**Score:** The music that is used in synchronization to an audio/visual work, or the body of music composed for a dramatic-musical work.

**Single Song Agreement:** A contract between a publisher and songwriter(s) here the songwriter assigns to the publisher the copyright in one particular song in return for a percentage of royalty income. Sometimes referred to as a "one-off" contract.

**Small Performing Rights:** This term is used to describe the non-dramatic public performing rights that are represented by and licensed

through the performing rights organization. In the United States, these are BMI, ASCAP, and SESAC. Performances of individual musical works on radio and TV, at hotels, restaurants, on background music services, and in concerts are "small" performance. These performing rights cover individual musical works used in non-dramatic renditions are to be distinguished from "Grand Rights." Note that when individual musical companies are used in a dramatic setting, with action, scenery and dialogue, as may be the case in a "revue," it could be considered a "dramatic" performance and not covered under a performance rights organization license (see Grand Rights).

**Songshark:** A purported music publisher who charges a fee for exploitation services to songwriters that a legitimate music publisher would bear himself. Songsharking is not illegal, but is considered highly unethical in the music business.

**Songwriter:** The men and women who conceived the lyrics and music to create songs.

**Songwriter/Publisher Contract:** An agreement entered into between the two parties that sets, among other things, the terms under which the composition(s) is transferred (assigned) and income is earned and divided.

**Source License:** In performing rights, a license granted by the copyright owner to the person, producer, or organization being licensed to record the work, (e.g., in a taped program) so that the performance of the recorded work needs no further license.

**SR Form:** Copyright registration form for a sound recording, usually obtained by the record com-

pany to protect the fixation of sounds on that recording.

**Statutory Copyright:** A work protected by U.S. Copyright Law.

**Statutory Damages:** Monetary damages obtainable by a copyright owner of a work for its infringement. The amount is at the discretion of the court, but ranges from \$500.00 up to \$20,000.00 for each infringement, and up to \$100,000.00 if the infringement was willful. If actual damages and profits attributable to the infringement would be greater than statutory damages, the copyright owner can choose to seek for those instead.

**Statutory Mechanical Royalty Rate:** The compulsory royalty rate has been in existence since the 1909 Copyright Act. The statute places a ceiling—per record, per song—on the royalty a copyright owner can obtain (the royalty of 2 cents remained the same from 1909 to 1978). Provision was made, under the 1976 Copyright Act, for a Copyright Royalty Tribunal (CRT) to review the rate. Such a review took place in 1980, whereby the royalty rate was increased in yearly increments. The statutory rate for 1990 and 1991 is \$0.05.7 per song for each copy of the record or tape distributed or \$0.01.1 per minute of playing time, whichever is greater. Through the joint efforts of the National Music Publisher's Association (NMPA), The Songwriter's Guild (SGA) and the Recording Industry Association of America (RIAA) the rate per song will be re-adjusted in proportion to the Consumer Price Index (CPI) every two years until January 1, 1996, regardless of changes in the (CPI) the rate cannot decline below 5 cents nor exceed the previous rate by more than 25 percent for any two year span.

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**Sub-Publishing:** A contractual arrangement between an original publisher of a song and a foreign publisher to handle the exploitation, licensing and collection for the song in that foreign publisher's territory.

**Synchronization Right:** The exclusive right of a copyright owner, granted by the Copyright Act, to authorize the recording of a musical work onto the soundtrack of an audio/visual work. The song is synchronized with images on the screen, hence the name.

**Synchronization Royalties:** The amount of money earned by the publisher (and, consequently, divided with the songwriter) for the use of a song for which a synchronization license has been issued.

**Video Buyout:** An agreement by which the buyer (user) agrees to pay the licensor a flat fee for the use of a song, with no increase based on the sales of videocassettes/discs.

**Video Rollover:** An agreement by which the buyer (user) agrees to pay the licensor a continuing fee (either in advance or based on sales as per agreement). Every time a specific sales point has been reached, the fee is "rolled over," i.e., paid again.

**Work For Hire:** As defined in Section 101 of the 1976 Copyright Law, this is a work prepared by an employee within the scope of his/her employment, or a work specifically ordered or commissioned for use by another person in accordance with a written document as a contribution to a collective work, motion picture, audio/visual and certain other types of works, the nature of which is specifically defined in Section 101 of the Copyright Law. In the case of a work made for hire

the employer is considered the author of the work under the Copyright Law (and unless the parties agree, otherwise owns all the rights in the work).

fundraising

NACB 1995 STATION HANDBOOK



*Eleven*

## GRANTS

This topic gets even more involved than on-air fundraising, but any station – TV or radio, cable or broadcast—has a shot if it qualifies. Despite the current economy, there is still considerable charitable giving being done by foundations, government agencies and corporations. Try to tap your school's development office for professional grant fundraising expertise as to how to write and present a grant proposal. U.S. House of Representatives members can give discretionary grants of up to \$5,000 for projects in their district – college radio and TV upgrades among them! Corporations that employ a large percentage of workers in your area are also excellent targets because they want to keep up a good public relations image in their home communities. Supporting the local college's radio or TV station is a highly visible gesture of goodwill.

Attempting to receive grants can require a great deal of knowledge of the fundraising system. One of the most difficult hurdles in applying for grants is finding a foundation that will likely donate money as most foundations deal with larger organizations than college radio or television stations.

However, many local foundations may be interested in giving to a particular station in the area or to support a particular station program. The first challenge is to identify likely donors. This identification process is a very complex one in and of itself. To begin, there are several resource books available that detail basic information on grants.

Search out the reference section of either a public or university library. The most pertinent books in this section will be large volumes listing foundations according to different categories, including location and interests. Some of the books will list even more details, such as the various grants each foundation donated to specifically in the past year. The directory will often index foundations by the types of projects funded. Look for foundations that have given in categories relevant to you ("Communications," "Media" and "Education" are three appropriate headings to start). But that alone doesn't mean it should be on your "A" target list. By examining the specific projects funded, you can eliminate some unlikely ones and more easily determine the foundations most likely to donate to your cause. Virtually all foundations will send their full application guidelines and other descriptive pamphlets free of charge.

Once you've targeted some good prospects, check the complete listing on each particular foundation. Besides information mentioned above, you'll see contact names, giving restrictions,

and instructions on application procedures. Many foundations only give in particular geographical areas; these are good targets for college stations.

Foundations tend to be very selective in their donations, and contacts in the organization are very helpful in making your proposal stand out. If you know someone in the organization or know someone who might know one of those contact names, use them to initiate the contact or make a support call or letter on behalf of your proposal.

Look at the grant proposal guidelines carefully, which list what priorities should be presented in your grant proposal. This will help you tailor your proposal to better match that particular foundation's goals. If these guidelines are not available, write to the foundation directly and ask for them (you are not asking for money in this initial letter), as well as for a copy of the annual report, if available. Once you have these materials, you can better prepare your grant application. When approaching a foundation, make sure all correspondence is professional and well-written.

Another way to pursue grants is to contact the school's development office. These fundraising pros could give a great deal of guidance.

And don't forget that approximately 80% of donations to non-profit organizations is by individuals. Therefore, you should be seeking to build contacts

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with people, not just foundations, to increase donations.

Some of the references to look for when planning to raise money via the grant/foundation approach are:

- The Foundation Directory
- This is a very complete volume that contains comprehensive information on over 6,600 corporate, independent and community foundations. You can look up particular areas of giving and identify which organizations would want to give your station or organization money.
- National Directory of Corporate Giving
- The Foundation Grants Index
- The Foundation Center
- National Telecommunications Information Administration
- National Endowment for the Arts

### Sources for Funding Assistance

The Foundation Center  
79 Fifth Avenue  
New York, NY 10003  
phone: 800-424-9836  
212-620-4230

The NEA media arts program has been known to fund programming projects in both radio and TV. Call 202/682-5570 for their application.

The NTIA's Public Telecommunications Facilities Program (PTFP) grants give to stations wishing to upgrade their equipment/facilities. Call 202/377-5802 for an application.

## GREAT FUNDRAISING IDEAS

The perennial college station problem: big goals for the station, but no money to achieve them. Maybe the problem is a lack of solid station fundraising ideas. Here are some fundraising ideas successfully implemented by college stations around the country, large and small.

Remember that a good promotion is often a good fundraiser, and vice-versa. So when you think you are doing a promotion, think about how (with minor modifications) you can make it serve as a fundraiser also. That gives you double-impact for the same amount of effort.

### KEEP IN MIND THE BASICS

Any fundraising idea works best if it involves a large number of station volunteers. That means working with everyone right from the start with the idea-generating brainstorming sessions all the way through implementation. Though that may seem time-consuming, the fact is that your project will be much more successful because 1) you'll get a greater variety and quality of ideas from wide participation and 2)

staff commitment is higher when people feel they have a part in the planning of the project. And once you pull it off, the boost in station/staff morale that follows such broad-based efforts yields incalculable benefits.

When engaging in any fundraising project, always think: am I utilizing all the resources available to me? Using your own air time to push the station's fundraising-oriented promotions is obvious. But what about enlisting the business department professor who's a fundraising consultant to area corporations to advise you? Or maybe some marketing course would take on your station's promotion/image positioning as a class project. Perhaps the journalism school would consider placing their students as news anchors—and bring the local bank with them as the program sponsor! The VP at a local commercial station might be flattered to sit on your station's advisory board...if you asked. Consider the wealth of knowledge and resources outside that could be tapped by your station.

### LEGAL COMPLICATIONS

When promoting any events that bring cash directly back to the station – and your station is an FCC-licensed non-commercial station, consult NACB's legal section in this handbook for those things you can and can't say on the air.

### MUSIC MAGAZINE SUBSCRIPTIONS

The publisher lets you sell them at a significant discount off retail, and your station keeps the difference. Since these publications focus on new music, it's a good match for the audiences of most college radio stations. SPIN already has such a deal in place, other magazines—desperate for revenue—will work with you if you ask.

### MOBILE DJ SETUPS

A couple of turntables, danceable music from your record library, a mic and a mixer are all you need to get started. The initial outlay is relatively small, and the payoff is quick. Your station can make its investment back many times over in a year. If you already have such a system, are you marketing it properly? You may be playing campus bashes, but what about off-campus fraternities, local clubs, high school dances, weddings, bar mitzvahs and confirmations? Make your service known (yellow pages, penny shopper publications, local arts newspapers, etc., and over your own airwaves). By slightly undercutting the prevailing competitive rate, you can do well.

### WXXX/KXXX NIGHT AT LOCAL CLUBS

Every nightclub has at least one slow night of the week (usually Monday or Tuesday), and they may not even be open. Your station can offer to promote



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that night as “(Your Call Letters) Night,” with special bands (e.g., breaking alternative acts from record labels you have good relations with) or DJ services that you can provide. You make a deal to take admission at the door and the club keeps bar sales income, or vice-versa. This can turn around business for the club and yield great promotional benefits for your station.

### VENDOR CO-OP ADVERTISING

Most college stations aren’t aware that franchisees or local branches of national/regional store chains (food, auto, carpet, etc.) have dollars for advertising or underwriting that they never spend. It’s called vendor co-op—where the national office provides from 50%-100% of the cost of advertising at the local level. The spot can be anything the local manager wants, as long as it includes a few key words (e.g., name of products) specified by the national office. That’s free advertising money in your market, which may go unspent unless you remind the local store it’s available.

### BUMPER STICKERS

Want to increase awareness of the station and make easy money at the same time? Try printing bumper stickers and placing an ad on the peel-off label. The vendor who sponsors the stickers should also be more than happy to provide a space at their outlet for distribution of the stickers to their general clientel.

### PROGRAM GUIDE

Do you publish a monthly or quarterly program guide? If so, do you sell space in it? It’s a great value-added option to induce people to advertise on your station (i.e., something extra when they buy an on-air sponsorship package). Local clubs, restaurants, campus hangouts, etc., will usually carry them free if you ask (nicely). It’s a great promotional boost for the station, too.

### DISCOUNT CARDS

More for promotional value than fundraising, those plastic discount cards distributed to students, etc., allow them to get a percentage off all purchases at participating local merchants. Your call letters are prominently listed on the front, with the merchants’ names and addresses (or phones) on the back.

### PSA-STYLE SPOTS

You know those “Company X reminds you to give blood...A public service message from Company X, serving the tri-state area...” messages. They’re paid PSAs, legal to run on any station. Companies do the calling to local businesses and send you the scripts to air, and give a percentage of the revenue to your station. Some of these paid PSA placement firms are sleazy, others do it well. But you could also do it yourself. Either way, it’s a neat twist on the regular ad package that may turn around a previously-reluctant local merchant.

### POSTCARDS

Print postcards with your call letters and a funky design and convince local merchants to carry them at their cashier counters, selling for 25 to 50 cents each. Record how many cards you gave each merchant, and at the end of a month or semester, collect the money and the remaining cards to insure you’re not cheated.

### FUNDRAISING STAFF REQUIREMENT

Make it a requirement to keep one’s air shift that all staff must devote X hours per week to fundraising. That doesn’t mean they must sell a certain amount in ads, but they must show they tried. Stand behind your commitment to the importance of fundraising to the survival of the station and your DJs will do more for the station than just DJ.

### SPORTS

This programming is probably the easiest thing to sell. Local merchants love tie-ins to sports promotions and will advertise to be involved. Add a “high school game of the week” to your schedule and watch how much local parents who own businesses will advertise to insure they can hear their children’s games!

If your station is really ambitious (or just wants the cash), try setting up a tailgate party at a highly visible location outside of the sports arena. Local

merchants can donate food, drinks or money to have their banner present at the event.

### CREATE YOUR OWN EVENTS

Things with high community visibility that match your station’s pre-existing strengths (e.g., jazz or folk festivals), or political or social importance (e.g., lecture series or public affairs forums with area experts debating) will bring in revenue from: gate admission, event program guide ads, and other underwriting/advertising. Plus you can trade out spots for hotel rooms, food, venue rental, etc., to cover most all event costs. For example, organize a Music Business Convention—a one-day event bringing experts from all sides of the music industry to explain how a band could break into the business. Their contacts with successful artists, managers, agents, record label reps, area commercial stations, etc., made lining up the panels easy. Marketed as a benefit event for the station, no panelist was paid. Promoted mainly on the station’s airwaves and in trades with local arts magazines and newspapers (reaching the target audience well), door revenue made it highly profitable.

### CONCERT CO-SPONSORSHIPS

This can get tricky, but if you’re dedicated to becoming a major new music force in your market beyond just playing records on the air, it’s worth the effort. Start small (especially if you

have practically no money). You may end up filling large stadiums with major acts!

### **RESTAURANT WXXX PLATE SPECIALS**

Does your station or students in general have a good relationship with a local pizzeria or other area restaurant? Then approach the manager with your version of the "WXXX Plate Special." Ask the participating restaurant to cord off a few tables where diners (warned in advance) were treated to an unusual meal served by substitute WXXX-supplied waiters. If you want a napkin, you pay a dollar. Utensils? Another dollar.

A less offensive (and possibly more lucrative) version of this is to convince the restaurant to offer one standard menu entree one night each week as a "WXXX Special" (which you promote at the station) whereby a dollar of the meal cost is donated to the station.

### **ENTERTAINMENT PHONE HOTLINE**

Though non-commercial stations can't run full-fledged commercials on air, they can run them completely legally over the phone. It's usually done as a music concert hotline with spots preceding the information. However, a big sponsor might pay enough for you to run it as a toll-free number (though a normal local phone # is fine). Or do it as a 900# and make money per call if

you think you can generate enough calls.

### **AUCTIONS**

Visit area businesses of all types to donate an item for your auction. Even cash-strapped local merchants can afford to give a pair of theatre tickets, a dress off the irregulars rack, or a slightly dented piece of office furniture. Then solicit bids at local malls, in the student union, and, of course, over the air. A final round, over-the-air bidding war occurs on a pre-designated day and time where you actually sell the donated items.

One variation of the auction is the "Buy-A-Watt" program. Offer one-watt "share certificates" of the station over the air. Of course, the more watts, the more shares to sell. Of course, the certificates are not real shares, but give listeners a sense of ownership of the station they loved to listen to. This idea can also be used as part of on-air fundraisers.

Another variation is to "auction" djs from the station. The highest bidder gets an evening out on the town in a chauffeured limo with a station dj. The publicity or hype created by this type of event is enough to entice vendors to provide those prizes you want for the top bidder.

### **T-SHIRT SALES**

You may think of t-shirts simply as an in-house promotional goodie, but a

good promotion can also be a good fundraiser. When any of your staff attend a community festival or major campus event, make sure they take a few shirts to sell (and wear them themselves – that's the best promotional tool of all!). It's worth the effort to recruit an art student to make a catchy design.

### **ALUMNI**

Does your station hold an event for visiting alumni during homecoming or reunion weekend? The refreshments need not be expensive. Your school may be willing to photocopy and insert a flyer about your event in the pack sent to all incoming alumni. Just make sure your station looks neat and allow for alumni to have fun sharing recollections over the air and "guest DJ" a record or two—even if that means interrupting regular programming. Have staff available to run station tours, frequently and conveniently scheduled. Maintain a database of graduating station alumni (the school's alumni relations office may already have a way to do this) and mail a newsletter periodically. People will give to their old station if they feel the money won't be wasted — and a regular newsletter shows you're responsible.

### **ON-AIR FUNDRAISING**

This topic deserves a whole article on its own, but it's not for everyone. An on-air marathon/begathon (college radio) or telethon (college TV) has its

best chance of success only if: 1) you have a large potential audience (i.e., over-the-air stations; it's tough for cable or closed-circuit stations) and 2) your staff is fairly large, willing to put in beyond-the-norm time and effort, and can work as a team.

### **TAPPING THE STUDENT COUNCIL**

If you get a portion (or all) of your budget from your student government, you may think that dollar figure is a static amount that, if anything, can only go down. Wrong. Some college stations have successfully lobbied their student councils for a greater annual funding allocation and money for special projects. Make sure you have a well-prepared written and verbal presentation (if you can, produce a promotional videotape to bring along – you are media, after all!) that states a case for why your station is important to the students and the community. Focus on your successes and potential for growth. Things you may take for granted – such as airing PSAs about ecology, date rape, etc. – are important services your station uniquely provides, and should be highlighted. In addition, offering your student government a talk show or coverage of their important meetings (live-remote or tape-delayed) may help sway them your way.

# EDITED TRANSCRIPT OF FUNDRAISING PANEL

5TH ANNUAL NATIONAL CONFERENCE OF COLLEGE BROADCASTERS NOVEMBER 1992

**Speakers:**  
GG = Glenn Gutmacher, Executive Director, NACB (moderator)  
PV = Pol VanRhee, Station Manager, KSJS -FM, San Jose State U. (CA)  
CR = Caroline Riley, Senior Account Manager, The Interep Radio Store  
CT = Cary Tepper, Communications Attorney for NACB  
JW = Jeff Whipple, President, National Campus & Community Radio Association of Canada (NCRA)

GG: We want to talk about not just underwriting which you probably all know about, but other kinds of creative fund raising that you can do whether you're carrier current, Cable FM, a small college TV Station, or a big over the air [station]. There is a lot of things that any kind of station can do, regardless of your market, regardless of your size, to make money. We know in the '90's it's become really tough. Stations are having their budgets slashed by the Administration, Student Activities Boards – it's crazy, you need to make sure that they know you are an important resource on the campus, and you deserve your funding. But that is another story about how to make those kinds of pitches.

Besides preserving the funding you have, there are neat ways to make money on the side, and we'll talk about those here.

## THE CANADIAN PERSPECTIVE

GG: So let me go to Jeff to talk about some interesting fund raising ideas that they do in Canada that hopefully we can apply to our stations here.

JW: We had a little session yesterday with a number of stations, and threw around some ideas about what people did to raise funds, and surprisingly enough a lot of the things we do in Canada are very similar to what is being done south of the border. There are also some other interesting things we do, which I find that you are not able to do in the United States, such as on-air bingos. The general kinds of things such as on-air fundraising drives are very big on most Canadian stations now. Some of the stations are earning upwards of one hundred thousand dollars per year, just with on-air pledges from their listeners over a period of two weeks.

Canadian stations are very fortunate, from what I understand. The Stations get core funding from student bodies. For instance, the station I work at is guaranteed about \$80,000 per year, just from students. That's a really good amount of money; you can run your core operations on that. So, the kinds of fundraising that we are doing are basically meant to supplement the money that we already have. I made a list of them.

In Canada, there are a lot of arts grants that are available, so grant writing is a real art for most station managers. SCMO (subcarrier) side-band rentals are popular in a lot of stations, especially in larger markets with high power. There are little things like sound equipment rentals and studio rentals. Make sure your university knows what you have available. They're always looking for places to produce slide shows, and things like that. We do raffles and a lot of lotteries. Stations are really getting into these little KENO games, and stuff like this-and making some money off of that. These are the basic kinds of things that campus radio stations in Canada are doing.

PV: I was going to ask Cary about the legality of American stations doing lotteries and bingos on air. I thought it wasn't allowed.

CT: I would strongly recommend that you do not broadcast lotteries or bingo games unless you are on an Indian Nation-affiliated college, broadcasting on an Indian Radio Station. That is about the only exclusion in the United States if your operating out of an Indian Reservation, and the station is licensed to an Indian reservation. But no bingos, and no lotteries south of the border.

JW: Government funding really does not come in to play for campus stations in Canada. But there is a lot of government funding available for start up

of what we term community stations, and they are non-profit broadcasters who are not campus-based. There are a number of those, especially minority language stations. There are a lot of Francophone stations in the Province of Quebec, who are heavily subsidized and supported by the Quebec government. And there are a lot of Francophone stations outside the Province of Quebec, who are heavily subsidized by the Canadian government, by different provincial governments under different programs. Also, you can usually get money, if your station has a lot of minority interest programming, for instance, ethnic programming is a big thing. Our station broadcasts about thirty hours per week ethnic based, third-language programming.

We get some money from different multi-cultural organizations, and from the provincial and state governments, to support that programming. The more diverse your programming is, the more diverse your funding base can obviously be.

GG: That's an excellent point, and we don't have nearly as many government sources as Canada does. The government doesn't contribute nearly as much of a percentage. But there are many Grant giving bodies on the State level and the Federal level, that College Stations can apply for.

## EXAMPLES

PV: Our station does a wide variety of fundraisers. We try to do as many possible things that we can to raise money, because we like to spend money, and you can't spend, unless you have it. One thing I was talking to Glenn about last night that our station tried out just this year that has been very successful – is a CD class at our remote broadcast. We do a lot of remote broadcasts in different areas. It is something that you can do, that's not on the air, so you don't have to worry about legalities of what you say, and how you say it. People really like to do it.

GG: Why don't you give us some specifics?

PV: KSJS is the voice of San Jose State, and we have this Big Mouth that says the "Voice of San Jose State." We cut out a hole where the mouth was-so it was nice and open. We started by making it out of cardboard. We have some made out of wood, since it turned out so well.

We brought a cardboard front, and put a box behind it, and stuck it two or three feet behind our booth, and stood out in front of our remote and said "Three throws for a dollar, toss your CD. Don't try this with your CD's at home." It's amazing how many people want to throw a CD, and make it land into this box. It almost didn't matter what kind of prizes we offered, because people just wanted to throw the

CD. We sell KSJS buttons for 50 cents; we offered that as a prize if you made one CD in. You had to pay a dollar to throw three CDs. And we gave used CD singles and doubles of CDs sent to us by record companies as prizes if you got two in or three in. We were averaging \$300-\$400 per day, doing that for a couple of hours. A lot of people like to do it.

CT: Do you ever ask local merchants to get involved and give prizes?

PV: We do ask local merchants. Everything we do at our station is free. We get local merchants to either pay for it, or donate it to us.

CT: The question about local merchants giving prizes, to give away the merchandise, do you recognize them at all over the air waves? Do you give them any credit for goods?

PV: No, not in that kind of situation. That kind of situation is mostly off air. All we saying on air is "we're at a remote broadcast, doing our famous CD toss. Why don't you try our CD toss?"

CT: That's something that is very important, if local merchants, or anybody gives your station merchandise to use as prizes, you cannot give them acknowledgments over the air where the merchandise came from, if it's in a prize situation. That's indirect advertising as far as the FCC is concerned. That's why I asked that question, to

make sure you weren't crossing the boundaries.

GG: Cary's main role here today is to make sure any ideas we give you for fundraising, are legal.

CT: I try to take the fun out of everything.

GG: We don't want you to get caught on anything. How about some other things, Pol, that work well at KSJS?

PV: We've done 'Bowlathons', or a couple of years now, and its getting kind of big. We've also done runathons and walkathons-every kind of a "-thon" you can imagine, but the Bowlathon seem to be hitting it big. I don't know if it's just because it is San Jose, and its the bowling capital of California. We started out asking our staff to get a little NCR (carbonless triplicate) form who wanted to bowl, to go over and get a certain amount of pledges for the amount of pins they would knock down in three games. So they would go out and collect the money after they bowled, and we got a bowling alley to provide free lanes. Frankly, none of them are on the air, and you make a lot of money. We made about \$500 in one day of bowling.

GG: Now, did you have some kind of charity that this was partly going to?

PV: We have had charity ones. The last one we did wasn't.

GG: So, you went out and said “this is money going direct to the station...”

PV: That was our pitch. We have done some things, where we collected money or food for local food kitchens, etc., but this isn't one of them.

## PROMOTIONS

GG: I'm going to switch gears here to Caroline Riley, who I think will have many great promotional ideas that commercial stations are doing – since she talks with them on a regular basis – that also can be good fundraising ideas for college stations, if we apply them to our level. Maybe there are a couple of things you've seen that work well that maybe a college station could try to take on.

CR: Now that Cary's pointed out that you can't mention an advertiser – that usually runs into some problems, but I think things like KSJS does are so basic; it's the perfect way to go about it, I mean, that's an easy way to make money. Most of the programs I am involved with on a national level are directly advertising related, that, again, is back to the basics of their selling a product, and they are only doing it to get mentioned, so a lot of the stuff I work with, would not be applicable there.

GG: How many stations can run full commercials, here in the audience, as in non-underwriting?... OK. Why don't you at least give one example that a

commercial college station might be able to try?

CR: There are so many goofy promotions that stations do...when they give away a car. They have everyone come down and put their hand on the car. The last person, over how many hours it is, that still has contact with that car, wins whatever, and they all donate a certain amount of money they pledge. Their family members and their friends would pledge towards it. Three days later a mother of three is still standing with her hand on the car. There are just amazing things that people are willing to do to be able to raise money. You know the walkathons: If you have a building that has a really good stairwell – that's a really big thing with many of our stations across the country. Running to the top of the Prudential Building is, again, a contest, plus the pledges, etc. Those are very easy to do, you don't need anything other than the building and the stairwell.

GG: The car is not too practical as a prize for college stations. It's probably possible for you to get a deal with a travel agency, for a free trip, and use that as the prize...you've got to keep your hand on the vacation picture, etc. So, scale it down to make it work.

PV: Actually Glenn, there are a lot of used car salesmen that want to have some kind of exposure, that will be willing to have you come to their lot, and do a remote broadcast, and would be happy to give out a junk car, for

some kind of promotion. These are kind of fun. I know another station had a huge promotion going where they got a junk from a used car dealership, and actually got people to pledge, not for the car, but for somebody from the station to drive the car in a demolition derby – and they made a whole bunch of money. They just painted their logo on the car, and drove it around.

## MOBILE BROADCASTING

GG: How many people have a mobile DJ set-up that they use to raise money? This is not too hard. It's a small upfront expense to get a turntable and CD put together. You might be able to borrow the units that you have in the station and take it out. You can do fraternity parties, local weddings, bar mitzvahs, etc. If you can underprice the markets slightly, you can do a lot of business in DJing events. You have the record library – that is such a big advantage, think of all these other DJs – they have to pay to get their music. So you have the possibility to do an alternative thing for one place, and a top-40 thing for another place, because you have such a broad variety of product. If your music just sits on the shelf, it's a waste.

Audience: Can stations promote their own mobile DJ services on-air?

CT: Yes they can, but they have got to be careful where they are doing the

promotion. As KSJS was saying, let's go down to a used car salesman, and have them give away a used car, where you have promoted an event that is taking place on a commercial piece of property like a shopping mall, you can't encourage people to come on down. You just tell people “this is where we are broadcasting from” – period. No calls to action. I would be careful if you are doing a remote from a commercial zone and you are encouraging people to see the beauty of your remote system – don't encourage people to use your services, when you are actually broadcasting from a commercial property. When you are in a studio, I would say that's a better time to do it.

GG: So, normal promo spots just running in rotation should be fine for your mobile DJ? It's just when you are actually doing a remote broadcast, don't be hyping the mobile DJ service.

CT: You have got to understand the FCC has not specifically ruled on most of whatever we are talking about. They don't pay a lot of attention to non-commercial broadcasting. Only when they decide they want some money, and they fine somebody \$5,000. Then they tell you, “well, we never really ruled on this, but you did it wrong, and if you have a complaint then challenge us.” Glenn and I are always talking to people at the FCC, and a lot of what we advise you, suggests our gut feeling as to how the FCC may react. Because there aren't a lot of decisions out



there on most of what we're talking about.

Audience question inaudible.

CT: I would say that's fine, but then again you have to be careful to exactly what you're saying during the promotion. Don't give brand names of your mobile DJ equipment. You have to be real careful.

Audience: Can you mention how much the mobile DJ service costs?

CT: I would not, I would just say, "for more information call...". The Commission gets very nervous when you start talking dollars over the air about anything.

GG: Would it be better to say, "for more information, the number is"?

CT: That's true.

PV: Actually, can't you? This is for your own profit. It's not for anyone else, it's for our station's own profit-making services. You should be able to mention price. You should be able to mention calls to action, directives, qualitative-anything you want. We have the best DJ service of this service in town.

GG: He's saying that the station is a non-profit organization, and non-profit can run commercials.

CT: That's true, but then again, these are unusual things that the FCC have

not adjusted, and I would just be very cautious.

Audience: What about mentioning dollar amounts for listener donations?

GG: During an official fundraising period for a non-commercial station you are allowed to fundraise to the limit. Am I right, if it's a designated fundraising period?

CT: Right.

GG: So, just during that time, the official fundraising marathon, you are allowed to hype the heck out of everything, and say amounts for donations and all that stuff.

PV: The way we have interpreted it is that our promotional spot is a designated fundraising time. So we say that you are allowed to say anything you want during that designated 40 seconds. So we announce everything during that time, we tell people "call us now" – we go the full limit.

CT: I would not recommend that.

## CLUBS

GG: How about station rights at local clubs? How many of you do that? A station night at a local club-WXXX Club Babyhead. OK, not too many. You're not renting out a civic center here. Your just going to a local club that you see one night a week just isn't doing very much business, and you say to them: "Hey, we can help you out, we

can make this a profitable night for your club," because remember, they are paying rent every night of the week for the place. They would love to be able to turn their dead nights into something.

So tell them, "Monday night will become WXRK alternative night," and you guys come in and DJ it. Or you bring in a band or two from the area, who will play just for the exposure, and you can bring a lot of people to this kind of thing. You can also be promoting them on the airwaves, because this is a station promotion – again, under some legal limits. So the club can work with you to promote it through fliers and other off-air things that are totally legal, and make this a win-win situation for everyone. Because if you can bring traffic into that place, they are going to thank you in a big way. But go ahead, Cary, tell us what might be a problem.

CT: OK, a possible problem is that they are going to charge an entry fee. If they are going to do that, you have to be really careful as to how you promote that event over the air. If a fee is going to be charged, you should just merely say, "Monday night is WXXX night at the Bayou." That's it. If there is no entry fee, the FCC has given you a little bit more flexibility, you can promote them just a little bit more, but your still going to have to be careful, because you are encouraging people to go down to an establishment where obviously alcohol or other beverages can be sold

to make a profit for somebody other than the station.

GG: So what, if they just stated a fact like the band names that will be playing that night.

CT: That's fine, if there is going to be no entry fee you can promote them a little bit more.

PV: What happens if there is an entry fee, but the entry fee is all going to the station? If you are going to have a WXXX night, you're going to want to make some money out of it – right?

CT: The one decision the FCC has made in this area is that if there is any entry fee, you can't promote; you can just state where the event is going to be. I would surmise – this is just my guess—that if all of the money collected at the door is going back to the station, then you could probably promote it more, but the FCC has not ruled specifically on that, and you have to make sure that every penny is going back—that you are not going to charge an administrative fee for a bouncer, or anything. 100% of that money has got to go back to the station.

Audience: What if it's 51% of the door?

CT: If any amount of money is going to the club, you cannot promote that event on air. You can just state in very bland terms: "Monday night is WXXX night at the Bayou."

Audience: Can a campus radio station promote concerts coming to campus, that tickets are available at the box office?

GG: You want to promote a concert on campus. Is your station sponsoring that concert, or is there sponsors by another group on campus? Another group.

CT: You can identify it, but you can't urge people to attend. Even if your own school wants to broadcast announcements on the courses and the costs of those courses, they can't do that. The FCC has specifically ruled on that. That's because it's not really promoting the radio station, it is promoting the parent, which has nothing to do directly with the radio station.

PV: Even if it was a non-profit school?

CT: It doesn't matter...If the station is sponsoring the concert, you get more leeway, as long as all the funds are going to the station. If the station sponsoring it and 90 % of the money is going to the school to pay for salaries, if the money is not really going to the station, then you've got a problem. It really becomes an issue of accounting.

Audience: What about student government sponsoring the concert? Technically, they're non-profit.

CT: Well, it's not my ruling, it's the FCC's ruling, which I interpret, so I

have to be careful. I would say the same thing would apply.

You're allowed to give public service announcements about free concerts in the community, so why not for the school? That's OK.

Audience: We have a station remote at a local bar/club. Can we mention prices for drink specials?

GG: Prices? No, no prices.

Audience: We want to say every Tuesday and Thursday drink specials.

CT: I wouldn't do it. While you are there, you've got a greater responsibility to not encourage people to go to the location of the remote....A way to get around the problem of profit tie-ins: If you are having a remote from a public park, and let's say a Domino's Pizza is supplying some food, and the supermarket is supplying some soda, you can encourage people to come down to the remote at the public park, and eat and drink this free food, and mention the merchants' names, because you're not encouraging people to go to those stores, you are encouraging them to go down to the park, and there is no fee to get in. That's a way to get around it.

Audience: Even if there is no charge, you can encourage people to go.

CT: You can use some stronger language, if there is no fee, but you still

can't promote the profit-making enterprises of the merchants.

GG: These are fine lines kinds of things, and it gets confusing, and that's probably why you should a communications counsel help you out.

## **MIXED MEDIA**

GG: How about program guides, how many stations publish a program guide? OK, of those, how many have advertisements in it?...Not bad. Now the ones of you who don't, or the ones who do guides but have no ads...why not? It's off-air, which means there is no restriction at all on advertising, this is not FCC territory at all, so it's just an extra bonus thing that you can throw in for underwriters as a package thing: They are buying underwriting spots on your station and they get an ad in the program guide. Its just another way to get the message across, which makes it more appealing to advertisers. I'm sure Caroline will vouch, the more mixed media you can get involved, the better it is.

Caroline, don't worry about whether we are talking college or commercial, but what other kinds of media have you been able to tie in on promotions to make it more effective for an advertiser?

CR: We are really looking towards the future of trying to get advertisers to combine media. We work with cable TV stations, commercial TV stations, newspapers, couponing, direct mail

pieces, and usually the way you use radio is to combine them and to mention "look this Sunday for your coupon, look this week for your direct mail piece." If your college paper has an advertiser that's always advertising, and use the college station to back up: "look for the coupon in the school newspaper on Friday, and use it at the bookstore."

It's backing up what they've already spent their money on, and maybe they are not quite happy with the newspaper, so now you have got them to use the radio to help them, but also help you by buying radio. A "cross-promote" is what we call it, and you are always trying to cross promote with other mediums. You're now keeping the bookstore happy, by saying, "go to the bookstore and use it ! ", you're keeping the client happy by using the coupon, and the newspaper may give your station a free ad if you work with them.

GG: Again, we have to be careful on the phrasing and the calls-to-action, but these are other things to tie in: the local merchants, book stores, and campus newspaper. You really should be trying to figure out how you can use these other media and other outlets to make your promotions and your fundraising more effective.

PV: We did a thing with Caroline through the Interep College Radio Cooperative. The Thro-Yo product from Kid Power. They paid us to run some spots, basically, that said, "Watch for this remote day, we're going to give out



these Thro-Yos, and we're going to demonstrate them for you," and it worked out pretty good.

## DISCOUNT CARDS

GG: How about discount cards? Do any of you have a deal with local merchants that there is this KXXX card, and they give a discount if anyone shows that card when they come into the store. No one has done that? Well, it's totally legal, the problem is just how you mention it on the air. You would probably only hype it during your official fundraising marathon time would be the time you could get away with promoting it officially. The good thing about this though, is once your audience has this card, it is something they keep with them all year long, so it's a listenership/ viewership promotional device too. And because they keep bringing it to those local merchants every time they shop there, that brings traffic to these advertisers all year long. This makes it much easier when you go back for underwriting, or trying to sell them on something. Merchants will be reminded: "Hey, someone just came in and used their card from that station."

Audience: How would you suggest giving out that card?

PV: I know some stations that give them out to their members of their annual on-air fundraiser, so if you pledge a certain amount, you get yourself a card, you get what ever prizes

they give. So it's one of the premiums that you give out.

GG: During the freshman orientation, at the beginning of the school year bazaars, if you don't do on air marathons, this is also a good time to get the cards distributed. There are definitely ways to do it: just think of where high traffic is on and off campus and hand them out, and over the air during the on-air marathon.

## PUBLIC SERVICE ANNOUNCEMENTS

GG: How about those controversial PSA style spots? Has anyone ever been approached by one of those companies that sells PSA's, but they are really commercials, and they charge like eight times your normal rate to the client? There are these companies out there, and I am a little squeamish about them, but if you don't have sales staff or underwriting staff who are going to go out and hit the communities, and you know there is no practical way you can get people out there to cover the territory, then this might be a viable route. There are companies that phrase things as PSA's to the effect of "Joe's Pizza reminds you that drinking and driving is a bad idea. Joe's Pizza is located at this address," and they pay you for running these things. There are a lot of college stations doing this. Cary, is this new to you, or is this a little weird?

CT: It's not new, it is becoming more popular, and I had a discussion with

the FCC Complaints & Compliance staff about a month ago, just on this very topic. They don't quite know how to handle it. They think it is probably OK. They've encouraged us to make a request for a declaratory ruling letter, and we will probably follow through with it. My guess is, it is probably OK, as long as the phrasing of the tie-in to the local merchant is kept very bland.

GG: The reason I don't like them is because the companies that sell these PSAs charge so much more than your normal underwriting spot rate, so you're going to create some ill-will some day later when they find out that your spots really go at \$10, but they have been charged \$50 to run it. Then you may lose them entirely. So be careful, if anyone has been approached by one of these firms, your sales staff don't come back at them with a much lower rate. What you can do when you first contract with these firms—and I did it when I was at my college station – is to give them a specific territory. If you know that your students who sell can cover the immediate campus area, you could say "this geographic area zone is blocked out, but your company can sell to anyone in the suburbs." That's fine, because your salespeople would never go and sell there anyway. You can arrange that kind of thing with this kind of company, so you don't have that conflict.

CT: Glenn, I just want to throw in a few words of caution. Every radio station, whether it's commercial or non-

commercial, is responsible for broadcasting a certain amount of programming that is responsive that is responsive to local community interests and needs. That's done either through talk shows, roundtable discussions or special programs on issues, and part of the way to approach that responsibility is through PSAs. I would highly recommend that if you are enticed into an arrangement where you'll get these fancy PSAs, make sure that all of your PSAs don't turn into these underwriting/commercial-sounding PSAs. Only do a small sampling. I think the FCC would have a huge problem if everyone of your PSAs turned out to tie into a local merchant. Again, the FCC has not ruled on this, but in many aspects of the FCC's rules, they give a little bit of leeway to non-commercial broadcasters. But don't go overboard. You can broadcast a few of them, but if you normally broadcast a hundred PSAs a week make sure you've got seventy five-or-so, normal, bland ones, otherwise you will run a risk.

PV: There is another problem with these companies. We use them. They are great because you get a lot of free money, and you don't have to do any work, but they do generate some ill-will occasionally in your community because of the high pressure sales tactics which they use. They sit in this one little room, with no windows, and they have like these huge phone banks and fifty million people calling from somewhere in the United States, and you have no idea where, but they are

calling your area. They badger them pretty heavily, so you kind of have to weigh that.

Another idea that Jeff had was the underwritten PSAs by faculty members on campus. Do you want to talk about that? That was a pretty cool idea.

JW: Last year it turned out to be pretty successful, just a general mailer to faculty and staff at the university, and for a really low price during the Christmas exam period, get an on-air mention to wish students good luck in their exams, and reminding them not to drink and drive if they're partying afterwards, and it met with a really good response. There are a lot of departments— for instance, the Public Relations Department, the Alumni Affairs Office, the Development Office, the Math Department, and all these faculties found a few dollars, and took up a collection. The Dean authorized the payments through the university. It was very easy to do: you phoned them up, did a mailer, then phoned them up afterwards, and most of them bit. It took very little effort to do it. It turned out pretty financially lucrative for us. You can get your own money from your own community right on campus.

Audience: What about a restaurant sponsor wishing good luck to a sports team?

GG: Wishing good luck to the team, as the underwriting spot content.

CT: I don't see any problem with it, as long as he again doesn't tie-in the goods and services that he sells.

GG: NACB has a sheet that outlines what is not permissible in an underwriting spot, and basically, if your not in any of these categories, it should be OK, as Cary said. This is not something the FCC has ruled on, so until they rule on it, basically, you can do it.

CT: There is a non-commercial station in Washington DC., that every Christmas they get local students wishing happy holidays to family and friends over the air, and I don't know whether they charge for that or not but there is no tie-in at all to goods and services, it's more of a local, personalized Christmas card.

PV: Santa Barbara does that around Valentine's Day, they give out, they sell spots to students wishing dedication-type things to their loved ones.

JW: We did that as well.

Audience: Every time we go to a conference the sessions on fundraising relate to radio. We have on-air auctions of donated items. What other ways can we raise money for on-air television?

GG: I think you can apply it to a lot of the things that have been said. What is unique to television is that you have another element, which is really in your favor – the video side of it. That

can make your underwriting more dynamic than radio. Think about how bringing in an image can enhance what you do for a potential sponsor. Again, there are limits on what you can show in an underwriting spot.

CT: You can't do indirectly what you cannot do directly. For example, you're going to have a graphic that says "a portion of this program is being brought to you by Joe's Pizza, and you have a slide of a storefront of Joe's Pizza, that's OK. But if in that slide, in the window, there's this big sign that says "Tuesday-Wednesday specials on pizzas: \$4 off," you can't do that, because that is presenting indirectly what you cannot say vocally. That's where the commission would step in and say "watch it, be careful."

As a TV station, probably your on-air auctions would have more effect because of visuals. You can show people products, but you can't talk about the products you can't give a whole lot of information other than to identify it, at least the viewer can see something, and see what they are bidding on.

GG: We're assuming you're non-commercial, but if your not an over-the-air station, you should be able to run full play on those commercials.

CT: Since you don't have any signal going over the air as free TV, then you can get away with a lot more than anybody in this room. Seriously, if you're

not going over the air, the FCC doesn't care, and they don't regulate that.

GG: You can probably apply the magazine concept of advertising, which is when they want to get a bunch of advertisers. Say that it's near application time for private high schools. The magazine will do an article on high schools, and, since any one who might want to go to a private high school is going to want to read this article, to have an ad next to the article is perfect, because they are going to get seen by the target market that they want to reach.

You can do that in television. Say you want to reach all the restaurants nearby campus that students tend to frequent, why don't you do like a food show? It sounds kind of corny, but you should be able to sell the hell out of that.

Audience: The cable system won't let us sell ads.

CT: OK, the thing you have to consider, irrespective of the FCC's regulations, you have got to think of local regulations also. Last year, we had gotten a declaratory ruling from the FCC, whether or not full-fledged commercials could be run on public access channels. One of our members said they were told that they couldn't, and we knew that they could if they weren't going over the free airways.

So just as a precaution we asked the FCC to rule on it. They issued us a

letter in January of this year, and they said the FCC has no regulations on community access or closed circuit TV systems of any kind – it is only free over the airways that they concern themselves with. However, they will not pass judgment on any local regulations, or possibly college regulations. There may be some standard operating procedures that you have to abide by. These are the things we can't advise on, until we know for sure, but there may be something out there locally that is prohibiting that.

GG: We can give you the letter we got from the FCC saying that this is legal, and maybe you can use that at your local cable company to convince them that this rule prohibiting commercials on the access channel is silly, because there is nothing illegal about it. But if that's their policy, and they are stubborn about it—you're going to be stuck. But maybe with that letter, and talking to them, we might be able to help convince them otherwise. That's one of the things NACB does: we do a lot of support letters to administrations, cable companies and other folks, trying to convince them that they are hurting the station, or whatever it may be. Sometimes we do have success with that.

Audience: A new cable TV station is starting up. Can we run promos and commercials on it?

CT: It's cable, so you can do it.

GG: Especially since the station is just starting up, make sure its in the policy manual for the station that you can run commercials on it, because it is not over the air. Get it put in now, because later they may come up with some less favorable policy, and then you're screwed.

### UNDERWRITING

Audience: Can we say what kind of food a restaurant underwriter has?

CT: Now, when you say types of food, are you going to give a general summary of their menu?...You can't use any qualitative phrases. You could say "Joe's Pizzeria – we sell pizza and Italian food" – period – but that's even pushing it.

Audience: We're approaching Domino's Pizza. They're introducing a new product – salads and bread sticks. Can we mention that?

GG: There are no qualitative adjectives on their nouns: salads, breadsticks.

CT: I would recommend against it. It's just as if General Motors ran an underwriting spot that said "General Motors makes Saturn-Chevrolet-Pontiac," it's products that they make. If it's the local Dodge dealer, you can say "Thomsons Dodge-The Dodge Sales People," but you can't then mention certain makes of cars.

Audience: How about before or after the spot you say "free pizza to the 3rd caller"?

GG: "Free pizza giveaway to the 5th caller" – can we do that? In the underwriting spot? Does it have to be a separate promo spot, or is it not permissible at all?

CT: I wouldn't do it directly after the underwriting spot. Later on in the program maybe, but not immediately after the underwriting spot, but its too much of a tie-in time-wise. The FCC may take the view that it is just a continuation of the underwriting spot. For anything given away over the air, you are not supposed to identify the donor.

GG: Could we say "a 5th caller for a Domino's pizza"?

CT: Right, that's it.

GG: Basically, the bottom line is keep it bland.

### SLOGANS

Audience: Can you broadcast a qualifying statement that's a company slogan?

CT: Can you broadcast the entire slogan of a donor if there is qualitative language in their slogan-we call them "logograms." You've got to be careful. Just because a phrase is a logo does not necessarily mean you can use it. The best example: "General Electric:

We bring good things to life." That is permissible because the slogan does not tie in General Electric's products at all. But Metropolitan Life Insurance – their slogan is "Get Met-It Pays." The FCC has taken the view that "Get Met" is a call to action, encouraging you to get their insurance policies. They say that is impermissible, so you've got to be very careful. Just because it is a company slogan does not mean you can use it.

### PROGRAMMING

Audience: Can you broadcast a qualifying statement that's a company slogan?

CT: Can you broadcast the entire slogan of a donor if there is qualitative language in their slogan-we call them "logograms." You've got to be careful. Just because a phrase is a logo does not necessarily mean you can use it. The best example: "General Electric: We bring good things to life." That is permissible because the slogan does not tie in General Electric's products at all. But Metropolitan Life Insurance – their slogan is "Get Met-It Pays." The FCC has taken the view that "Get Met" is a call to action, encouraging you to get their insurance policies. They say that is impermissible, so you've got to be very careful. Just because it is a company slogan does not mean you can use it.

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**SALES**

Audience: In Canada, a college station had elementary and high schools sell chocolate bars, and the one that sold the most got to co-host the show of their choice on the station. It was passing the buck, but it worked well.

GG: That's the key. The key is to try to get other people to do your work for you. Not to do it for you, but to expand your staff, get other entities to be resources to make your efforts go further. That is a perfect example of how you can use other people to help you achieve your goals, and it's not really using them, because they got something out of it that they wanted, too. So that's a win-win situation.

## UNDERWRITING ANNOUNCEMENTS

Raising money for a noncommercial organization is a multifaceted undertaking. Promotions and on-air fundraising are only two ways to raise money.

Sponsorship and underwriting, objective forms of advertising, are the best ways to raise revenue for a college station. Underwriting is the type of advertising legal on non-commercial stations, and is best exemplified by sponsorship on PBS or NPR. In general, an underwriting spot does not make subjective statements about a product or promote sales. An example would be the comment: "Masterpiece Theater is made possible by a grant from the Mobil Corporation." Mobil benefits from name recognition, but the statement does not include any subjective comments concerning operations or products. This underwriting concept can be applied on a local level by any station, by appointing an underwriting director or staff and then approaching local businesses to sponsor shows. Local restaurants, clothing and record stores are often the most visible businesses on college campuses and the most interested in sponsorship on college television or radio stations.

Underwriting announcements cannot encourage a listener to do something, like "apply for the credit card now," "for more information, call..." or "come on down to the promotion at the new store opening."

Underwriting announcements can include passive identifiers, like "credit card applications are available at the Student Union," "information is available by calling..." or "the live promotion will take place at The Gap on Monday."

Advertising on noncommercial broadcast college TV and radio stations occurs in the form of underwriting announcements. The underwriting rules get very confusing when it comes to promotional announcements bordering on commercial spots. The guidelines that follow are the parameters for legal underwriting announcements.

### GENERAL UNDERWRITING GUIDELINES

Underwriting announcements may take place at any natural break in programming (e.g., at the end of a program segment), including the beginning and end of a program.

Recommended underwriting spot length is 30 seconds maximum (although there is no legal restriction on announcement length).

Underwriting announcements generally begin with "This program is brought to you in part by..."

### DO NOT'S

- Underwriting announcements can identify, but cannot promote.
- Underwriting announcements cannot include qualitative or comparative statements.
- Underwriting announcements cannot include a call to action.
- Underwriting announcements cannot mention of discounts or savings percentage.

- Background music cannot violate any of the above rules in a passive way that would be banned verbally.

### YES YOU CAN

- A sponsor's logogram can be contained in an underwriting announcement, so long as it doesn't conflict with other underwriting guidelines.
- Still and moving images and other special effects may be used in underwriting spots as long as they do not violate the above rules or make the sponsor announcement appear too similar to a commercial.

### COMMERCIAL EXCEPTIONS TO THE NONCOMMERCIAL RULES

Many college stations think all their sponsor announcements have to be noncommercial. This is not necessarily true. Here are some legal exceptions allowing you to run full-fledged commercials:

- If the announcement promotes a non-profit group or activity, you may run normal commercial spots (and charge for them accordingly). Of course, you may still choose to do PSAs for such events instead of, or in addition to, commercial spots.
- During station-designated on-air fundraising campaign periods, you may solicit donations on behalf of your station with "self-commercials."
- None of the underwriting rules apply if you are a carrier-current or cable radio station, or a closed-circuit or cable TV station, be-

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cause the FCC's underwriting rules only relate to FCC-licensed broadcast stations.

However, if the policy of your station, school or cable system distributor says you must be non-commercial, remind them that there is no legal requirement to be that way and maybe you can get the policy changed.

Underwriting announcements cannot mention specific number percentage, like "10% off." Announcements must also avoid the concept of a discount, like "on sale now."

Thanks to the 1981 FCC ruling on enhanced underwriting, in addition to sponsor name, address and phone number, a "menu list" of items that the sponsor offers can be given.

An underwriting announcement can list of products and services – though steer away from specific brand products like "Big Mac" or "Pontiac." However, the spot cannot "hype" the product or sponsor, e.g., "go buy these products."

A logogram is the motto which normally accompanies the sponsor's name in promotional and advertising materials.

For example, "Waterford – Fine Crystal Since 1891," or "GE. We bring good things to life." as a trademark line, could be used in an underwriting spot.

But "Get Met. It pays." cannot be used in an underwriting announcement

since it includes an implied call to action.

Underwriting spots for video should not include "for sale" signs; no "great food" lyrics or jingles should be used behind audio spots.

Background music and video may be used that has no selling message, passive or overt.

Underwriting announcements should remain value-neutral. Flowery qualitative and comparative adjectives are prohibited, e.g., "sumptuous food," "best in town," or "fine crystal."

A logogram is the motto which normally accompanies the sponsor's name in promotional and advertising materials.

For example, "Waterford – Fine Crystal Since 1891," or "GE. We bring good things to life." as a trademark line, could be used in an underwriting spot.

But "Get Met. It pays." cannot be used in an underwriting announcement since it includes an implied call to action. Underwriting announcements cannot mention specific number percentage, like "10% off."

Announcements must also avoid the concept of a discount, like "on sale now."

# NACB/INTEREP RADIO STORE COLLEGE RADIO COOPERATIVE

## THE CO-OP

The NACB/Interrep Radio Store Student Radio Cooperative allows NACB to provide your station with additional underwriting money and promotional opportunities from national or regional sponsors. Whether your station is a carrier current station, cable radio station, or over-the-air student AM/FM station, the cooperative helps you raise underwriting money easily and participate in exciting promotions — all at no cost to you.

## INTEREP

The Interrep Radio Store is America's largest rep firm responsible for over \$500 million in yearly radio ad spot sales. Interrep is a great supporter of college radio: Interrep has sponsored the National Student Radio Awards, giving over \$5,000 in cash prizes to college/school stations annually.

## PARTICIPATION

To protect your station, all the underwriting copy is approved by NACB's legal counsel to insure that it is FCC legal. You should also know that if you don't want to participate in a particular underwriting campaign, you simply let us

know. We'll take you off the list of participating stations but will not pay you for that campaign.

## SIGNING UP FOR THE CO-OP

If you are interested in working with the NACB/Interrep Radio Store Student Radio Cooperative, call NACB at 401.863.2225 for an affiliate application.

## PRE-TEST

Before starting with this instructional series on underwriting, please complete the following questions to determine where you should start. This test should be recycled and used by each underwriting manager as they are being trained. Feel free to print out a copy, or export it as text and complete it on your computer.

Do you or your staff need instruction on how to set up an underwriting campaign?

- If "yes" start with volume one, if "no" continue with the next question.

## ■ NACB HAS DESIGNED A SECTION THAT SHOULD MAKE THIS TRANSITION EASY. GO TO SECTION "VOLUME ONE".

Are you familiar with the terms "avail", "stopset" or "spot"?

- If "no" start with volume one, if "yes" continue with the next question.

## ■ THESE TERMS ARE OUTLINED AND EXPLAINED IN VOLUME ONE.

Do you know how to schedule stopsets, or pre-determined blocks of time during your programming to run announcements like sponsors or promos?

- If "no" start with volume one, if "yes" continue with the next question.

## ■ VOLUME ONE WILL HELP YOU BE MORE EFFICIENT WITH YOUR SCHEDULING AND WILL ALSO MAKE SURE THAT YOU DON'T OVER BOOK YOUR PROGRAMMING.

Has a system like the one in question two been used before, but removed because it didn't work?

- If "yes" start with volume one, if "no" continue with the next question.

## ■ THIS TIME NACB WILL HELP YOU MAKE SURE THE CHANGE IS A SUCCESS, YOU'LL FIND THAT SETTING ASIDE TIME FOR A SPONSOR MAKES EVERYONE'S JOB EASIER.

Do you have a scheduling system for placing announcements, weather or PSAs in predetermined time slots and is this system visible to the jocks?

- If "no" start with volume one, if "yes" continue with the next question.

## ■ NACB HAS SET UP AN EASY SYSTEM TO USE.



If you have these blocks of time set aside in your programming clock, do you know how to schedule sponsors into the clock?

- If “no” do the review in volume one and start with volume two, if “yes” continue with the next question.

**■ START WITH A QUICK REVIEW SO YOU START WITH SECTION TWO AT THE SAME LEVEL NACB DOES.**

Do you schedule more than seven sponsors a day?

- If “yes” start with volume two, if “no” continue with the next question.

**■ NACB HAS DEVELOPED A FEW IDEAS THAT WILL MAKE YOUR WORK A LOT EASIER.**

Do you know how to schedule makegoods and what the implications for making up a missed spot are?

- If “no” start with volume two, if “yes” continue with the next question.

**■ NACB WILL TEACH YOU HOW TO RE-SCHEDULE SPOTS AND WHAT TO EXPECT IF A SPOT IS MISSED.**

Do you know how to schedule spots that have daypart restrictions?

- If “no” start with volume two, if “yes” continue with the next question.

**■ NACB WILL GIVE YOU SOME POINTERS ON SCHEDULING.**

Do you know how to notarize an affidavit and when to make an aircheck?

- If “no” start with section three, if “yes” continue with the test questions at the end of each volume, then try the post test.

**■ CONGRATULATIONS! YOU SEEM TO UNDERSTAND WHAT AN UNDERWRITING CAMPAIGN IS ALL ABOUT. COMPLETE THE POST TEST QUESTIONS AND YOU’RE READY TO GO.**

## **VOLUME I: DEVELOPING AN UNDERWRITING SCHEDULING SYSTEM**

**■ GOALS OF VOLUME ONE**

- To help you identify “spots” and “avails”
- To teach you what a scheduling system is and how you can use one
- To use our template to set up a quick practice system
- To train you to set up your own station’s schedule

**■ HOW LONG WILL THIS TAKE?**

- It should take you between 5-10 minutes to read this volume
- The exercises attached should take you between 25-30 minutes
- Designing your own system may take you quite a while

**■ WHAT THIS VOLUME DOES**

To help you manage your sponsors, we’ve put together a crash-course in designing a scheduling system that will

help you schedule sponsors around music, promos, PSAs and anything else you do on the air. This system makes underwriting schedules much easier for you and your station.

### **KEY TERMS**

- **Stopset or Break:** Time set aside to stop your programming to do something. It is a time period during your programming when you stop normal programming to run a sponsor, do the weather, announce the last song, run a PSA, etc.
- **Avail:** Available time. It is a block of time specifically set aside for a sponsor’s announcement during a stopset (or break). If you only want to play one sponsor during a stopset (or break), so you have time to do the weather, then you schedule only one avail.
- **Spot:** A time stop set aside for a sponsor’s message. A spot is what we’re calling a sponsor announcement. For example: “This programming is made possible by a donation from Easy Cheese,” or whatever the sponsor is or sells.

### **WHAT FOLLOWS**

After reading this volume you should continue with volumes two and three. Volume two will provide additional information on the scheduling system started in volume one, with an explanation on what to do if you miss playing a spot. Volume three will wrap up the entire sponsor underwriting campaign with directions on how to com-

plete an affidavit as proof of performance.

### **SCHEDULING SYSTEM**

A scheduling system is a systematic method of placing events in predetermined time slots. This means you can set up some time during every hour to stop the music and play or read your sponsor’s message, read the weather, run a PSA or anything else you need to do.

Different student radio stations have different operating times and performance styles. The instruction in this volume will help all stations, whether you break at the top of the hour, every half hour or at all different times during the day. NACB has prepared this three volume series to help you efficiently incorporate underwriting into your station’s schedule.

You might decide to stop your programming for spots twice an hour, or maybe three times an hour, you can even stop four times an hour if you want. You don’t need to schedule the ad libbing your jocks may do between songs.

To set up a scheduling system that is right for your station, look first at your programming format. You may find that it is easiest to place your breaks at :20 past the hour and :40 past the hour, or maybe stopping every half hour is best. Whenever you decide to break programming, make sure it is the best

for your station and the programming airing during each hour. It is important at some stations and in some shows to leave room for spontaneity, so take this into consideration also.

A scheduling system makes things easier when you try to schedule seven sponsors, three run twice a day, four run once and then schedule in the sponsors your jocks forget to play during the morning show. It also helps keep things consistent from morning to night, so the programming stops at the same times.

To insure we're talking the same language, we'll define some key terms you'll find in each volume.

### COMMERCIAL VS. COLLEGE STATIONS

Commercial and college radio station differ quite a bit. One of the main differences between the two is the spot schedule commercial stations use. Commercial sponsors buy several individual spots which make up their campaigns. Student stations often sell semester long sponsorships or sponsorships for specific shows rather than single spots. NACB and Interep work with commercial sponsors that are used to working with commercial stations. Therefore, your station needs to understand how to schedule and assign costs to single spots.

### DETERMINING A SPOT RATE

To determine the cost of each of your spots, just divide price of a semester sponsorship by the number of spots avails that semester sponsorship buys. That will be your spot rate. If you sell a semester sponsorship (of 15 weeks) offering 7 spots a week to a sponsor at the price of \$2100, what is the spot rate? A simple formula for a spot rate is:

Cost of sponsorship/Number of spots in that sponsorship = spot rate

The number of spots in our sample is 15 weeks x 7 per week, or 105 total spots. The spot rate for the above semester sponsorship would be \$2100/105 spots = 20, or \$20.00 per spot.

### THE BROADCASTING CLOCK

One way to schedule your station's breaks is through the use of a broadcasting clock. Many large commercial stations use this form of scheduling to provide consistent breaks throughout the programming day. Your station will want to examine this possibility, but don't limit yourself to this sample.

A broadcasting clock, or any scheduling system, is a tool frequently used by underwriting directors to help them visualize where stopsets (and spots) are played during a given hour. You'll find a system like the following example makes it easy to place individual

underwriter's spots onto each day's programming log.

The clock represents what most commercial stations use. The big stations play a bunch of commercials at once and schedule them all on a broadcasting clock. This system allows the traffic director to communicate with the jocks about the spots and when they need to be played.

There's a stopset (or break) at :12 past the hour. The stopset (or break) lasts 40 seconds (We have enlarged all the stopsets and stopset for you to see). During this stopset the jock will say "hello" then read the weather, say a few more things, then return to the music or whatever else the programming is.

At the :36 stopset, the jock is going to run some spots. He/she might also opt to say "hello" again quickly. This stopset lasts about 2 minute and 30 seconds. It has 3 spots that last 30 seconds and one that lasts 60 seconds.

Again at the :56 stopset we're playing more sponsor spots. The :56 stopset lasts 2 minutes. It has one spot that lasts 60 seconds and two that last 30 seconds.

Again, this clock is a commercial clock, but it can be used in a college setting. You can vary the scheduled break times to suit your station.

### A SAMPLE TEST

The clock example is a good way for you to visualize your programming time. You may choose not to use a clock, but for the purpose of this training, it is a good way to learn how to schedule underwriting spots. A scheduling system has been explained and key terms defined, try creating a system for yourself, based on the information below.

Make a template for a scheduling clock for one hour of a music show. Simply draw a circle then divide the circle into sections, or pie pieces. To do this, draw a cross in the middle of the circle (one line extends from the top to bottom of the circle, the other from the left to right sides of the circle, when your done, the circle should look like cross-hairs). This gives you :15 min.; :30 min.; :45 min. and :60 min. marks. In each of the four pie pieces, add two more equal lines. This now breaks the circle up into five minute time intervals. You'll set up 2 stopsets. You may want to use a pencil for this first try at a break schedule.

### ■ TRY SCHEDULING THESE EVENTS

- One 20 second weather forecast
- Two 30 second spots
- One 60 second spot
- One 30 second promo
- Two 30 second PSAs
- "Concert Line" (1 minute)

**THE PROCESS**

Set up each stopset to fit in a time zone of your choice. You're not always going to have a five minute stopset, so make the pie piece smaller.

Judge the length of your stopset by determining the duration of the events. Add all the times together and draw the piece of the pie.

Draw the piece of the pie.

Your clock should look about the same as the example clock, though your stopsets (or break) may be in different places. At this point everything should be clear to you. If not, take a couple of minutes and reread the previous pages before the next review.

**A QUICK REVIEW**

Here's a review of the material so far. It may look simplistic, but it isn't. Fill in the blanks and grade it yourself. This is NACB's version of "Mad Libs", use the terms found in volume one to fill in the blanks. If you miss something, go back and look for the answer.

Pauline, the resident death-rocker and recently appointed underwriting manager for NACB's College Radio Cooperative has recently at down to design a \_\_\_\_\_, a systematic way to schedule sponsors into predetermined blocks of time within each programming hour. She first set up blocks of time during the hour to have weather and placed a few sponsors in

the \_\_\_\_\_ around the weather. Then, to schedule in the additional spots and a PSA she set up a \_\_\_\_\_.

Jodi ("That's J-O-D-I, Jodi with an i") walked in, asked Pauline what she was doing. Pauline began to explain she was setting up a way to schedule a bunch of the new sponsors in a hour so the jocks wouldn't \*%#@ it up. Jodi asked why she labeled the sponsors ads \_\_\_\_\_ instead of just calling them advertisements. After explaining, Jodi asked about the times between programming where there was a break in the music schedule, wondering why those spaces were called \_\_\_\_\_. Pauline, convinced that Jodi was still experiencing the effects of Lollapoloza asked her to leave her alone so she could continue her work.

Another Quick Review:

Fill in the following blanks with the terms used in this volume.

- A \_\_\_\_\_ combines spots and programming breaks such as PSAs and the weather, this can also be called a \_\_\_\_\_.
- A sponsor buys a \_\_\_\_\_ to promote a product for a predetermined run at a station.
- Scheduling spots in predetermined times requires the use of a \_\_\_\_\_.
- Times set aside for a sponsor during a set are called \_\_\_\_\_.

Check your answers after completing the test. If you get them all right move on the next exercise; if not, take some time and go back through this volume.

**THE REAL TEST**

Design a scheduling system of your own based on your programming style. Add in the program activities at your station. If you get lost, review this volume to refresh your memory.

Once you have developed a system, talk your decisions over with some of the other staff members. Try working things out with the program director, he/she may already have something in mind.

## VOLUME II: ADVANCED UNDERWRITING SCHEDULING

**GOALS OF VOLUME TWO**

- To teach you to set up stopsets
- To learn how to schedule make-goods
- To recognize differences in sponsorships

**HOW LONG WILL THIS TAKE?**

- It should take between 10-15 minutes to read this volume
- The exercises attached should take you between 20-30 minutes
- Designing your own scheduling system will take quite awhile

**THIS VOLUME**

After reading this volume and completing the exercises, you should have the necessary skills to easily schedule your stations sponsors. You will know the ins and outs of what to schedule when and where to put it all.

**WHAT FOLLOWS**

After reading this volume, you should continue to volume three. Volume three will cover the last step in managing an underwriting campaign: the affidavit and aircheck. It will wrap up the entire process and make the management of an underwriting campaign easier for everyone involved.

**WHAT YOU SHOULD KNOW**

For this volume of The Co-op Instructions you will need to be proficient in a number of terms and concepts, which will be quickly reviewed here. If there is anything covered in this review volume that you are unfamiliar with, looking back at volume one of this series would answer any questions.

You should understand that a scheduling system illustrates the programming time on your station. The following terms should also be understood:

- stopset, or break: a pause in the regular programming schedule
- avail: time set aside for sponsors
- spot: a sponsor announcement

Again, if these terms don't ring a bell, please review Volume One before continuing.

### MAKE GOODS

Jocks mess up. Keep this in mind whenever programming spots for your station. You need to have a plan B when a spot is forgotten or played at the wrong time. This plan will involve the use of something called a "make-good" or "discrepancy". A make-good is a spot run for a sponsor at no charge when an originally scheduled spot is misplayed. Here are some examples of events that can result in a make-good:

- A jock misses the spot
- A jock cues the wrong cassette
- A spot is played in the wrong time set
- A spot is scheduled in the wrong time set

It is very important that the spot is replayed and recorded on the jock's programming log. This information can then be easily transferred to the affidavit to prove to the sponsor that they did get what they paid for. Don't assume all spots were played, check, and double-check the logs. Remember, it is against the law to say you played a spot when you didn't.

### THE PROGRAMMING LOG

A programming log is used by radio stations to schedule and track underwriting campaigns, station ID's and other events broadcast over the air.

A programming log often shows stopsets and what each stopset should contain. On the log, a column will indicate how many minutes after the hour the stopset should begin. Often a column labeled "duration" indicates the time limit on the stopset.

For example, the stopset at :20 (20 minutes past the hour) has one 30 second Ford spot, one 15 second Mastercard spot and the weather. The jock on the air during this hour will break at :20 to play the spots and read the weather. The break should last one minute. When the break is finished, the jock will initial the items they read or played. The initials provide proof for the affidavit that the spot, PSA or ID was played.

A broadcasting clock provides a generic view of each hour's stopsets. The programming log lists the exact items to be played during each stopset.

### CORRECTING AN ERROR

Where do you put the make-good spots if all your stopsets are filled with other sponsor's spots?

When scheduling your scheduling system, always provide a few avails in the stopsets that can be moved or omitted (such as a PSA your play often or a station promo). It is difficult to determine how many extra avails to have available, but it is better to have enough than not enough. Start by scheduling

one or two a day. Use PSAs or station promos as filler if you don't need the extra avails for make-goods. If one or two extra avails per day is not enough, simply schedule more.

If you need to replay a spot as a make-good, you need to play the spots they paid for in addition to the make-good. This means that if a sponsor has two avails a day, and one was missed, the following day the sponsor would still receive the original two spots in addition to the make-good spot. This will give a total of three spots the sponsor on the make-good day.

When arranging time for your sponsors spots, keep in mind that each stopset has a predetermined time set ranging from 15 seconds to 3 minutes. The spots and events (i.e. PSAs, weather) within each stopset should vary from 15 to 30 seconds. Within each stopset there can be a number of different sponsors. It is important when scheduling that you keep in mind that sponsors, whether they are local or national, buy 10 spots or 30, are all of equal importance (very important) and need to be accommodated. The income generated from underwriting can be a major source of revenue for your station, so take care of all your sponsors.

Scheduling also involves juggling a lot of different requirements when you look at all the different sponsors. There are a few rules of thumb that you need to follow at all times when scheduling spots on your clock.

- All spots must run their full duration
- All spots must be scheduled in the correct time spot
- Spots must only run during the time spot they were purchased for

If you follow these basic rules of scheduling, you will avoid many of the problems that can arise when your station is unprepared to handle heavy spot scheduling.

### A QUICK REVIEW

After reading this volume, and reviewing what you have learned in volume one, the following exercises should be very simple to complete. They may look easy, but take your time and go slowly.

#### ■ A. READ THE FOLLOWING EXAMPLES THAT WOULD RESULT IN A MAKE-GOOD BEING USED. MATCH THE FOLLOWING EXAMPLES WITH THE CORRECT RESPONSE BELOW. TAKE YOUR TIME AND GO SLOW.

1. A morning Dunkin Donuts spot was played at 2:00 pm.
  2. A spot for Nike scheduled twice a day, was played once at 4:30 pm only.
  3. Pepsi's contract provided a liner to be read, and it was not read during one spot.
  4. A spot for the GAP was overrun by a PSA.
  5. A midday Subway Shop spot was skipped due to lack of break time.
- \_\_\_\_ Replay the PSA and the spot
  - \_\_\_\_ Replay only the spot and the liner that was misplayed again

- \_\_\_\_ Replay the spot the following midday
- \_\_\_\_ Replay the spot during the next avail
- \_\_\_\_ Replay the spot at the correct morning time slot

Check your answers.

### THE REAL TEST

After reading Volume One you were asked to design a scheduling system based on your station and its needs. Pull that clock out now, or make a quick clock based on the information in Volume One. Then, using the techniques and information you just learned, update your clock with room for make-goods.

## VOLUME III: COMPLETING THE AFFIDAVIT

### ■ GOALS OF VOLUME THREE

- To follow up with sponsorship campaigns effectively
- To learn to notarize the affidavit
- To complete affidavit forms on time

### ■ HOW LONG WILL THIS TAKE?

- It should take you about 10 minutes to read this volume
- Completing your station's affidavits is a continuing process

### THIS VOLUME

This volume will show you the step-by-step process involved with completing an affidavit after the conclusion of a sponsor's campaign. The affidavit is the last, and very important part of a sponsor's underwriting or commercial campaign. Read this volume carefully, the affidavit is an easy form to complete, but it needs to be accurate.

After reading this volume, and the previous two, you should be able to handle all the steps involved in an underwriting campaign with the NACB/Interp College Radio Cooperative. You will be able to smoothly schedule spots, effortlessly provide make-good, and easily follow up with a sponsor affidavit.

### WHAT YOU SHOULD KNOW

The following is a list of terms you should know before continuing, if any are unfamiliar, please reread the first two volumes and review them: scheduling system, stopset, break, avail, spot, log and make-good. Before reading this volume you should be proficient in all the terms covered in volumes one and two of this three volume series. These terms are essential to understanding the importance of the affidavit and why it is used.

You should be knowledgeable about setting up a scheduling system with the appropriate numbers of spots and make-goods. Transferring information to a programming log should also be

familiar to you. If not, this skill is also taught in volumes one and two.

### AFFIDAVIT

An affidavit proof of performance. An affidavit is a record, or verification, to your sponsor that you have played the spots they paid you to play. It also lets your sponsor know what dates and times their spots were played. The form NACB uses has been derived from the more complicated version professional commercial stations use. The form is easy to complete and should only take a few minutes.

An affidavit is easiest to complete when the information is right at your fingertips. It is important to tell your jocks to list when they ran each sponsor's spot on their log.

### AIRCHECK

An aircheck provides recorded proof of performance to a sponsor that their spots were played. Sometime during the sponsors campaign at your station, you need to record an on-air sample of the spot your are running. The aircheck needs to be complete and included with the affidavit when you complete the campaign. You only need to record it once for an aircheck.

### WHEN TO USE AN AFFIDAVIT

As soon as a sponsor's campaign is completed, an affidavit must be re-

turned to NACB (if the campaign is part of The NACB/Interp Cooperative). It is important that NACB receive the affidavit as soon as possible. Interp will want to 1) tell the sponsor the campaign has been completed at your station and 2) begin processing of your underwriting payment for your spots run. Due to the standard broadcast payment schedule, which NACB, Interp, and many sponsors use, payment will take a minimum of 90 days.

### COMPLETING AN AFFIDAVIT, BY EXAMPLE

Completing the affidavit is a simple assignment. Call NACB at 401.863.2225 and request a sample affidavit form to complete these exercises. The affidavit form provided by NACB is one page, one sided and easy to complete. NACB will mail or fax you a sample affidavit.

### EXAMPLE

WXXX has just completed a run of 10 underwriting spots at 30 seconds each for Reebok. Reebok also paid for a liner announcement to be read after each spot was played. The run was two weeks and was played only after 12 noon. The last spot was played yesterday at 7:30pm. The affidavit now needs to be completed.

All of the information on the form can be found on the logs in your station and the original contract with the sponsor.



**NOTARY PUBLIC**

A notary public is a person designated to verify the authenticity of your affidavit. Ask your advisor or department head where you can find a notary public at your college or university (usually there is one at the Risk Management Dept.). If you can't locate one, try heading to the bank, you will most likely find one there. The seal or signature is needed to validate your affidavit and make it an official documentation of your station's activity.

**A QUICK REVIEW**

Fill in the blanks of the following section using the information you learned in volume three.

- A \_\_\_\_\_ must sign or seal your affidavit to make it into an official document.
- A jock must \_\_\_\_\_ the \_\_\_\_\_ once they have played or read an event.
- When a sponsor's paid underwriting or commercial spot is completed, an \_\_\_\_\_ must immediately be completed.
- When the notarized affidavit is mailed to NACB, an \_\_\_\_\_ of the spot should be included as proof of performance.
- The most important aspect of the completed affidavit is that it be filled out \_\_\_\_\_.

Check your answers.

**POST-TEST**

After reading and completing the exercises of this series, you should be able to easily complete this final review. Feel free to print out this text, or export it as text and complete it on your computer. After completing this test, please return your results to NACB.

**■ EXAMPLE 1**

Paul X-Man Johnson, Program Director of WXXX-FM, a 3,000 watt radio station on the campus of that college where Animal House was filmed, has recently five new nationally solicited sponsors to run this month. Two of the five have daypart restrictions. One is from Domino's Pizza, which runs only between 6 P.M. - 1 A.M. and the other is from Dunkin' Donuts which runs only between 7-11 A.M. The other three sponsors can run at anytime. Because the morning show is doing a live remote twice a week all month long at a local donut shop, Paul has a problem. He has already secured the remote with the local donut shop and they've agreed to run three more months because of a break they got on live remotes. Two of the morning show's three stopsets are dedicated to the local shop and Dunkin' Donuts has the run this month. Most likely, the local donut shop owner will not go for you running the Dunkin' Donuts spots during his live remote. What should Paul do?

**■ EXAMPLE 2**

Dead-Head David, when not traveling across the country with various bands – mostly, yes, you guessed it, the Dead – serves as the traffic director for WYYY-FM, a small non-commercial station on the campus that David can rarely remember. David has been informed that there are seven more sponsors, all run twice a day, and all have to be scheduled in for this month. David, looking at his station's broadcast clock realizes (an accomplishment in itself) that there are not enough avails to run seven more spots. In fact, David can only add six more spots with the avails left, leaving one spot that cannot be scheduled and no room for make-goods. He informs Death-Rocker Pete, the Program Director, that this is so...

promotions

NACB 1995 STATION HANDBOOK



*Twelve*



# PROMOTING A RADIO STATION (WITHOUT MONEY!)

## INTRODUCTION

It would be difficult to encounter a radio station that had enough money to accomplish a promotion it wanted to execute. It seems like promotion, to many station owners, is a bottomless pit which constantly sucks cash away from the bottom line with too frequently no evidence of having accomplished anything. Certainly money is very helpful when it comes to promoting a radio station, but take a look at a few ways a station can be promoted without using cash (or very little). If any funding does become available, it can be used to augment these techniques for even greater effectiveness.

## SELF-PROMOTION

One of the most overlooked ways to promote any radio station is by using the radio station itself. A successful radio station is always talking about itself. Several times each hour, radio personalities, around the clock, need to be reinforcing in the listeners minds all the promotable aspects of the ra-

dio station, whether they are programming features, outside promotions, contests or service the station performs. Sometimes station promotions unfortunately only take the position of promoting through outside medium-newspapers, billboards or television spots, but neglect using their own radio station as a way to promote themselves. Saturate with self-promotion.

Although radio works by repetition, too frequently repetition of station promotion material can become very tiring on the audience and produce listener fatigue. Therefore, station promotional announcements should be frequently updated, using new copy, different announcers, different production music some fast, some slow, some short, some long, some in detail, some brief, but never let up on the constant selling of the radio station. This costs nothing. Run promotional announcements during the day just like normal commercials. Stations usually have promo positions in their broadcast hour which are in addition to their commercial time. Most radio audiences don't understand the difference, or see any difference at all, between a promotional announcement and a commercial announcement. A station promo will be just another commercial to them. Rather than developing individual promo locations each hour, schedule station promos in unsold commercial slots that are available. Even if this means the occasional expense of bumping a commercial spot. This will happen from time to time

(mostly in drive time), but the programming integrity of the music and entertainment image of the station, should not be encroached upon an excessive amount of interruptions whether they be commercial or promotional.

Take a lesson from the radio station Sales Manual and use radio Sales as it should be used. "Buy" some time on the station itself during prime broadcasting hours to get the message across. If it is supposed to work for advertising clients, then it should work for the station itself, too.

Station promotional announcements are thought of as free, but there is nothing free about them. They could be the most expensive and the most valuable chunks of time on the air.

## PIGGY-BACK

Another way to promote without money is to piggy-back station activities with events that are already going to happen.

For example, if a major charity is going to be throwing a major fund-raising event like a show or a chili cook-off, get to the organizers far enough in advance to throw complete support behind their event. Then, they will use the station exclusively in promoting it. Ask for permission from the event sponsor to have station signs or banners at the event itself. Get the station logo or call letters included in their

"Promoting a Station (Without Money)" is a chapter from *Radio: The Book*, reprinted with permission.

For more information on promotional ideas or to get a copy of *Radio: The Book*, contact the author, Steve Warren.

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print material. Be a part of their press release to the newspapers and television stations, perhaps on the posters, or even on the letterhead. This costs nothing other than the time of whom-ever on the staff takes the responsibility to work out the details and spear-head the stations participation.

A good aggressive radio station can find some significant public affairs event every month of the year and can make many of them appear to be their own promotions with the total expense nearly zero.

In putting together a promotional event that is connected with a charity, it is often much easier to go to the business with whom a commercial relationship already exists and get them to contribute materials like printing or food, that will be used at the event itself. After all, they are doing it for the ultimate success of the fund raising event itself, the charity, and then, vicariously, for the radio station involved.

Doing a promotion and positioning the station within the communities activities for public affairs events is an excellent way to gain free and positive publicity. In mentioning positive publicity, it is also important to point out that there are some causes or charitable organizations which for one reason or another tend to polarize certain members of the population.

Therefore, it is always a good idea to double check being involved with some

non-profit organization to make sure that they represent the same ideals that the station represent. Some examples of these are social organizations or non-profit organizations that deal with health issues, sexual issues, educational issues, certain political alliances (that some organizations might have alienated a portion of the audience, while gratifying another portion of it).

Select promotional activities that can effect the largest number of people and in as many cases as possible, try to associate with community events where large numbers of people are involved and where the potential for large crowds and maximum station exposure exists.

### **TIMING**

A few ways to promote that don't require any major expense are to be at the right place at the right time. Among these are:

- If the station has a vehicle, make sure that it is painted front, back, and sides so that no matter what direction the vehicle is pointing and no matter where it is parked the call letters are obvious. It's even a good idea to paint call letters on the roof of the car just like police cars sometimes print their numbers on the roof so they can be visible from the air. If there is an airport, and there are planes coming in and out, people are going to remember a car driving down the highway that they see with call letters on the roof.
- Never let the News Department go out of the building without call letters on their microphones. Microphone flags are inexpensive, but worth their weight in gold when seen on nightly television, at news conferences, or when they show up in the front page of the daily paper.
- Make sure all station personnel are identified in public. For a few dollars a piece, an attractive name tag can be fashioned for each member of the radio station staff. Include office personnel who occasionally participate in station promotions. Nobody should have to walk up to a station employee and have to ask if they are from the station or not. Make sure the name tags are consistent, with colors selected for station identity. Be consistent with call letters (lettering and the logo, too).
- One of the most popular ways for radio stations to get publicity without having to pay for it, at least without having to pay cash, is the use of barter or trade agreements with other businesses. By using unsold inventory on the air in exchange for other business goods and services, the station can access everything from sign painters, printers, balloon manufacturers, sky writers, billboards, to newspaper and television.
- Frequently, TV, papers, and billboard trade agreements are expensive and may involve annual commitments. In many cases they also require (or are enhanced by) some cash commitment along with the trade agreement. In dealing with smaller merchants at a smaller level, items that normally cost just a few hundred dollars can very easily be traded. Every radio station function should have its own custom made paper cups and plates, balloons, posters, name tags, banners, and whatever signs may be appropriate for station events.
- Use lots of printed material. Printed material can take the form of table tents that you can place on tables in restaurants or night clubs where the station may be appearing.
- Leave behind flyers that you can put on tables and chairs and seats and pass out at remote locations that outline the station's programming activities or that contain coupons or entry blanks for contests can almost always be traded through a local printer. Any opportunity you have to place the station logo plus some additional information about the station itself in front of a public is excellent for reinforcing the station identity.
- Look for opportunities to exchange program space with community theatres, school plays, public functions, concerts where advertising space is available in the material that is passed out to those attending. When done right, none of this costs anything. You are just exchanging services. That's what barter is all about. It's an under-used opportunity, especially for small and medium market stations.
- Station functions like movie openings, concert, or shows where there has been no type of factual ticket used, it is easy for radio stations to print its own, making sure that every station event has a ticket that is distributed in advance of the event. This reminds the listener about the upcoming event and because there is a tangible representation of the event in the form of a ticket, the event is less likely to be forgotten usually ensuring a greater participation.
- Use (favorably exploit) air personalities. Radio personalities accept the fact going into their job that they are a public person,

and that wherever they go, they represent the radio station. This is not a nine to five job for anyone in the business, and any member of the air staff visible to the audience by being listened to is similar visible to the audience when seen in public. The opportunities for members of the air staff to participate in public events as individuals representing the station is considerable. I would encourage each member of the air staff including, if not especially including, evening, overnight, and weekend personalities to make themselves available to be volunteers on telethons, judges for any type of celebrity event that may be occurring in the city, work as a telephone operator for a fundraising pledge drive, to volunteer to participate in any type of charitable function where they can possibly get publicity through other medium and certainly be recognized by the public. This also includes speaking engagements for those members of the staff who are comfortable addressing luncheons or dinner meetings.

- If the air staff is blessed with persons talented in other areas, by all means promote their appearances. Consider their experience as musicians, as actors in Community Theatre, magicians, cooks, athletes, or what other areas of expertise that may be involved in that can impact favorably upon their association with the radio station.

### **COMMERCIAL OPPORTUNITIES**

Another way promotions can come to the radio station at no costs is through commercial opportunities that present themselves. Advertising clients sometimes like to run station promotions as

part of their own promotion. The station participates with them in exchange for some advertising dollars. Frequently, radio stations will get asked to participate in promotions by motion picture companies or by national marketing groups that are looking for some kind of exposure in the market. This can come in the form of travel agencies, hotel chains, airlines that serve the community, restaurant groups that are doing grand openings, or other businesses that are coming to town and are looking to augment their promotional budget by bringing a radio station on board as a partner.

Finally, in selecting promotions, even though they may be on a large scale, and they may be at no cost, ultimately, they must promote, effectively, the radio station. In some cases, no promotion is better than a poor promotion, or a promotion that is not targeted towards the type of listener the station wants. Be careful when selecting promotions, whether they are paid or whether they are free, that the opportunity to present the promotion is compatible with the image of the radio station. Is it something the station can live with before, during and after the promotion?

# STUDENT STATION PROMOTIONS

## INTRODUCTION

Promotions is not just contests or giveaways, it involves anything done to make people more aware of the station. For the media, promotions is a two-pronged fork: with one for the general public; the other to possible advertisers. This section should help any station accomplish goals in both of these areas.

## WORKING TOGETHER

It is very important that the Promotions Department not work in isolation. The following four areas should work closely together in all the planning and carrying out of each promotional event: Station Management; Programming; Sales; and Promotions.

*In addition, a promotions representative should accompany Sales staff on calls and make presentations to clients about forthcoming promotions to gain sponsors. More and more radio air time purchases are made on the contingency of getting promotional*

*air time for the advertiser as well.*

## STAFF MOTIVATION

Leadership is important; showing a staff the long-term advantages of working in promotions is an absolute must. The students will need to know how the experience they gain will make them more marketable in a field or area of their interest.

As a manager, there are five basic things to do for the staff:

- Instill pride in all tasks
- Listen to complaints
- Find out what staff needs
- Try to fulfill those needs
- Give credit where credit is due
- And never ever forget to say "Thank you!"

Idea generation/Brainstorming Sessions: When brainstorming in groups, it is very important to accept all ideas. During a brainstorming session, there should be no evaluation of any ideas. That comes later. Many times one idea will spawn another, and so on down the line until many great ideas, even when the first wasn't so hot. Also remember that the more varied a group included in your brainstorming session, the better. People with different perspectives will come up with more varied ideas. The point in a brainstorming session is to come up with bulk.

Consideration of ideas and evaluation: After a day or two, reassemble the group and go through the list of ideas discussing what each person likes and dislikes about each idea. Then decide by vote, or other method, which idea should be executed.

Execution of projects: Give assignments one-on-one if possible. If this is not feasible due to schedule conflicts, try an assignment board where assistants sign up for projects (make sure you give a due date!) It helps to post what everyone is working on so everyone knows where they stand within the group. Weekly staff meetings are also good for this, when each person can give an update on where their project stands.

## DETERMINING YOUR AUDIENCE

There are basically three ways for a station to determine its audience: buy data from a professional ratings service, hire a marketing research company, or do it yourself. The first two tend to be quite expensive for college stations but they are much more reputable and thorough than the last.

If conducting the research independently, the process may be easier by hooking up with a marketing research or statistics class. By working with the professors students can research the audience as a class project with no cost to the station. First, figure out exactly the research elements necessary to be

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able to sell your stations air-time to advertisers. (ie. audience size in total and during different dayparts, demographics, lifestyles, etc.) Then develop a questionnaire and a method which will be administered to obtain a random sample.

### CREATING A STATION IMAGE

Don't settle for just a slogan like "The best rock right now." Create a positioning theme. What sets your station apart from the rest? Find what salient attribute that the station offers to listeners that no other station does, or can do. This means doing research into the market, audience, and competition. Find the station's own marketable niche. Station image should match station purpose and the future direction of the station. This promotional theme should run through absolutely everything the station does: all promotions, and all ads. There are two main points to remember when building station image:

- Don't over promise. Deliver on all promises.
- Listen to the market.

### PROMOTIONS DEPARTMENT BUDGET

The idea of Zero-Based Budgeting means starting from scratch for each promotion and for each year.

Before the beginning of each fiscal year, sit down with a calendar, "post mortem" files describing the past promotional successes and defeats, a file with all staff new ideas for promotions, and the Sales manager, General Manager, and Program Director. Together, plan out the next year's promotions using the criteria found below in "guidelines for a great promotion." Remember: Don't plan too many events. 4-5 per month can get too hectic. When there are promos running over one another, the listener will become confused and each promo is thus less effective.

Decide what is needed for each event. (Bumper stickers, a conference room, billboards, newspaper ads,...) Be sure to include everything, even the small details, so there will be few unexpected costs.

Lastly, find out how much all of the materials will cost. Voila! Promotional budget. From here the managing staff can decide if there are enough funds for all the events or how all the funds will be made.

If there is little or no money, and not much is made through advertising/underwriting or renting out a mobile DJ unit, there still is hope. Work with other student groups who are willing to pool money and create a co-sponsored event. There will probably be more of a draw and make a more news worthy event than something done independently with little funds... Don't

forget to consider advertisers! They could sponsor an event that features their product with free product or underwriting dollars.

### PROMOTIONAL TOOLS

This list is not all-inclusive and many times these tools are used in conjunction with each other. This is mainly a broad classification of promotional tools that can be used for any product. Using them for a service takes a bit of imagination.

#### COUPONS:

By contacting the Food Services department at the university, create and attach coupons to vending machine food packages to be redeemed for a free gift from the station. Food services should be cooperative if they know that the station will be hyping up this chance to win. They will receive free advertising and added interest in their product at no cost.

#### SAMPLES:

Live remotes give a taste of the station to people walking in the area. This not only will introduce more people to the station's format but advertisers will be exposed to more than normal listenership, in turn, getting more for their money and plus that "added extra value" they look for. Remotes are even more important for cable stations because they need extra exposure to remind people they are on the air.

### BONUS PACKS/PRICE REDUCTION:

Give incentives to advertisers, in the form of advertising packages with special discounted rates, so they will try advertising on the station. It needs to be made known that this is not the norm, however, or they will continue to expect this same deal in the future. Also, give price breaks for bulk advertising or immediate payment.

### SWEEPSTAKES/CONTESTS/GAMES:

These range from call ins, write ins, bumper sticker police patrols, etc. The law has specific requirements when advertising a sweepstakes: participants must not be required to buy anything; they have to be able to enter for free. In addition, rules must be posted with the chance of winning and estimated value of each prize. Overall, it is easier to have a contest where there is not as much legislation. Contestants could fill out quizzes showing their knowledge of the station or another topic, write tall tale excuses for why they should receive the prize or any other imaginative alternative to the age-old "fourth caller wins" routine.

### PREMIUMS:

A premium is any item that a station purchases for distribution to its listeners like t-shirts, key chains, footballs, etc. These gifts can be given away over the air or at any live event.

### PROMOTIONAL GIFTS:

T-shirts, bumper stickers, records, cassettes, or any other donated product from a company that



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works with the station. Again, these gifts can be given away with various methods.

### DISCOUNT CREDIT CARDS:

By presenting the station's discount card at a participating sponsor, the bearer is entitled to a discount or free product. Include regular advertisers on these cards in an advertising package for that "added value." Or simply ask local businesses to sponsor the card; for a small price they will receive increased their store traffic. Make sure discount incentives on the card are worthwhile; ones to which other students would respond.

### MERCHANDISING

The most important things to remember about obtaining promotional merchandise are:

- The product should be of high quality: Shoddy materials should not represent the station.
- Have a strong plan for distribution: If not properly planned ahead of time, the station could end up with a mountain of pens, buttons, or whatever left over, cluttering office space.
- Accompany distribution with audience contest or incentive: Make people aware of an event which displays free product. What better way to get an audience excited than by creating a contest with a chance for great prizes.

If the station has a small budget, like most, try working a tradeout with company instead of paying for merchandise and promotional products. Air-

time or sponsorship of events for product is usually easier to work than normal pay contracts.

### GUIDELINES FOR A GREAT PROMOTION

1. Start far in advance. (8 weeks is usually enough)
2. Research audience, market, and competition. Find out what's being done and what isn't. It's important to do what isn't being done. Find public causes that need help and incorporate them into a promotion, and earn money for a worthy cause (or collect items) while building station image.
3. Set objectives down on paper. Include a measurable factor; starting point; and goal of promotion, like:
  - awareness (station awareness, awareness of a show or service)
  - trial behavior (listening to/watching your station for the 1st time)
  - repeat behavior (listening to/watching consistently over time)
  - specific promotions can also have objectives to: increase station advertising sales; increase client traffic; build community relations.
4. Involve all of the staff as well as other station departments in promotional activities from the start. They can't be excited about something they don't know. If the whole station is not excited about promotions, it will be (1)

much harder for the promotions department to pull them off and (2) it will add confusion to any public contact the staff may have concerning the promotions. Other staff can also give insightful ideas!

5. Make sure the promotion fits the station image and position within the market. (i.e., a hard rock station doing a promotion revolving around the symphony or an opera is not the best idea.)
6. Make it simple. If it can't be explained in 30 seconds or less, it is too confusing and will take too much time to get across to the listeners.
7. Make it easy for your listeners to participate. Believe it or not, if listeners have to tune in 24 hours a day to hear their name called once, after sending in a detailed entry sheet that they had to search high and low for, address and mail an envelope with their own stamp, response will be low. The easier things are, the more people will get involved. It is a good idea, however, to make them do something that can be measured. It will then be easier to determine the response to the promotion.
8. Set up a budget to work within for each promotion making sure to set aside \$\$ or trade out for outside campus newspaper ads, etc.). New listeners won't be tuning in if only current listeners know about the promotion.
9. Assign duties and print up a checklist to make sure everything gets done.

10. Post all the information about the promotion on the station bulletin board so everyone is informed.

11. Make your on-air promos exciting and out of the ordinary, but brief. Give them extensive air play. Be sure to tie on-air promos to print ads or publicity through use of slogans and catchy names.

12. Keep the audience informed by hyping the event. Continually update the audience about the status of the promotion, right up until the hour of the event. After the event, promote what happened, so next year anyone who missed it, certainly won't next time around. This may seem a bit redundant but an audience generally needs to be urged to do something many times before they act upon it.

13. Keep track of the response to various promotions for future reference (e.g., a logbook in the studio) and in a staff meeting discuss what went well and what didn't. Be sure to write everything down in "post-mortem" files and refer to them before the next promotion.

14. Promote success using the response numbers. Be sure to send all of the sponsors involved the results, so they will want to be a part of it again. Also, send thank you notes. Sending a thank you to all Campus Departments involved will certainly make dealing with them next time much easier.

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### SAMPLE PROMOTIONS

There are many promotions a college station can do. Some of the basic types of promotions include:

- On-air Contests
- Outside Stunts
- Live Events
- Community Boosters

Ideas can revolve around...

- Holidays
- Theme weeks (ie. Alcohol Awareness Week, International Women's Week, etc.)
- tation Anniversaries
- Client events (ie. relocations, grand openings, bargain days, etc.)
- Campus Events (ie. sports events, Freshmen Welcome Week, etc.)
- Worthy Community Causes (ie. Homeless Shelters, Children's Hospital, etc.)
- Community Events (Marathon/ road race, parades, etc.)
- Sporting Events (Campus football games, bowl-a-thon, etc.)
- Specific on-air shows (ie. Reggae/World beat, Classic Rock, Blues, Jazz, etc.)

### SPECIFIC EXAMPLES OF PROMOTIONS

Listed below are only a few examples promotions that student stations have conducted. Year long promotions can continue indefinitely. To escalate the excitement, put winners into a grand drawing for the end of the year.

### BUMPER STICKER POLICE:

Roaming B.S. Police either stop people displaying the station bumper sticker and give them a prize, or take down license plates which are read over the air (winners must call in to receive their prize).

### GOOD NEIGHBOR GAME:

DJs participating in this promo randomly pick a number to call from the student phone book. During the hour preceding the actual call, the last name of the person to be called is announced with a request made to their neighbors asking them to call the individual and have her/him tune in. Shortly before the call a "Winning Word" or a "Phrase that Pays" is given over the air. When the number is called, the correct answer must be given to win.

### FREE STUFF FRIDAY:

Every Friday, every hour something is given away.

### JOIN THE JET SET:

Each time a listener is the first to call in after hearing the sound of a jet being played, they are entered in a drawing for a round-trip for two to one of the 10 most glamorous cities in the U.S. Each eligible person is mailed a Jet Set ticket that looks like an airline ticket which contains the rules of the contest and a number. At the end of the year or semester, hold a drawing for the winner. The school's travel service should be asked to co-sponsor this event.

*The beauty of outside events and stunts is that the station can reach hundreds of*

*individuals who can become regular listeners. Try to keep events simple and eye-catching, appealing for photos and taped newscasts.*

### DISK JOCKEY CHALLENGE:

Two on air personalities make a bet about something not connected to the station like the outcome of a basketball game or track meet, the number of guys wearing suits in the business school on a given day, or the number of joggers that pass a certain intersection within a given time. Be creative. Instead of betting money, however, the payoff will be in the form of some wacky stunt. Run wild with the possibilities.

### FEED THE BEAST:

For this event, make a monster that can be transported or worn, or rent a costume. This monster roams around the community or campus collecting music requests that after being played on the station, the requestors will be entered in a drawing for lots of great prizes.

### LOCAL BAND CONTEST:

If your station does a program featuring local acts, consider having a contest to find the best local acts. After bands submit demo tapes, have a live concert with the finalists. Arrange free studio time with a local production house for the winner. Follow up this promotion with the release of a cd compilation. Sell the cd at local record stores where students frequent – and turn the promotion into a fundraiser!

### PUBLIC RELATIONS

Depending upon the size of the station, PR may be a department on its own, taking care of the areas described here. Whether or not PR is a subset of Promotions or a department on its own, it must work closely with Promotions to give a homogeneous image.

Building on localism is an integral part of public relations for small stations. There is a need for outreach into the community to establish ties and to develop the station to suit market needs. If each person in the staff can themselves become a Public Relations Representative they will not only gather feedback from the community for the station, they will also develop pride and commitment for the station. An advisory committee can be quite helpful in gathering local input: look to the business leaders in the area, the educators, student group leaders and those working with community affairs committees. These people will have more insight into community needs, wants, and trends, and will help guide the station into marketable areas.

### PUBLICITY

Generally the public believes the content of news articles or what looks like a news article more than what appears as a paid ad. Besides this main advantage, publicity is also virtually free. The only costs a station incurs while trying to gain publicity are those re-



## 203 PROMOTIONS

lated to the printing of press releases or the other tools listed below. With these advantages comes one disadvantage. When the publicity is free, there won't be much power over what is printed. The following should help with that problem.

Remember: Business/station originated publicity is always positive!

These are some of the means to entice reporters to write about the station:

### PRESS RELEASES:

Sent out in flyer form, press releases must be brief giving the "Five W's" (who, what, where, when, and why) and should be sent out every time the station holds an event or is involved in something. Most schools have a News Service that sends out press releases for the university. While they should send the press releases out for free, they tend to only send to major public media. If press releases need to go out to any music journals, they will need to come directly from the station.

### PRESS CONFERENCES/MEDIA PARTIES:

Send out invitations to press members and follow up with phone calls. Conferences should be held for things too complicated for a press release or as a special invite for reporters before the actual event. An example would be a newly opened nightclub. Generally the nicer the press event, the better

coverage will be. Spend a little money, or use a trade out and have some light refreshments available. (Food Services can be good for this.)

### CORPORATE ADS:

These ads are a bit different than the ones saying "listen to/ watch WXYV!" These tell the audience what community events the station has done or is in the process of doing. After reading this type of ad, the reader should feel all warm and fuzzy about the station. Again, running this type of ad will not be as influential as a news story and will cost more, but if a news article is not in the making this will help to get the station's name out and let the public know what going on.

### SPECIAL EVENTS:

This includes any event held in a public place that draws a crowd. When planning a large event, the above tools should be used to create a buzz so attendance will be high by both the public and the press.

Most likely, if the press writes a piece, the information the station will have provided will be the basis for their story and extra elaboration will be obtained through their own investigation and interviews. The better relationship the station has with the press, the more likely they'll write about the station in a good light. Also remember that the station is part of the media. Don't forget to let the News Department know

what promotion is going on and get them to cover it as well.

Media originated publicity can be positive or negative. The station will not have much control over the slant the story takes or what is included. The only influence a station has is the interviews it conducts with reporters; therefore, make certain that all staff who talks with the press is conversant and is fully informed of all events taking place. In addition, use any of the above measures to give a positive impression to the press. If something bad has happened that the press will discover, it is best to immediately send out press releases or hold a press conference to make sure that the station presents its case to the press first.

### MEDIA KITS

Most station clients will never visit the station. Therefore, their impression is formed by three things: what they hear on the air, what they see in the press, and what is presented in a sales call. One way to improve sales presentations is to have a sharp looking press kit. Don't hand a prospective client a crumpled mimeograph of a rate card. A professional looking package in a glossy folder with the station logo embossed on it will make a better impression.

### CONTENTS:

- coverage map
- rate card
- program listing or most recent program guide
- audience statistics and demographics (if available)
- any station accomplishments (ie. awards, media blurbs, testimonials)
- info on past and current popular promotions

### REMOTES

Besides providing a sample of the station's musical format and promoting the station as a whole, mobile broadcasting units can make extra revenue for the station if they are rented out for parties, on-campus or off.

### PROGRAM GUIDE

A program guide should be yet another extension of the station's positioning theme, a continuation of the station, in print. Varying from one page, to posters, to small magazines, the program guide will only be limited by imagination and funds. Selling packages that include print and air-time not only can fund the program guide, but also can gently introduce new clients to radio by using a medium with which they are familiar.

Setting advertising rates: Generally about half of the space in the program guide should be sold for advertising.

## 204 PROMOTIONS

Figure out how much each full page should cost to cover the full expense of producing the guide, and add in a percent of profit. The smaller space increments are then figured as a percentage – one half page should cost 75% of a full page, one quarter should cost 75% of a half, and so on. Make up a rate sheet for the sales staff to use and work together to develop packages with on-air time.

Copy for a multiple page guide: A great resource for copy are the DJs or producers. They tend to be creative people and can come up with some great pieces!

- Most guides have a letter from the General Manager giving a synopsis of where the station is going and what has been accomplished so far.
- Utilize this great venue to promote any current and upcoming station activities.
- Transcribe or put band interviews into story form.
- Tell the world about the station's wonderful staff with pieces like "Volunteer Spotlight".
- Recently released record reviews are usually interesting to the public – it's nice to get the full spectrum of your programming included. Radio stations should have specialty show DJs review a record or two as well.
- Pieces on various specialty programming can inform the audience on new shows.
- And **MOST IMPORTANTLY**, include an easy-to-read program schedule. Either include each DJ's name with their shift for a nice morale booster, or choose to highlight spe-

cific programs. DJs can come up with a name for their show if the station doesn't have names for all the shows already.

alumni associations

NACB 1995 STATION HANDBOOK



*Thirteen*

## ALUMNI ASSOCIATIONS

AN OPPORTUNITY TO LEARN FROM OTHERS  
BY SUE ZIZZA, PRESIDENT, THE HOFSTRA UNIVERSITY RADIO ALUMNI ASSOCIATION

Since my background is radio, I can't really speak for student television groups – but I can tell you from years of experience and observation, that those who make friends while working at their school's radio station often stay friends after graduation. Maybe it's the long hours working together in the tiny studios, or maybe there's something different about us "radio types." Everyone I've ever met who worked at their college station is still in touch with one or two friends from that part of their life.

There are plenty of good reasons to keep your alumni in touch with the current staff. Networking, internships, and mentoring opportunities, as well as the chance to keep the history and tradition of your station alive, are reasons enough to start a radio alumni association at your school.

WRHU (once called WHCH and WVHC), Radio Hofstra University has a 35+ year history of asking its alumni to stay in touch. Our group has been very "family like" over the years and we always took the time to bring up the next generation of graduates into the industry when and where we could. In

May of 1993, WRHU lost its then GM Jeff Kraus to complications following heart surgery. As Acting GM, I received many calls from over 600 grads asking what they could do to keep his spirit alive. It was then that I went to Hofstra University's Alumni Relations Office and proposed "The Radio Alumni Association", whose primary goal was to raise funds for a radio scholarship in Jeff's name, as well as help WRHU through whatever changes might be in store for the station.

The response was overwhelming. We were able to start a permanent endowment at Hofstra in Jeff's name with our very first event which still continues to grow. Since then, we have created a quarterly newsletter, participated for the first time in Homecoming, and have become an active force in the University's Alumni Organization. How did we do it? By working closely with the Director of Alumni Relations, the Hofstra Development Office, and a handful of local graduates who wanted to make sure that WRHU's past would be part of its future.

There are a few things that I learned working during the formation of this Association, which should be kept in mind when trying to create an alumni group for your station:

1) You need to have very dedicated people who are willing to help organize mailing lists, serve as officers, plan events, make phone calls, and work with your school's alumni office.

2) Make sure you get yourself officially recognized as a chartered alumni group, or whatever your school's standard is, so that your voice counts. For years, WRHU's alumni donated equipment, time and services to the station in an "unofficial capacity." No one on the University level knew to what extent the dedication and commitment of the station's alumni, or their contributions meant to our organization for more than thirty years. An official alumni organization allows everyone to know just how much your station is appreciated by the students who have the chance to work there.

3) Find a cause to benefit the station's future and allow the group to work well together in this process of working together to build new studios and scholarship. Although social reasons keep most of us in touch after graduation, working together to build new studios, creating a scholarship program, or being mentors to students currently working at the station, allows you to give something back to the station and the institution that houses and finances it. In addition to raising money for the Jeff Kraus Radio Scholarship, the Hofstra Radio Alumni Association tries to work with other groups on campus by using our unique abilities to benefit others. For example, we produce the Hofstra Audio Update in conjunction with the Alumni Organization and WRHU. One of the only audio alumni magazines published in the country, this helps to keep those Hofstra alumni who are visually impaired up to date

## **207 ALUMNI ASSOCIATIONS**

with what's happening at the University. It also gives recent station graduates a chance to practice their skills while looking for jobs. Experienced announcers in our alumni group have a chance to do a little something extra for the University.

4) Finally find a way to keep in touch. Because so many of our alumni are actively involved in the media, we started a very professional looking newsletter, as well as contributing articles to the regular Hofstra Alumni Update Newspaper. Our group's newsletter, "The Radio Report," is published quarterly and accepts contributions of all kinds from our membership. Each issue contains either an article from the Chair of the Communication Arts Department or the station's General Manager. Additionally, students working at the station are asked to write about what WRHU is like today. Articles highlighting alumni accomplishments, scholarship fund-raisers, fun, historical, and current station photos, and the like, are all pulled together and sent out in order to keep everyone up to date.

The most important thing to remember is that at most schools there is a governing body that oversees all alumni activities. If your group is like ours, you know how to get things done, you just need to remember to get them done in a way that makes friends with other groups and benefits everyone involved. Remember, keeping your successful graduates coming back to

the station not only preserves the past, it also helps the next generation of broadcasters know just how much they can achieve if they take advantage of what can be learned while working at your station.

Note: In addition to being the President of the Hofstra University Radio Alumni Association, Sue is also the Operations and Programming Coordinator for WRHU-FM and a station graduate. Please feel free to contact Sue at (516) 463-5106 to discuss setting up your own alumni group.

## ALUMNI ASSOCIATIONS

FROM THE WMUC ALUMNI ASSOCIATION

We have included the following information about starting an alumni association to inform our stations of what benefits and advantages that working with your college's alumni office can provide. If your station is interested in fundraising and establishing a professional connection within the industry, establishing an alumni association is essential.

WMUC's Alumni Association President, Betti-Jo Cohen, has submitted the following information about how they started in hopes of helping other stations get underway. Their main mission of their Association is "to advise and support WMUC students and the University of Maryland in their effort to achieve and maintain radio stations of the highest professional standards."

WMUC Alumni Association, Inc.

### THIS IS HOW IT ALL STARTED:

At an informal meeting of approximately 40 alumni in October of '93, the idea of forming an alumni group was tossed

out. Why? Because there is no longer a communications major being offered at the University of Maryland, College Park, and WMUC-AM/FM. These student run stations have a rich history and have provided and continue to provide many with the essential skills needed to obtain a job in the broadcasting industry.

At our first meeting in April '94, about 15 WMUC alumni developed a mission statement, a list of goals, and the chairpersons and committees needed to reach some of those goals. Basically, this meeting was a brainstorming session. We tossed around ideas, writing down each idea (I acted as facilitator). We then refined the list and further developed our final plan of attack.

Since that initial meeting we have monthly meetings. Our focus has been:

#### ■ 1. ESTABLISH A RELATIONSHIP WITH THE STUDENTS AT WMUC.

We polled the students at WMUC to insure that they wanted our counsel. They jumped at the opportunity to get alumni involved. To cultivate this relationship we invite WMUC executive officers to our alumni meetings. To further develop our relationship we are in the process of instituting a student-alumni mentor program.

#### ■ 2. ESTABLISH A RELATIONSHIP WITH THE UNIVERSITY OF MARYLAND, COLLEGE PARK

We have met with some university officials to ensure them that our involvement will foster the growth of WMUC. We will meet next with more university officials, WMUC representatives, and members of the student government, and then meet with the university president.

#### ■ 3. CREATE AN OFFICIAL NOT FOR PROFIT ORGANIZATION

We elected a president, secretary, and treasurer, opened a bank account, then we rented a post office box, an established an alumni voice box to provide information and receive messages.

A local office agreed to do pro-bono work for us by helping us incorporate and become an official not for profit organization. We were incorporated as of 11/23/94 in the State of Maryland and will be filing our papers with the IRS next week.

#### ■ 4. PRODUCE A QUARTERLY NEWSLETTER; CREATE AN ALUMNI DIRECTORY

One of our alumni is proficient on pagemaker. He volunteered to create the newsletter. A core of us, including him, write the articles. Then the remaining Communications Committee members are responsible for duplicating the newsletters and mailing them out. Our current mailing list stands at 400. We are currently gathering infor

mation from our alumni for our alumni directory. By the end of February this directory will mail it to all alumni who have made a contribution (it's \$5 for anyone else).

#### ■ 5. RAISE SUFFICIENT FUNDS TO COVER THE COSTS OF MAILINGS, FILINGS, ETC.

We ask alumni to contribute \$25 to the alumni association. At this time the contribution is not tax deductible. However, once we are an official not for profit association it will be. We initially asked those who attended meetings to make a contribution, then we solicited donations through our newsletter. Our alumni have been quite generous and at this time we have collected enough money to more than cover the cost of our mailings, incorporation filing, IRS filing, etc.

#### ■ 6. INSURE THAT WMUC'S LICENSE RENEWAL PROCESS GOES SMOOTHLY

One of our alumni is chairing our License Renewal Committee. He will be teaming up with a communications attorney who will work pro-bono to assist the students at WMUC with the license renewal process.

What this boils down to is using the talent of the alumni group effectively and that too means using the "connections" the group has. We have been very lucky. There is a core of us, about 12, that come to each monthly meeting. These folks have been willing to give up their time and use their con-

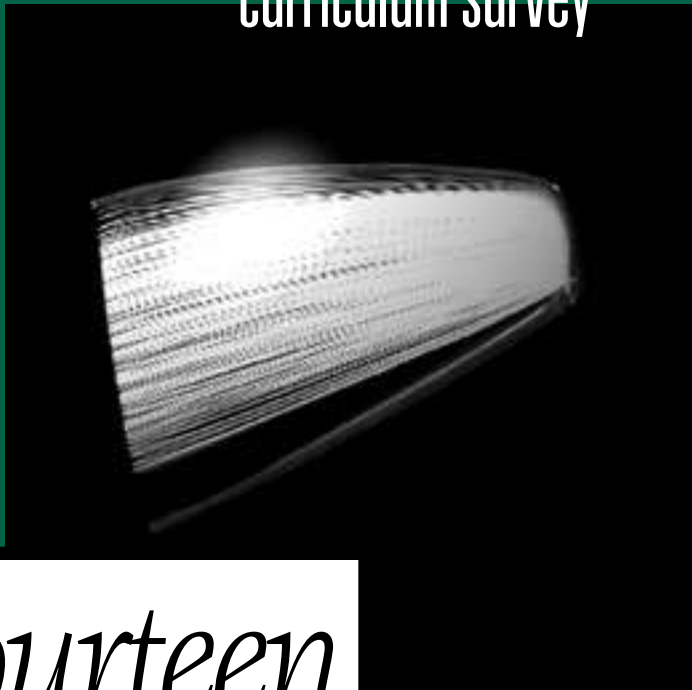
nections to make this alumni group happen.

Even though we have come a long way since April 1994, we will continue to pursue our mission at an aggressive pace. We are currently looking for one of our alumni to step forward to become a development/fundraising chair, we are awaiting word from the IRS on our not for profit status, and we need to maintain the interest of those involved in the alumni group.



curriculum survey

NACB 1995 STATION HANDBOOK



*Fourteen*

## NACB SURVEY

### INTRODUCTION

This survey was prepared by Dr. Tony Silvia, Associate Professor of Journalism at the University of Rhode Island. This survey is aimed at determining the future of media curricula. The information you provide on this survey will be helpful in compiling data that will be used to advise media educators on a curriculum of required courses for college/junior college/university students majoring in journalism or mass communications. It will eventually be part of a nationwide survey of educators and industry professionals that will assist NACB in structuring a document of guidelines for courses of study and evaluation. It is hoped that the eventual recommendations made in this regard will lead to meaningful changes in current media curricula.

We invite you to take a few moments to complete the survey, which will be extremely useful in our research efforts. Also, when returning the survey, if you could enclose a photocopy of your entire curricula, it would be helpful to Tony

in his role as chairman of NACB's curricular issues committee.

If you have any questions, please feel free to contact Tony directly at 401-792-4284 (w) or 401-635-8489 (h).

Please return the survey to NACB, 71 George St., Providence, RI 02912-1824.

Below is a list of course descriptions. Next to each, please indicate whether you think the course should be required of students, using the code below.

#### ■ MC

Should be required of all mass communication students, regardless of concentration.

#### ■ J

Should be required of all journalism students, regardless of concentration.

#### ■ R

Should be required of students in relevant concentration(s), but not of all majors.

#### ■ E

Should be strongly recommended, but not required of students.

#### ■ N

Should be neither recommended nor required. Not Important.

\_\_\_\_ Media Writing: An examination of the manner in which messages are constructed for a variety of media formats.

\_\_\_\_ Television Production: An introduction to video communications

and the tools and techniques of television production, covering both the "how-to" side of production and the larger theoretical and aesthetic considerations involved in the process of television production.

\_\_\_\_ Public Relations: Examines the principles and processes of public relations. Areas of discussion include organizational aspects, the public relations environment, fact finding, planning and programming, implementation, evaluations, and audience analysis.

\_\_\_\_ Intercultural Communication: Provides knowledge and understanding of the interrelationships among culture, language, and communication. Students will develop skills to overcome intercultural communication barriers such as ethnocentrism, misinterpretation of verbal and nonverbal signals, problems of stereotypes/perceptions and assumptions of similarities. The course will help students become culturally sensitive communicators in intercultural situations.

\_\_\_\_ Broadcast History: Offers a historical and critical perspective of the development of the broadcasting industry in the United States.

\_\_\_\_ Communication History: Studies the development of communication media from the earliest pre-alphabetic inscriptions to modern electronic message systems. The course will examine the social and cultural

If you have any questions, please feel free to contact Tony directly at 401-792-4284 (w) or 401-635-8489 (h).

Please return the survey to NACB, 71 George St., Providence, RI 02912-1824.

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effects of change in communication technology over time.

\_\_\_\_ Introduction to Journalism: An introduction to the technique of writing basic news stories. Students will also learn the basics of libel law, consider the ethical issues that arise in the practice of journalism, and explore newsroom duties and responsibilities.

\_\_\_\_ Persuasive Communication: Involves students in monitoring and examining advertisements, speeches, editorials, jingles, etc., for the purpose of identifying and analyzing the many types and techniques of persuasion.

\_\_\_\_ International Communication: Explores the social, political and cultural traits that lead to the development of media systems. Includes discussions of how governments regulate media, control access, and finance operations; examines the cultural, political and economic impact of new communication technologies.

\_\_\_\_ Communication Law: Examines the principles and applications of media law, introducing students to fundamentals of the American legal system and legal case studies pertinent to the mass media and related communications technologies.

\_\_\_\_ Communication Ethics: Explores ethical issues confronting communications practitioners in a wide range of areas, including instruction

on professional codes of ethics used by various media organizations.

\_\_\_\_ Broadcast/Cable Operations/Management: Analysis of industry and organizational structures, management, audience analysis, promotion, marketing, and programming. Day-to-day practices of television and radio organizations emphasizing social, legal, economic, and technological factors.

\_\_\_\_ Media, Technology, and the Future: Trends in communication, with special emphasis on their future social, cultural, and economic effects on the audience. The merging roles and functions of mass media, telecommunications, and computer technologies, global communication, and emerging interactive technology.

\_\_\_\_ Media Issues: Examines contemporary issues in media within a broad context emphasizing decision-making, media competition, and community values as they affect news and entertainment programming.

\_\_\_\_ Media Criticism: An introduction to critical approaches to the analysis of contemporary media. Explores some of the critical methods available for answering important questions about the mass media, preparing students to become critical consumers of popular culture.

\_\_\_\_ Organizational Communication: Examines basic concepts of communication

structures and functions, organizational, cultural, group and public communication, and communication technology. Emphasizes the application of organizational communication theories to identifying and solving problems of communication in organizations.

\_\_\_\_ Advanced Reporting and Writing: Extends basic reporting techniques and examines the newsgathering process. Investigative, feature, and magazine stories are developed and critiqued.

\_\_\_\_ Communication Theory: Explores a variety of perspectives from which communication may be studied. Examines different models that have been developed to conceptualize, describe, and explain the communication process.

\_\_\_\_ Foundations of Media Research: Examines various methodologies of media research, including analysis of ratings systems, audience survey methods, content analysis, and evaluation of current media research.

\_\_\_\_ Media Internships: Practical experience in a media setting, either at a radio or television station; weekly class meeting for purposes of evaluation and discussion.

\_\_\_\_ News Editing and Design: Relates journalistic and editorial thinking to visual thinking. Students will learn how journalistic and editorial decisions

are related to publication design and how visual elements such as graphics, typography and layout contribute to the presentation of written material. Introduces computer skills for designing and editing copy and graphics, and for layout of print media.

\_\_\_\_ English Composition and Writing: Covers basics of sentence structure, grammar and syntax. Students also learn how to formulate and organize an effective argument using supporting sources and materials.

\_\_\_\_ Other(s) Please specify.

Please return to the courses above, and indicate the three courses which you consider to be the most important, using an asterisk (\*).

## 213 CURRICULUM SURVEY

Please indicate the disciplines from which you would require additional courses for Journalism/Mass Communication majors; if there are specific courses within these areas which you think should be required, please indicate them next to the appropriate area.

☐ Art  
☐ Business Administration  
☐ Computer Science  
☐ Economics  
☐ English  
☐ History  
☐ Multicultural Studies  
☐ Philosophy  
☐ Political Science  
☐ Psychology  
☐ Sociology

Others (please specify)

Does your department administer an entrance exam for prospective majors?

If yes, do you believe this is a valuable method of assessing a student's potential success in your major?

If no, do you believe your department should have an entrance exam?

Does your department administer an exit exam upon completion of the major?

If yes, do you believe this is a valuable method of assessing a student's level of achievement?

If no, do you believe your department should have an exit exam?

What area(s) do you believe your department should include on entrance/exit exams?

Grammar proficiency  
 Sentence structure  
 Spelling  
 Current events  
 Other (please specify)

Summary Information:

### ■ FACULTY

Community College  
 4 Year College  
 University

Part-time  
 Full-time

Number of years teaching

### ■ INDUSTRY PROFESSIONALS

Title  
 Type of organization  
 Number of years in industry

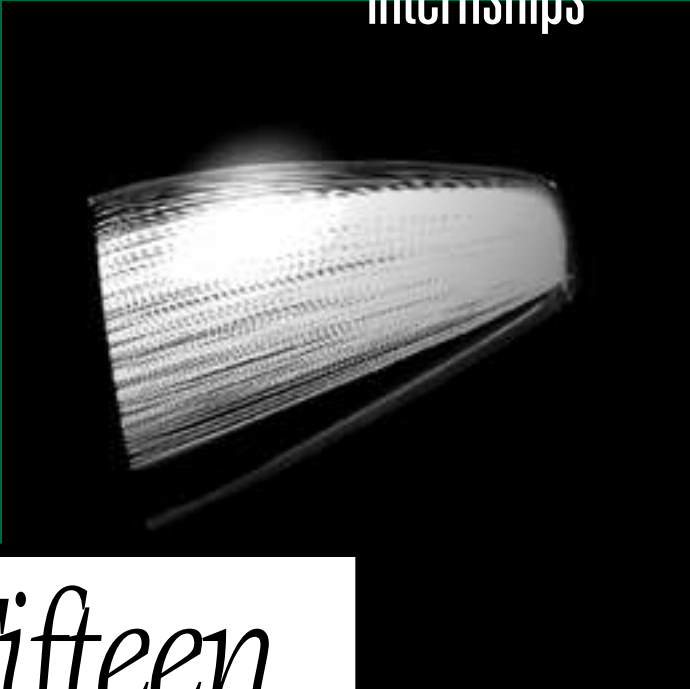
### ■ STAFF

Title  
 Part-time  
 Full-time  
 Campus Media Advisor Yes No  
 Radio Yes No  
 TV Yes No  
 Newspaper Yes No

### ■ OTHER COMMENTS:

internships

NACB 1995 STATION HANDBOOK



*Fifteen*

# INTERNSHIP PROGRAMS

## THE STUDENT APPLICATION FORM

The application for a broadcast internship includes the basics: student name, school address, school phone, home address, home phone, and desired quarter for internship.

The student is asked to list three internship sites in order of preference.

A selection of skill areas for focus of the internship is included. (Such as news, production, news photography, engineering, sales, rotate).

The students are asked to elaborate on any other factors that should be taken into consideration in order to determine an appropriate internship site, such as housing, or financial limitations.

A section on policies regarding all internships is included on the application form:

- 1. All applicants for internship must have a cumulative grade point average of at least 2.0.
- 2. In the judgement of the internship advisor, all applicants must have completed all applicable Communications Arts courses.
- 3. Applicants for internship must file an application at least two quarters prior to the expected internship term.
- 4. An internship application may either be rejected or tabled if the student fails to maintain satisfactory academic standing.
- 5. A student appeal may be submitted in writing for consideration by the Communications Arts faculty.

The student is required to sign and date the form.

Internship site placement is solely at the discretion of the Communications Arts Department faculty. Site contacts are made only by the Internship faculty advisor.

## LEARNING EXPERIENCE REPORT FOR INTERNSHIP STUDENTS

Each internship will be required to develop and maintain a daily Learning Experience Report (LER) pertaining to their internship experience. This report will consist of about a half page typed daily report expressing not only what was experienced or tasks performed that day, but also detailing what was learned from the experiences (such as equipment operation, methods of news writing, video recording, how to handle news contacts, produc-

tion techniques, political strategies or personnel policies, etc.)

This is to be a double-spaced typed report. The daily LER's are to be sent to the faculty supervisor every two weeks.

Failure to submit timely detailed reports will result in grade reduction. These reports should reflect the attainment of new knowledge as well as reinforcement of existing knowledge or skills. Just a listing of activities or tasks performed without detailing methods, techniques, styles or other newly acquired knowledge would be insufficient for grading purposes.

Be sure one of your primary supervisors completes the weekly evaluation form and that you review and sign it each week. Usually you will give the supervisor an evaluation form on Thursday so they can complete it for your review on Friday. It should then be sent Friday afternoon to the Faculty supervisor so they will receive it by the first of the week.

Within the last month of the internship you should have updated your resumé and begin searching for permanent employment either at your existing site or other locations. If possible, try to get a letter of reference from some of your supervisors by the last week. Try also to develop a demo tape of your work along with samples of copy you have prepared (these will assist your job search). Remember to never send

This article was prepared by David Burns, then Professor of Communications at Georgia State U., for an NACB National Conference. The Communications department conducts an internship program for students through an Internship Advisor, one of the staff in the department. Elements of their program are outlined here.

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out your master copy, since you may not get it returned.

Within the last few weeks of the internship the faculty supervisor will contact the internship site to schedule the final evaluation. It is important that you be present for the final evaluation.

Frequently review your internship contract so you meet the objectives of the internship. If problems arise, you should contact either your faculty supervisor and/or the internship site supervisor for resolution of problems.

### Sample Television Station Internship Description

Station Responsibilities are completed by the station.

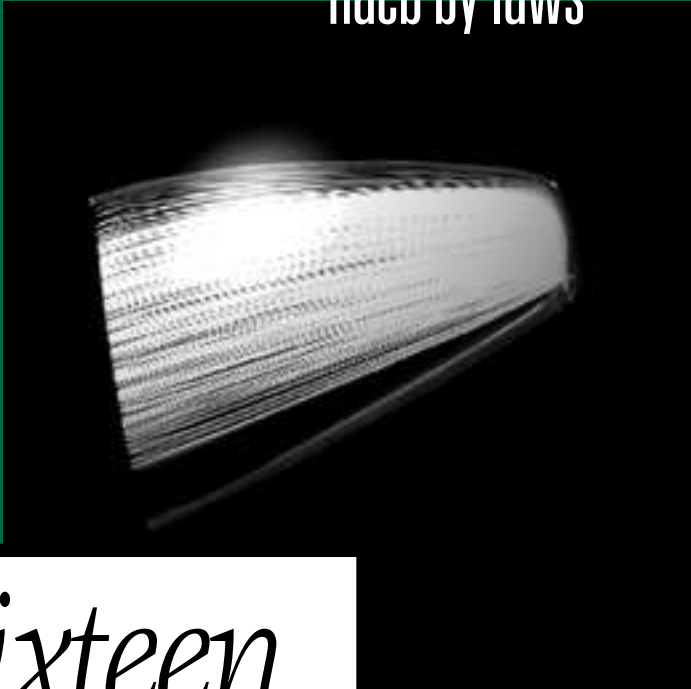
Station accepts for the Quarter a student intern who is recommended by the Department of Communication Arts of Georgia Southern U. for the purpose of helping to develop the student for a career in (Broadcast News). The student will be provided practical training for development competencies in at least the following areas of (Broadcast News): story research, interviewing strategies, writing styles, news photography, video editing styles, along with exposure to directing and producing the newscast. The student will be exposed to newsroom operations, newsgathering and newscasts. These opportunities should enhance the student's mastery of news operations. Station will provide pro-

fessional supervision and training in each of the above areas for the duration of the internship.



nacb by laws

NACB 1995 STATION HANDBOOK



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## NACB EXECUTIVE BOARD

The Executive Board of Directors of NACB is comprised of seven persons. The Chairman of the Board is the immediate past Executive Director of NACB. The other six persons are elected to office, as voted upon by the membership of NACB at The National Conference, held annually in Providence, Rhode Island. These persons are faculty and students at NACB member stations or are individual student or faculty members.

The Executive Board of Directors has significant input and leadership in NACB. These individuals assist the NACB staff, headquartered in Providence, in determining the priorities and projects of the association. In addition, these individuals conduct outreach to NACB members in order to facilitate more networking and communication among members.

Please contact NACB if you wish to reach the Board members listed. Like most students and faculty, their phone numbers and addresses change with each semester.

The members of the Executive Board of Director for NACB for the 1995 term are:

Glenn Gutmacher  
past Executive Director  
NACB Chairman of the Board

Holly Beretto  
St. Louis U.

Sonny Dean  
Clarkson U.

Roy Govshovitz  
SUNY- Binghamton

James McCluskey  
U. of Oklahoma

Dan Moldover  
Towson State U.

Josh Motroni  
St. Joseph's U. (Maine)

Joel Willer  
Northeast Louisiana U.

## ARTICLE 1

### DEFINITIONS

As used in these By-laws, unless the context otherwise requires, the term:

1.1 “Board” means the Board of Directors of the Corporation which is a group of individuals vested with the management of the affairs of the Corporation.

1.2 “By-laws” means the initial By-laws of the Corporation, as amended from time to time which act as rules to regulate or manage the affairs of the corporation.

1.3 “Articles of Incorporation” means the initial certificate of incorporation of the Corporation, as amended, supplemented or restated from time to time.

1.4 “Corporation” means The National Association of College Broadcasters.

1.5 “Directors” means the directors of the Corporation.

1.6 “Incorporator” means the incorporator of the Corporation.

1.7 “Member” means one having membership rights in the Corporation.

1.8 “Non-Profit Law” means the Rhode Island General Laws governing non-profit corporations.

1.9 “Non-Profit” means no part of the Corporation’s income or profit is distributable to its members, directors or officers except as permitted by law.

1.10 “Office of the Corporation” means the offices of the Corporation.

1.11 “Executive Director” means the Executive Director and Chief Executive Officer of the Corporation.

1.12 “Associate Director” means the Associate Director of the Corporation.

1.13 “Chairperson” means the chairperson and presiding officer of the Board of Directors of the Corporation.

1.14 Whenever appropriate, the singular form shall be interpreted as plural and vice-versa and the neuter includes the masculine and feminine and the masculine includes the feminine and vice-versa.

1.15 The captions or headings of the paragraphs and articles hereof are for convenience only and shall not control or affect the meaning or construction of the same.

1.16 “Trustees” means the Board of Trustees of the Corporation which is a group of individuals vested with the management of those financial and legal affairs of the Corporation as delegated to it by the Board of Directors of the Corporation.

## ARTICLE 2

### **NAME AND PURPOSE**

2.1 Name. The name of the corporation shall be The National Association of College Broadcasters.

2.2 Purpose. The National Association of College Broadcasters is a corporation formed: To provide an exchange of ideas, programming and information in the student media community and among students, faculty and professionals; To facilitate growth, prestige and recognition of the student media community; To protect and lobby for the laws and regulations that affect the student media community to the extent allowed by law; To encourage and assist student stations and individuals in attaining high standards which will enhance the communities served; To provide opportunities for individuals with an interest in media and communications; To support student media endeavors and encourage unique and creative innovations in that community.

## ARTICLE 3

### MEMBERS

3.1 Membership. Members of the Corporation shall be college television or radio stations, students and faculty members in the field of communications or journalism and such other individuals as may apply and who are interested in the objects and purposes of the Corporation that have applied for and been accepted for membership by the Board of Directors of the Corporation. Membership is subject to abidance of the provisions of these By-laws.

3.2 Classes of Members. The Board, by a majority vote, may create one or more classes of membership and may prescribe the designations, voting rights (if any), powers, privileges and method of selection of each such class.

3.3 Deprivation or Suspension of Membership. No Member may be deprived of its membership or be suspended as a Member without cause except by the vote of the majority of all Members entitled to vote, but any Member may be deprived of its membership or be suspended as a Member with

cause by a majority vote of the Members entitled to vote or of the Board. Cause for termination includes, but is not limited to, nonpayment of dues, non-compliance with conditions of membership or chronic disturbances in the conduct of the Corporation.

3.4 Effect of Death, Resignation or Deprivation of Membership. All of the rights, powers and privileges of any Member of any class shall continue as follows: if the Member is an individual, until her death or resignation, or the deprivation or suspension of membership; if the Member is a college, university or high school, until the Member no longer operates a radio or television station, or the deprivation or suspension of membership.

3.5 Dissemination of By-laws. Each present and new Member shall receive a copy of these By-laws.

## ARTICLE 4

### MEETINGS OF MEMBERS

4.1 Annual Meeting. A meeting of Members shall be held annually for the election of Directors and the transaction of other business at such hour and on such day in October, November or December as may be determined by the Board and designated in the notice of meeting.

4.2 Place of Meeting. Every meeting of the Members shall be held at the offices of the Corporation or at such other place as shall be specified or fixed in the notice of such meeting or in the waiver of notice thereof.

4.3 Special Meetings. A special meeting of Members may be called at any time by the Board or by the Executive Director, unless otherwise proscribed by statute, and shall be called by the Executive Director on the written demand of Members holding ten percent (10%) of the total number of votes entitled to be cast at such meeting. Such written demand shall state the date and month of such meeting. At any special meeting of Members only such business may be trans-

acted which is related to the purpose or purposes of such meeting set forth in the notice thereof given pursuant to section 4.4 of the By-laws or in any waiver of notice thereof given pursuant to section 4.5 of the By-laws.

4.4 Notice of Meetings. Except as provided in Section 4.3 and 4.5 of the By-laws, whenever Members are required or permitted to take any action at a meeting under the Non-Profit Law, the Articles of Incorporation, or the By-laws, written notice shall be given stating the place, date and hour of the meeting and, unless it is the annual meeting, indicating that it is being issued by or at the direction of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by mail, not less than fourteen (14) nor more than ninety (90) days before the date of the meeting, to each Member entitled to notice of such meeting. If mailed, such notice shall be deemed to be given when deposited in the United States mail, with postage thereon prepaid, directed to the Member at its address as it appears on the record of Members, or, if the Member shall have requested that notices be mailed at some other address, then directed to such other address.

4.5 Waiver of Notice. Notice of meeting need not be given to any Member who submits a signed waiver of notice,

in person or by proxy, whether before or after the meeting. The attendance of any Member at a meeting, in person or by proxy, without protesting prior to the conclusion of the meeting the lack of notice of such meeting, shall constitute waiver of notice by said Member.

4.6 Quorum of Members: Adjournment. Members entitled to one tenth (1/10) of the total number of votes entitled to be cast at any meeting of Members, present in person or represented by proxy, shall constitute a quorum for the transaction of any business at any such meeting, unless otherwise provided by law or by these By-laws. When a quorum is once present to organize a meeting of Members, it is not broken by the subsequent withdrawal of any Members or their proxies.

4.7 Voting: Proxies. Every Member of record shall be entitled at every meeting of Members to one or two votes based on the type of membership held. The Board of Directors shall decide the voting rights of each class of membership. All individuals holding the same class of membership shall have the same voting rights. At any meeting of Members, a quorum being present, all matters except as otherwise provided by law or by the By-laws shall be decided by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote thereon. In voting on any question on which a vote by ballot is required by law or is demanded by

any Member entitled to vote, the voting shall be by ballot. Each ballot shall be signed by the Member voting or by its proxy. On all other questions, the voting may be viva voce. Every Member entitled to vote at a meeting of shareholders or to express consent or dissent without a meeting may authorize another person to act for it by proxy.

4.8 Organization. At every meeting of Members, the Chairperson of the Board of Directors shall preside over the meeting. The Executive Director or his assistant shall act as Secretary of the meeting. In case none of the officers above designated to act as Chairperson and Secretary of the meeting, respectively, shall be present, a Chairperson and a Secretary of the meeting, as the case may be, shall be chosen by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.9 Order of Business. The order of business at all meetings of Members shall be as determined by the Chairperson of the meeting, but the order of business to be followed at any meeting in which a quorum is present may be changed by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.10 Written Consent of Members Without a Meeting. Whenever the Mem-

bers are required or permitted to take any action by vote, such action may be taken without a meeting on written consent, setting forth the action so taken or to be taken, signed by all the Members entitled to vote thereon. Such consent shall have the same effect as a unanimous vote of the Members.



## ARTICLE 5

### **DIRECTORS**

**5.1 General Powers.** Except as otherwise provided in the Articles of Incorporation, the business of the Corporation shall be managed by its Board. The Board may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws, as it deems proper for the conduct of its meetings and the management of the Corporation.

**5.2 Number: Qualification: Term of Office.** The number of Directors constituting the entire Board shall not be less than five (5) and, subject to such minimum, may be increased or decreased from time to time by amendment. The number of Directors shall be fixed initially by the Incorporator/s and may thereafter be changed from time to time by appropriate action of the Members or of the Board. Each Director shall be elected to hold office for a term of one year or until the annual meeting of Members next following her election and until her successor shall have been elected and shall qualify, or until her earlier death, resignation or removal.

The term shall begin on the January 1st following the annual meeting of Members should it occur in November, or between 30-60 days after the annual meeting of Members should it not occur in November. In the latter case, the specific start date of the term will be determined by majority vote of the outgoing Board. This period will serve as a transition from the outgoing to the incoming Board to preserve organizational continuity. Directors may not serve more than three years. Directors must be Members or be duly appointed proxies of member stations. The Executive Director shall sit on the Board but shall not have any voting powers.

**5.3 Election.** Directors shall, except as otherwise required by law or by the Articles of Incorporation, be elected by a plurality of the votes cast at the Corporation's annual meeting of Members by Members entitled to vote in the election. The Board of Directors shall nominate, through a nominating committee, at least one and as many as two people, for each seat on the Board. The membership at large can also make nominations but only by petitions signed by twenty percent (20%) of the members entitled to vote in the election of Directors.

**5.4 Newly Created Directorships and Vacancies.** Newly created directorships resulting from an increase in the number of Directors and vacancies occurring in the Board for any reason, including the removal of Directors

without cause, may be filled by vote of a majority of the Directors then in office, although less than a quorum, at any meeting of the Board or may be elected by a plurality of the votes cast by Members entitled to vote in the election at a special meeting of Members called for that purpose. A Director elected to fill a vacancy shall hold office until the annual meeting of Members next following her election at which the election of Directors is in the regular order of business and until her successor shall have been elected and shall qualify, or until her earlier death, resignation or removal.

**5.5 Resignations.** Any Director may resign at any time by written notice to the Executive Director or the Chairperson of the Board. Such resignation shall take effect at the time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.

**5.6 Removal of Directors.** Any or all of the Directors may be removed for cause by a majority vote of the Members or of the Board, provided there is a quorum of not less than a majority present at the meeting of Directors at which such action is taken, and any or all of the Directors may be removed without cause by vote of the Members.

**5.7 Compensation.** Each Director shall be entitled to receive from the Corporation such reimbursement for travel to Directors' meetings as the Board

may from time to time determine, together with reimbursement for the reasonable expenses incurred by her in the connection with the performance of her duties provided such payment of expenses is made in accordance with an annual financial budget approved by a majority of the Board. Each Director who shall serve as a member of any committee of Directors in consideration of her serving as such shall be entitled to reimbursement for additional expenses incurred by her in the performance of her duties. Nothing in this section contained shall preclude any Director from serving the Corporation or its subsidiaries in any other capacity and receiving proper compensation therefor.

**5.8 Place and Time of Meetings of the Board.** Meetings of the Board, regular or special, may be held at any place within or without the State of Rhode Island, and may be held via telephone conference call. The times and places for holding meetings of the Board may be fixed from time to time by resolution of the Board or in the notice of the meeting, unless contrary to resolution of the Board. If the meeting is to take place via telephone conference call, the Executive Director will be responsible for coordinating the call. Directors will be called at the telephone number designated by them for that purpose.

**5.9 Annual Meetings.** On the day when and at the place where the annual meeting of Members for the election of Directors is held, and/or as soon as

practicable thereafter, the Board may hold its annual meeting, without notice of such meeting, for the purpose of organization, the election of officers and the transaction of other business. The annual meeting of the Board may be held at any other time and place specified in a notice given as provided in Section 5.11 of the By-laws for special meetings of the Board or in a waiver of notice thereof.

**5.10 Regular Meetings.** Regular meetings of the Board may be held at such times and places as may be fixed from time to time by the Board. Unless otherwise required by the Board, regular meetings of the Board may be held without notice.

**5.11 Special Meetings.** Special meetings of the Board shall be held whenever called by the Executive Director or the Chairperson of the Board or by any two or more Directors, and shall be held upon notice. Notice of each special meeting of the Board shall, if mailed, be addressed to each Director at the address designated by her for that purpose or, if none is designated, at her last known address at least seven days before the date on which the meeting is to be held; or such notice shall be sent to each Director at such address by telegraph, Telex, TWX, cable, telephone, wireless or similar means of communication, or be delivered to her personally, not later than the day before the date on which such meeting is to be held. Every such notice shall state the time and place of

the meeting but need not state the purpose of the meeting, except to the extent required by law. If mailed, each notice shall be deemed given when deposited, with postage thereon prepaid, in a post office or official depository under the exclusive care and custody of the United States Postal Service. Such mailing shall be by first class mail.

**5.12 Adjourned Meetings.** A majority of the Directors present at any meeting of the Board, including an adjourned meeting, whether or not a quorum is present, may adjourn such meeting to another time and place. Notice of any adjourned meeting of the Board shall be given to all Directors whether or not present at the time of the adjournment. Any business may be transacted at any adjourned meeting that might have been transacted at the meeting as originally called.

**5.13 Waivers of Notice of Meetings.** Anything in these By-laws or in any resolution adopted by the Board to the contrary notwithstanding, notice of any meeting of the Board need not be given to any Director who submits a signed waiver of such notice, whether before or after such meeting, or who attends such meeting without protesting, prior thereto or at its commencement, the lack of notice to her.

**5.14 Organization.** The Board shall elect from amongst itself a Chairperson, a Vice-Chairperson and a Treasurer. The Board shall appoint a delegate from the Board of Trustees to the

position of Treasurer. The Executive Director or his assistant shall act as Secretary at each meeting unless another Secretary is designated by the Chairperson. At each meeting of the Board, the Chairperson shall preside except that, in the absence of the Chairperson, the Vice-Chairperson shall perform the duties and exercise the powers of the Chairperson. The Secretary as designated by the Board shall act as Secretary at such meeting; and in the absence from any such meeting of a Secretary, the person presiding at the meeting may appoint any person to act as Secretary of the meeting.

**5.15 Quorum.** Unless a greater proportion is required by law or by the Articles of Incorporation, a quorum for the transaction of business or of any specified item of business at any meeting of the Board (i) in case and at any time that the Board shall consist of fifteen (15) or fewer directors, shall be at least one half of the entire number of Directors, and (ii) in case and at any time that the Board shall consist of more than fifteen (15) Directors, shall be at least five (5) Directors plus one additional Director for every ten (10) Directors (or fraction of that number) in excess of fifteen (15).

**5.16 Action of the Board.** All corporate action taken by the Board shall be taken at a meeting of the Board. Except as otherwise provided by the Articles of Incorporation or by law, the vote of a majority of Directors present at the time of the vote, if a quorum is

present at such time, shall be the act of the Board.

5.17 Meetings by Telecommunication. Any one or more members of the Board or any committee thereof may participate in a meeting of the Board or such committee by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

5.18 Special Term of the Carry-Over Director. In order to preserve continuity of the Board from year to year, a Director from the previous Board, appointed by majority vote of the outgoing Board, shall remain as a non-voting ex-officio Director of the Corporation for up to three months following the end of her term. The Board may at any time within the above restraints terminate such person's directorship with or without cause.

## ARTICLE 6

### EXECUTIVE COMMITTEE AND OTHER COMMITTEES

6.1 Executive Committee. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members an Executive Committee. The Executive Committee shall consist of the elected officers of the Board namely, the Chairperson, the Vice-Chairperson, the Secretary, the Treasurer and one other Director appointed by the Chairperson. The Executive Committee shall be charged with the responsibility of directly overseeing the Executive Director and his staff. The Executive Committee shall provide that the will and decisions of the Board are executed by the Executive Director and his staff. The Executive Committee shall exercise all of the powers of the Board of Directors between meetings of said Board, except as limited by the Board. The Executive Committee shall be authorized to make decisions and any such decisions shall be considered decisions of the Board until such time that the Board next meets. The Executive Committee shall report to the Board.

6.2 Meeting of Executive Committee. The Executive Committee shall meet as needed, or at the request of the Board. Three members of the Executive Committee including the Chairperson or Vice-Chairperson and at least one other member of the Executive Committee shall be considered a quorum.

6.3 Standing Committees. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members standing committees, each consisting of three (3) or more Directors, and each of which, to the extent provided in the resolution, shall have all the authority to act on behalf of the Board, except that no such committee shall have authority as to the following matters:

6.3.1 The submission to Members of any matter that needs Members' approval;

6.3.2 The filling of vacancies in the Board or in any committee;

6.3.3 The fixing of reimbursement for reasonable expenses incurred or the compensation of the Directors for serving on the Board or on any committee;

6.3.4 The amendment or repeal of the By-laws, or the adoption of new By-laws; or

6.3.5 The amendment or repeal of any resolution of the Board which includes

among its terms a provision that is not amenable or repealable.

6.4 Special Committees. The Board may also designate from time to time from among its members special committees of the Board to perform special functions in carrying on the work of the Corporation. Special committees shall have only the lawful powers specifically delegated to them by the Board, except that no such committee shall have powers which are not authorized for any standing committees of the Corporation.

6.5 General. Any committee designated by the Board pursuant to Sections 6.1, 6.3 or 6.4 of the By-laws, and each of the members and alternate members thereof, shall serve at the pleasure of the Board. The Board may designate one or more Directors as alternate members of any such committee, who may replace any absent member or members at any meeting of such committee. Any committee may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws or the resolution of the Board designating such committee, as it may deem proper for the conduct of its meetings and the exercise by it of the authority of the Board conferred upon such committee by the resolution of the Board designating such committee.

## ARTICLE 7

### OFFICERS

7.1 Officers. The Board shall elect or appoint an Executive Director, and may elect or appoint one or more Associate Directors and other such officers to the Corporation as it may determine. The Executive Director's term is limited to three (3) two-year terms. All other officers are limited to one-year terms in their respective offices. All officers' term of office shall begin immediately following their election or appointment. Officers may not serve more than three (3) consecutive terms in any single office. Any two or more offices may be held by the same person, except the office of Executive Director. The Board may use descriptive words or phrases to designate the standing, seniority or area of special competence of the Associate Directors elected or appointed by it. Each officer shall hold office for the term for which she is elected or appointed, and until her successor shall have been elected or appointed and qualified or until her death, her resignation or her removal in the manner provided in Section 7.2 of the By-laws. All officers as between themselves and the Corporation shall have such au-

thority and perform such duties in the management of the Corporation as may be provided in the By-laws or as the Board may from time to time determine.

7.2 Removal of Officers. Any officer elected or appointed by the Board may be removed by majority vote of the entire Board with or without cause. All Board members must be present at a meeting called for the removal of an officer. The removal of an officer without cause shall be without prejudice to her contract rights, if any. The election or appointment of an officer shall not of itself create contract rights.

7.3 Resignations. Any officer may resign at any time in writing by notifying the Chairperson of the Board or the Executive Director. Such resignation shall take effect at the date of receipt of such notice or at such later time as is therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective. The resignation of an officer shall be without prejudice to the contract rights of the Corporation, if any.

7.4 Vacancies. A vacancy in any office because of death, resignation, removal, disqualification or any other cause may be filled for the unexpired portion of the term by the Board at any regular or special meeting of the Board.

7.5 Compensation. Salaries or other compensation of the officers may be

fixed from time to time by the Board.

7.6 Executive Director. The Executive Director shall be the chief executive officer of the Corporation and shall have general supervision over all business of the Corporation, subject, however, to the control of the Board and of any duly authorized committee of Directors. The Executive Director shall, if present, preside at all meetings of the Members. He may preside at meetings of the Board if the Chairperson, or in the absence of the Chairperson, the Vice-Chairperson, so decides. He may sign and execute in the name of the Corporation deeds, mortgages, bonds, contracts and other instruments, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other office or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and, in general, he shall perform all duties incident to the office of Executive Director and such other duties as from time to time may be assigned to him by the Board. The Board of Directors may assign a spending cap whereby expenditures exceeding such cap shall require the approval of the Executive Committee of the Board of Directors.

7.7 Associate Directors. At the request of the Executive Director, or in his absence, at the request of the Board, the Associate Directors shall (in such order as may be designated by the Board or in the absence of any such designa-

tion in order of seniority based on length of employment as an officer of the Corporation) perform all of the duties of the Executive Director and so acting shall have all the powers of and be subject to all restrictions upon the Executive Director. Any Associate Director may sign and execute in the name of the Corporation deeds, mortgages, contracts or other instruments authorized by the Board, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other officer or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and shall perform such other duties as from time to time may be assigned to her by the Board or by the Executive Director.

**7.8 Secretary.** The Secretary, if present, shall act as Secretary of all meetings of the Members and of the Board, and shall keep the minutes thereof in the proper book or books to be provided for that purpose; she shall see that all notices required to be given by the Corporation are duly given and served; she shall be the custodian of the seal of the Corporation and may seal with the seal of the Corporation or facsimile thereof, all documents the execution of which on behalf of the Corporation under its corporate seal is authorized in accordance with the provisions of the By-laws; she shall have charge of the books, records and papers of the Corporation relating to its organization and management as a Corporation, and shall see that the re-

ports, statements and other documents required by law are properly kept and filed; and shall, in general, perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

**7.9 Treasurer.** The Treasurer shall have charge and custody of, and be responsible for, all funds, securities and notes of the Corporation; receive and give receipts for moneys due and payable to the Corporation from any sources whatsoever; deposit all such moneys in the name of the Corporation in such banks, trust companies or other depositories as shall be selected in accordance with these By-laws; against proper vouchers, cause for such funds to be disbursed by checks or drafts on the authorized depositories of the Corporation signed in such manner as shall be determined in accordance with any provisions of the By-laws, and be responsible for the accuracy of the amounts of all moneys so disbursed; regularly enter or cause to be entered adequate in books to be kept by her or under her direction full and adequate accounts of all moneys received or paid by her for the account of the Corporation; have the right to require, from time to time, reports or statements giving such information as she may desire with respect to any and all financial transactions of the Corporation from the officers or agents transacting the same; render to the Executive Director or the Board, whenever the Executive Director or the Board, respec-

tively, shall require her so to do, an account of the financial condition of the Corporation and of all her transactions as Treasurer; exhibit at all reasonable times her books of account and other records to any of the directors upon application at the office of the Corporation where such books and records are kept; and, in general, perform all duties incident to the office of Treasurer and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

**7.10 Assistant Secretaries and Assistant Treasurers.** Assistant Secretaries and Assistant Treasurers shall perform such duties as shall be assigned to them by the Secretary or by the Treasurer, respectively, or by the Board or by the Executive Director.

## ARTICLE 8

### **GRANTS, CONTRACTS, CHECKS, DRAFTS, BANK ACCOUNTS, ETC.**

8.1 Grants. The making of grants and contributions and otherwise rendering financial assistance for the purpose of the Corporation, may be authorized by the Board. The Board may authorize any officer or officers, agent or agents, in the name and behalf of the Corporation to make any such grants, contributions or assistance.

8.2 Execution of Contracts. The Board may authorize any officer, employee or agent, in the name and on behalf of the Corporation, to enter into any contract or execute and satisfy any instrument, and any such authority may be general or confined to specific instances, or otherwise limited.

8.3 Loans. The Executive Director or any other officer, employee or agent authorized by the By-laws or by the Board may effect loans and advances at any time for the Corporation from any bank, trust company or other institutions or from any firm, corporation or individual and for such loans

and advances may make, execute and deliver promissory notes, bonds or other certificates or evidence of indebtedness of the Corporation, and when authorized so to do may pledge and hypothecate or transfer any securities or other property of the Corporation as security for any such loans or advances. Such authority conferred by the Board may be general or confined to specific instances or otherwise limited.

8.4 Checks, Drafts, etc. All checks, drafts and other orders for the payment of money out of the funds of the Corporation and all notes or other evidences of indebtedness of the Corporation shall be signed on behalf of the Corporation in such manner as shall from time to time be determined by resolution of the Board.

8.5 Deposits. The funds of the Corporation not otherwise employed shall be deposited from time to time to the order of the Corporation in such banks, trust companies or other depositories as the Board may select or as may be selected by an officer, employee or agent of the Corporation to whom such power may from time to time be delegated by the Board.



rights to which such director or officer may be entitled apart from the foregoing provisions.

9.2 The Board, in its discretion, shall have the power on behalf of the Corporation to indemnify any person, other than a Director or officer, made a party to any action, suit or proceeding by reason of the fact that her testator or intestate, is or was an employee of the Corporation.

9.3 The Board in its discretion shall have the power to purchase and maintain insurance.

## ARTICLE 9

### INDEMNIFICATION

9.1 The Corporation shall indemnify any person made, or threatened to be made, a party to any action, suit or proceeding by reason of the fact that she is or was a Director or officer of the Corporation, against all reasonable expenses, including attorneys' fees, actually and necessarily incurred by her in connection with the defense of such action, suit or proceeding, or in connection with any appeal therein, and including the cost of court approved settlements, to the fullest extent and in the manner set forth in and permitted by the Non-Profit Corporation Law and any other applicable law, as from time to time is in effect; provided that the Corporation determines that said Director or officer (a) was acting in her official capacity as Director or officer of the Corporation, (b) conducted herself in good faith, (c) reasonably believed that her conduct was in the best interests of the Corporation, and (d) had no reasonable cause to believe that her conduct was unlawful. Said determination shall be made in accordance with the applicable Non-Profit Law. Such right of indemnification shall not be deemed exclusive of any other

## ARTICLE 10

### **FEES, DUES AND ASSESSMENTS**

10.1 Fees, Dues and Assessments. The Board shall have the power, from time to time in its discretion, to fix admission fees, annual dues and special assessments, provided, however, that if such fees, dues and special assessments are in different amounts for different classes of Members, the amounts payable by all Members of one class shall be determined on the same basis.

10.2 When Payable. Notice shall be sent promptly to all affected persons of any admission fees, annual dues or special assessments so imposed. Members who fail to pay their dues, subscriptions or assessments within thirty (30) days from the time they become due shall be notified by the Secretary, and if payment is not made within the next succeeding thirty (30) days, shall be reported to the Board as in arrears, and if so ordered by the Board shall be dropped from the rolls and thereupon forfeit all rights and privileges of membership.

## ARTICLE 11

### **BOOKS AND RECORDS**

11.1 Books and Records. The Corporation shall keep, at the office of the Corporation, correct and complete books and records of account and shall keep minutes of the proceedings of the Members, Board, Executive Committee and standing committees, if any. Any of the foregoing books, minutes or records may be in written form or in any other form capable of being converted into written form within a reasonable time.

11.2 Inspection of Books and Records. Except as otherwise provided by law, the Board shall determine from time to time whether, and, if allowed, when and under what conditions and regulations, the account, books, minutes and other records of the Corporation, or any of them, shall be open to the inspection of the Members.

## **ARTICLE 12**

### **SEAL**

The Board may adopt a seal which shall be in the form of a circle and shall bear the full name of the Corporation and the year of its incorporation.

## **ARTICLE 13**

### **FISCAL YEAR**

The fiscal year of the Corporation shall be determined, and may be changed, by resolution of the Board. The initial fiscal year will be July 1 - June 30.

ers of the Corporation as the holder of such shares or other securities of such other corporation.

## ARTICLE 14

### **VOTING OF SHARES HELD**

Unless otherwise provided by resolution of the Board, the Board may, from time to time, appoint one or more attorneys or agents of the Corporation, in the name and on behalf of the Corporation, to cast the votes which the Corporation may be entitled to cast as a shareholder or otherwise in any other corporation, any of whose shares or securities may be held by the Corporation, at meetings of the holders of the shares or other securities of such other corporation, to consent in writing to any action, by any such other corporation, and may instruct the person or persons so appointed as to the manner of casting such votes or giving such consent, and may execute or cause to be executed on behalf of the Corporation and under its corporate seal, or otherwise, such written proxies, consent, waivers or other instruments as she may deem necessary or proper in the premises; or the Executive Director may himself attend any meeting of the holders of the shares or other securities of any such other corporation and thereat vote or exercise any or all other pow-

## ARTICLE 15

### **AMENDMENTS**

The By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the vote of the Members at the time entitled to vote in the election of Directors. Except as may be otherwise provided in a By-law adopted by the members, the By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the Board, provided that a vote of a majority of the entire Board shall be required to change the number of authorized Directors. If any By-law regulating an impending election of Directors is adopted, altered, amended, supplemented or repealed by the Board, such By-law shall be set forth in the notice of the next meeting of the Members for the election of Directors, together with a concise statement of the changes made. Any By-laws adopted, altered, amended or supplemented by the Board may be altered, amended, supplemented or repealed by the Members entitled to vote thereon, but the Board shall have no power to alter, amend, supplement or repeal any By-law adopted, altered, amended or supplemented by vote of the Members.



## ARTICLE 16

### CHAPTERS

**16.1 Qualifications.** Chapters may be started by an individual or a station. If a station is starting a chapter, there must be a specific person or station position that will act as the individual responsible for starting the chapter.

**16.2 Applications.** Individuals wishing to start a Chapter must submit an application to the Board of Directors. The application must include a resumé of the individual starting the Chapter, an agenda for the Chapter, a list of other individuals or stations that will be supporting the project and geographical boundaries of the area the Chapter will cover.

**16.3 Board Approval.** Approval of applications shall be based on qualifications of the individual submitting application and on geographical considerations. Membership criteria may not restrict admission on the basis of race, gender, sexual orientation, national origin, ethnicity or handicap status.

**16.4 Geographical Jurisdiction.** Chapters approved by the Board shall have jurisdiction over a specific geographical area.

The Board may at any time, shift, change or revoke that jurisdiction.

**16.5 Corporate Recognition.** Approval of an application for a Chapter will signify that the Corporation officially recognizes the Chapter. Recognition signifies that the Chapter president or any agent of his or her selection may act as an agent of the Corporation for the following activities: to organize regional conferences; to organize regional program cooperation and exchanges, to solicit, compile and/or submit articles to College Broadcaster; to organize exchange training programs; and to organize local cooperative actions to pool their resources.

**16.6 Finances.** Chapters, once recognized by the Corporation, will receive from the Corporation five dollars (\$5) per year per Station Membership and one dollar (\$1) per year per Individual Membership that falls within the chapter's jurisdiction. These funds will cover costs incidental to maintaining a Chapter. Chapters will be responsible for their own fundraising for specific events or activities such as publishing a newsletter or organizing a regional conference.

**16.7 Requirements.** Chapters must maintain at least three (3) Station Members. Chapters must submit one report each semester. Reports must include a list of activities that the Chapter has organized as well as a list of activities planned for the next semester. Chapters must submit one article

per year to College Broadcaster. Chapters must meet at least once per year. Chapters must be led by an individual or board democratically elected by its members.

**16.8 Organization.** Chapters will be run by an individual or a board of individuals selected by the Members within each Chapter's jurisdiction. If it is an individual that runs the Chapter, that individual will be the Chief Executive Officer ("CEO") of the Chapter. If it is a board that runs the Chapter, the board will elect amongst itself an individual to be the chairperson and CEO. The CEO of the Chapter will be the Chapter's representative to the Corporation's Board of Directors. Chapters will officially be based at the school or station where the CEO of the Chapter resides, works or attends. The Chapter, however, may elect to keep its mailing address and telephone number constant.

**16.9 Start-up.** During its first year, the Chapter will be run by the individual who submits and has approved an application to start a Chapter. Within one year of the date of approval, the individual must organize democratic management elections amongst the Members of his or her chapter.

given to several non-profit corporations  
of the Board's selection.

## ARTICLE 17

### **DISSOLUTION**

17.1 Declaration of Dissolution. The Corporation may only be dissolved or declared dissolved by unanimous resolution of the Board. Such declaration shall not be less than sixty (60) days before the actual dissolution of the Corporation. Upon declaration of dissolution of the Corporation, notice shall be sent to all Members stating the reason or reasons for such dissolution. Said notice shall be given not less than sixty (60) days before the actual dissolution of the Corporation and shall include a complete financial report listing all of the Corporation's assets including subsidiaries and all of the Corporation's liabilities, current or pending, and said notice shall be deemed given when placed in the custody of a United States Postal worker with first class postage affixed.

17.2 Financial Settlement. The Board shall ensure that all accounts are settled before the Corporation is dissolved. Any assets that shall remain after all accounts have been settled shall be donated to any non-profit corporation or may be

## **ARTICLE 18**

### **ADOPTION**

The By-laws shall become effective upon adoption by the Board of Directors of The National Association of College Broadcasters at a special meeting called for the purpose of adoption. Notice of this meeting with a copy of the By-laws shall be sent to all Directors and Chapters of The National Association of College Broadcasters and individual members not associated with a Chapter, if any, at least one (1) week before this meeting date.

## **ARTICLE 19**

### **OTHER PROCEDURES**

All procedures not covered by these By-laws shall be governed by the latest edition of Roberts Rules of Order.

members

NACB 1995 STATION HANDBOOK



*Seventeen*

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### ■ KEY

- School
- Station Name
- Address
- Main Contact
- Faculty/Staff Advisor
- Phone
- Fax
- Broadcast means (CA= Cable Access, CC= Closed Circuit, BR= Broadcast, LPTV= Low Power TV, PA= Public Address, PG= Program Group)
- Programming (a= Animation, C(omedy), Doc(umentary), Dr(ama), Educational / X(perimental), F(ilm/ movie review), G(ameshow), H(earth), I(nterview), MN = Music News, MV = Music Video, MC = Music Concert, N(ews), V(ariety), P(ublic Affairs), S(posrts), V(ariety).

**ALABAMA****ALASKA**

Auburn U.  
 WEGL-FM  
 116 Foy Union Center  
 Auburn, AL 36849  
 Michele Dalie  
 Bob Cooly  
 205-844-4057  
 205-844-4118  
 BR  
 3000  
 P

Gadsden State Cmty. College  
 WSGN-FM  
 PO Box 227 / 1001 Geo Wallace Drive  
 Gadsden, AL 35902-0227  
 Neil Mullin  
 Neil Mullin  
 205-546-8449  
 205-549-8444  
 BR  
 15000  
 AC, CL

Jacksonville State U.  
 WLJS-FM  
 700 North Pelham RD.  
 Jacksonville, AL 36265  
 Joe Langston  
 N/A  
 205-782—5083  
 205-782-5645  
 BR  
 3000  
 CHR ,J, CL

Sheldon Jackson College  
 KSJC-cc  
 801 Lincoln St.  
 Sitka, AK 99835  
 Mike Ross  
 Dr. Ronn Dick  
 907-747-5367  
 907-747-5212  
 cc  
 N/A  
 CO, F, J, O ,P, REG

U. of Alaska  
 KSUA-FM  
 Box 900113  
 Fairbanks, AK 99775  
 Eric Glos  
 N/A  
 907-474-5157  
 907-474-6314  
 BR  
 103900  
 AOR, E, F, J, ME, P, REG, W

U. of Alaska/Anchorage  
 KRUA-FM  
 3211 Providence Dr.  
 Anchorage, AK 99508  
 Erin Brady  
 Fred Pearce  
 907-786-1098  
 907-786-1249  
 BR  
 162  
 U, J, P, AOR, W, ME, REG, Ska, F, E



**ARKANSAS**

Spring Hill College  
WTOH-FM  
4000 Dauphin Street  
Mobile, AL 36608  
Varnell M. Lee  
N/A  
205-460-2279  
N/A  
BR  
10000  
P

U. of Alabama  
WVUA-FM  
P.O. Box 870152  
Tuscaloosa, AL 35487-0152  
Patrick Seigler  
Dr. Pam Doyle  
205-348-6461  
205-348-0375  
BR  
160000  
U, P, REG, NA, ME, J, AOR

**ARIZONA**

South Mountain High School  
KJAG  
5401 S. 7th St.  
Phoenix, AZ 85040  
Pierson Hamilton  
N/A  
602-271-2874  
N/A  
Not on air  
N/A  
N/A

Arkansas Tech U.  
KXRJ-FM  
WPN 366 ATU  
Russellville, AR 72801  
John Gale  
John Gale  
501/968-0641  
N/A  
BR  
100  
CL,P, J  
  
Camden Fairview School District  
KCAC-FM  
327 Stewart St.  
Camden, AR 71701  
Tracy  
SteveTaylor  
501/836-5289  
501/836-4917  
BR  
250  
CHR

Southern Arkansas U.  
KSAU-AM  
SAU Box 600  
Magnolia, AR 71753  
Melissa Cook  
James E. Reppert  
501-235-4261  
501-235-5005  
CC  
N/A  
AOR, CHR, ME, P

**CALIFORNIA**

Biola U.  
KBBK-AM/FM  
13800 Biola Ave.  
La Mirada, CA 90639  
Michael Gonzales  
Michael Gonzales  
310-903-6000x5466  
310-903-4748  
CC, CA  
N/A  
CR  
  
Cal. State Polytechnic U.  
KCPR-FM  
c/o Journalism Dept.  
San Luis Obispo, CA 93407  
Clark Farrell  
Clay Carter  
805-756-5277  
805-756-5415  
BR  
2000  
U, P

Cal. State U. - Fresno  
KFSR-FM  
5201 N. Maple Ave.  
Fresno, CA 93740-0050  
Lou Standifer  
N/A  
209-278-2598  
209-278-6985  
BR  
2550  
U,J,P,ME

Cal. State U.- Sacramento  
KSSU - The Apex  
6000 J St. CO. ASI Business Office  
Sacramento, CA 95819-6011  
Patrick Varney  
N/A  
916-278-5882  
916-278-5897  
CC  
N/A  
U,Ska, REG, P, ME, H  
Cal. State U. - San Bernardino  
Static Broadcasting (formerly KSSB)  
UH 19, 5500 University Parkway  
San Bernardino, CA 92507  
Jonathon Lyons  
Rob McKenzie  
909-880-5772  
909-880-5926  
CA  
N/A  
P, U, ME, NA, J

Cal. State U. - Stanislaus  
KCSS-FM  
801 W. Monte Vista Ave.  
Turlock, CA 95382  
George Xenos  
Roberta Anderson  
209-667-3378  
209-667-3333  
BR  
151  
J, REG, P

## 246 NACB MEMBER STATIONS: RADIO

Cerritos Comm. College  
KCEB-AMcc  
11110 Alondra Blvd.  
Norwalk, CA 90650  
Craig Breit  
Craig Breit  
310/860-2451x2626  
310-467-5005  
CA, CC  
N/A  
REL, Ska, U, P, O, J, CO

Chapman U.  
KNAB-FM  
333 N. Glassell St.  
Orange, CA 92666  
Chris Burroughs  
Leo Green  
714-744-7020  
714-744-7005  
cafm  
N/A  
P, Ska, W, CHR, CL, CO, E, F, H, J, ME, NA, O, REG, U

City College of San Francisco  
KCSF-FMca  
50 Phelan Ave./Box A-6  
San Francisco, CA 94112  
Francine Podenski  
Francine Podenski  
415-239-3444  
415-239-3694  
CA, CC  
N/A  
CHR, ME, NA, P, U

Cuesta College  
KGUR-FMca  
P.O. Box 8106  
San Luis Obispo, CA 93403-8106  
Michael Burgess  
Glenn Wiegand  
805-546-3191  
805-546-3904  
CA  
N/A  
AOR, ME

El Cerrito High/ Contra Costa College  
KECG-FM  
540 Ashbury Ave.  
El Cerrito, CA 94530  
Philip Morgan  
N/A  
510-525-4472  
510 525 4472  
BR  
10  
N/A

Foothill Cmty. College  
KFJC-FM  
12345 El Monte Rd.  
Los Altos Hills, CA 94022  
Steve Taiclet  
Robert "Doc" Pelzel  
415/949-7260  
415/948-1085  
BR  
250  
CO, E, F, J, ME, REG, U, W

Humboldt State U.  
KRFH-AMcc  
Dept of Speech Communication  
Arcata, CA 95521  
Gary W. Melton  
Gary W. Melton  
707-826-4725  
707-826-5555  
CC  
N/A  
N/A

Long Beach City College  
KLBC-FMca  
4901 East Carson Street  
Long Beach, CA 90808  
Anne Haines  
Ray Burton  
310-420-4564  
310-420-4118  
CA, CC  
N/A  
U

Loyola Marymount U.  
KXLU-FM  
7101 W. 80th Street  
Los Angeles, CA 90045  
Peter Kelly  
Dr. Susan Frentz  
310-338-2866  
310-338-5959  
BR  
3000  
U, P

Palomar College  
KKSM-FMca  
1140 West Mission Rd.  
San Marcos  
CA  
92069  
Cindy Rodenhizer  
Rob Branch  
619-744-1150x2438  
619/744-8123  
CA  
N/A  
ME

Pomona College  
KSPC-FM  
340 N. College Ave.  
Claremont, CA 91711-6340  
Aaron Lawn  
Erica Tyron  
909-621-8157  
909/621-8403  
BR  
3000  
U, REG, P, J, CL, F, ME, E, F

Robert Louis Stevenson H.S.  
KSPB-FM  
Box 657  
Pebble Beach, CA 93953  
Michael Beck  
Hamish Tyler  
408-626-5374  
408-625-5208  
BR  
1000  
U, P

## 24/7 NACB MEMBER STATIONS: RADIO

Saddleback College  
KSBR-FM  
28000 Marquerite Parkway  
Mission Viejo, CA 92692  
Mark Schiefflebein  
Mark Schiefflebein  
714-582-4882  
714-347-9693  
BR  
620  
J,E,REG

San Jose State U.  
KSJS-FM  
One Washington Square  
San Jose, CA 95192-0098  
Pol vanRhee  
Mike Adams  
408-924-4549  
408/924-4583  
BR  
1000  
J,P,ME

Santa Clara U.  
KSCU-FM  
Box 3207  
Santa Clara, CA 95053  
Tessin Uy  
Chad Stout  
408-554-4413  
408-554-5544  
BR  
30  
P

St. Mary's College of California  
KSMC-FM  
Box 3223  
Moraga, CA 94575  
J. D. Ryan  
Ed Tywoniak  
510-376-1847  
510-376-5766  
BR  
100  
AOR, ME, J, Ska, REG, P, U

U. of La Verne  
KULV-AMcc  
1950 Third St.  
La Verne, CA 91750  
Alison Phanco  
Mike Laponis  
909-593-3511x4276  
909-593-4418  
CC  
N/A  
CHR

U. of San Francisco  
KUSF-FM  
2130 Fulton Street  
San Francisco, CA 94117-1080  
Kate Ingram  
Steve Runyon  
415-386-5873  
415/386-6469  
br  
3000  
CL E J ME REG W

U. of Southern California  
KSCR-FM  
Student Union 404  
Los Angeles, CA 90089-0895  
Karen Flengte  
Bill Crandel  
213-740-5727  
213-740-1853  
CA BR  
N/A  
AOR, J, P, REG, U

UC - Irvine  
KUCI-FM  
P.O. Box 4362  
Irvine, CA 92716  
Sonya Tanner  
Kevin Stockdale  
714-824-4582  
714-824-4287  
BR  
25  
CL, F, J, ME, NA, REG, P, U

UC - Santa Cruz  
KZSC-FM  
Radio Station Offices  
Santa Cruz, CA 95064  
Maggie O'Grady  
Maggie O'Grady  
408-459-2811  
N/A  
BR  
1350  
U,ME

## COLORADO

Adams State College  
KASF-FM  
110 Richardson Ave.  
Alamosa, CO 81102  
Rob Moeny  
Karen Loveland  
719-589-7872  
719-589-7522  
BR  
3000  
CL, AOR, E, F, H, J, ME, P, W

Mesa State College  
KMSA-FM  
1175 Texas Ave.  
Grand Junction, CO 81502  
Steven Connell  
Gerald Weaver  
303-248-1240  
303-248-1199  
BR  
500  
E, F, J, ME, P, REG, U, W

U. of Colorado  
KUCB-FMca  
Campus Box 207/UMC Rm. 41J  
Boulder, CO 80309-0207  
Zack Matheson  
N/A  
303-492-5030  
303-492-5105  
CA  
10  
P

**CONNECTICUT**

U. of Southern Colorado  
KTSC-FM

2200 Bonforte Blvd.  
Pueblo, CO 81001-4901

Trish Orman

N/A

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719-549-2120

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AOR, ME, W, P, NA

U.S. Air Force Academy

KAFA Radio

Cadet Wing Media/PO Box 6066

Colorado Springs, CO 80841-6066

Jim Fuchs/Jason Ogrin

Bill Scharton

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719-472-2712

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CR, CO, O, ME, U, Ska

Western State College

KWSB-FM

Box 952

Gunnison, CO 81231

Kelly Dalglish

Jim Gelwicks

303-943-7048

303-943-7069

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AOR, J, ME, NA, P

Briarwood College

WBCR-AMcc

2279 Mount Vernon Rd.

Southington, CT 06489

Fred Swanson

N/A

203-628-3834

N/A

CC

N/A

AOR, CHR

Fairfield U.

WVOF-FM 88.5

Box R/North Benson Rd.

Fairfield, CT 06430

Mario Perciballi

Matt Dinman

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203-254-4267

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100

P, U, ME

Kent School

WKNT Radio

Kent, CT 06757

Andrew Smith

Michael Buescher

203-927-3501

203-927-4159

cc

N/A

E, F, J, ME, O, P, REG, U, W

Sacred Heart U.

WSHU-FM

5151 Park Ave.

Fairfield, CT 06432

George Lombardi

Advisor

203-371-7989

203-371-7991

BR

12500

CL

Southern Connecticut State U.

WOWL-AMcc

501 Crescent St.

New Haven, CT 06515

Greg D'Andrea

Jerry Dunklee

203-392-6930

203-392-5507

CC

N/A

AOR, CHR, P, U, ME

U. of Hartford

WSAM-AMcc

200 Bloomfield Ave./Box 2040

West Hartford, CT 06117

Dave Kimball

Dr. Scott DeFrancesco

203-768-4238

203-768-4069

CC

N/A

F, J, ME, NA, REG, P, U

U. of Hartford

WWUH-FM

200 Bloomfield Ave.

West Hartford, CT 06117

John Ramsey

Advisor

203-243-4703

203-768-5016

BR

1000

CL, E, J, P, U, W

U. of New Haven

WNHU-FM

300 Orange Avenue

West Haven, CT 06516

Jen Ryan

Bruce Avery

203-934-8888

N/A

BR

1700

N/A

Western Connecticut State U.

WXCI-FM

181 White St.

Danbury, CT 06810

Mike Salerno

N/A

203-792-8666

203-837-8419

BR

1200

U, P

**NACB MEMBER STATIONS: RADIO**

Yale U.  
WYBC-FM  
P. O. Box 209050  
New Haven, CT 06520-9050  
Tirezah Lowe  
Betty Trachtenberg  
203-432-4118  
203-287-8997  
BR  
1750  
CL, F, J, REG, P, U, G

**DISTRICT OF COLUMBIA**

American U.  
WVAU-FMca  
Box 610 Eagle Station  
Washington, DC 20016-8104  
Jay Rowell  
Karen Robinson  
202-885-1212  
202-885-6409  
CC  
N/A  
U

**DELAWARE**

U. of Delaware  
WVUD-FM  
Perkins Student Center  
Newark, DE 19716  
Dr. Marilyn S. Price  
Chuck Tarver  
302-831-2701  
302-831-1399  
BR  
1000

**FLORIDA**

Flagler College  
WFCF  
Box 1404; P.O. Box 1027  
St. Augustine, FL 32085-1027  
Daniel McCook  
Dr. Jay Mesabahee  
904-829-6481  
904-826-0094  
N/A  
N/A  
N/A

Gulf Coast Comm. College  
WKGC-AM 1480  
5230 West Highway 98  
Panama City, FL 32401  
Brenton Peacock  
Les Spencer  
904/769-5242  
904/872-3836  
CC  
500  
ME, REG, P, U, E, F, W

Nova Southeastern U.  
WNSU  
3301 College Avenue  
Ft. Lauderdale, FL 33314  
Anthony Dominici  
Kate Lamm  
305/475-7419 ofc  
305-452-1552  
CA  
N/A  
P

Rollins College  
WPRK-FM  
1000 Holt Ave./Box 2745  
Winter Park, FL 32789  
Carlos Pinto  
Drew Williams  
407-646-2241  
407-646-1560  
BR  
1300  
CL, H, J, P, REG, W

U. of Central Florida  
WUCF-FM & WUCF-AM  
PO Box 162199  
Orlando, FL 32816-2199  
José Maunez-Cuadra  
N/A  
407-823-2133  
407-823-6364  
BR, CC  
7.9  
CL, J, REG, P, F, E

U. of Miami  
WVUM-FM  
PO Box 248191, Rm. #204, Whitten U.  
C.  
Coral Gables, FL 33124  
Jason Hoffman  
Dr. Paul Driscoll  
305-284-3131  
305-284-3132  
BR  
1300  
P, CR, J, ME, REL, W U, REG

U. of North Florida  
Radio Facility  
4567 St. John's Bluff, South  
Jacksonville, FL 32216-6699  
Curtis Bullock  
N/A  
904-646-2710  
904-646-2505  
C  
N/A  
N/A

U. of South Florida  
WBUL-FMca  
AOC105/4202 E. Fowler Ave.  
Tampa, FL 33620  
Jill Spear  
Tim Annette  
813-974-3840  
N/A  
CA  
N/A  
U, ME

**GEORGIA**

Georgia College  
WXGC-FM  
PO Box 3124  
Milledgeville, GA 31061  
Michelle Rader  
Connie Book  
912-453-4102  
912-454-1483  
BR  
10  
CR, P, E, ME, REL, U

Georgia State U.  
WRAS-FM  
P.O. Box 4048  
Atlanta, GA 30302-4048  
Shachar Oren  
Claire Roberts  
404-651-2240  
404-651-1705  
BR  
100000  
P, E, H, U, REG, NA, O

Georgia Tech.  
WREK-FM  
165 8th St. NW  
Atlanta  
GA  
30332-0630  
John Selbie  
N/A  
404-894-2468  
404-853-3066  
BR  
40000  
CL, CO, E, F, G, H, J, ME, MOR,  
NA, P, REG, REL, Ska, U, W

U. of Georgia  
WUOG-FM  
153 Tate Student Center  
Athens, GA 30602  
Brian P. Cooley  
Candice Sherman  
706-542-7100  
706-542-0351  
BR  
26000  
P

Valdosta State U.  
WVVS-FM  
PO Box 142  
Valdosta, GA 31698-0382  
Chris Waldrip  
Russ Mass  
912-333-5660  
912-333-7313X3  
BR  
5300  
W, P, NA, ME

Wesleyan College  
new radio station  
4760 Forsyth Rd.  
Macon, GA 31297  
Meredith Field  
Dr. Brian Britt  
912-757-1087  
912-477-7572  
N/A  
N/A  
N/A

West Georgia College  
WWGC-FM  
Dept. of Mass Comm.  
Carrollton, GA 30118  
Rhett Turnipseal  
Rhett Turnipseed  
404-836-6732  
404-836-6720  
BR  
750  
U, P, REG

U. of Hawaii  
KTUH-FM  
2445 Campus Road #202  
Honolulu, HI 96822  
Pat Loui  
Harry Byerly  
808-956-7431  
808-956-5271  
ca  
100  
H, P, Ska, REG, U, W

DePaul U.  
WRDP Radio  
2320 N. KenmoreSAC 580  
Chicago, IL 60614  
Alissa Melinger  
Sara Wortman  
312-362-8404  
312-362-5811  
CC  
N/A  
J, AOR, P, U

Elmhurst College  
WRSE-FM  
190 Prospect Ave.  
Elmhurst, IL 60126-3296  
George Economos  
Jon Morgan  
708-617-3729  
708-617-3313  
BR  
100  
P, ME, U, J

**HAWAII**

Glenbrook South High School  
WMWA-FM  
4000 West Lake Ave.  
Glenview, IL 60025  
Dell Kennedy  
Advisor  
708-729-Rock  
N/A  
CC  
N/A

Illinois State U.  
WZND-FMca  
007 Fell Hall  
Normal, IL 61790-4481  
Paula Taube  
Deb Lesser  
309/438-5491  
309-438-2652  
CA  
N/A  
ME

**ILLINOIS**

Lincoln College  
WLNK  
300 Keokuk St.  
Lincoln, IL 62656  
Loyd Kirby  
Loyd Kirby  
217-735-3495x213  
217-732-8859  
BR  
225  
P, H, REG, MOR, CHR

## 251 NACB MEMBER STATIONS: RADIO

Monmouth College  
WMCR-AM  
700 E. Broadway  
Monmouth, IL 61462  
John Rigg  
Lee McGaan  
309/457-2155  
309/734-7500  
CC  
N/A  
AOR, CHR, ME, P, U

North Central College  
WONC-FM  
30 N. Brainard Street  
Naperville, IL 60566  
Steve Rogers  
John Madormo  
708-420-3437  
708-420-6206  
BR  
3900  
AOR

Northeastern Illinois U.  
WZRD-FM  
5500 N. St. Louis Ave.  
Chicago, IL 60625  
John Evar Strid  
Charles Barber  
312-794-2861  
312-794-6243  
BR  
100  
P, U, AC, CR, E, G, H, J, REG, F, CHR, AOR, CL,  
CO, ME, MOR, O, REL, Ska, W

Olivet Nazarene U.  
WONU-FM  
P. O. Box 592  
Kankakee, IL 60901  
Bill DeWees  
Bill De Wees  
815-939-5330  
815-939-5087  
BR, CC  
35000  
REL, AC REL AC

Quincy U.  
WQUB-FM  
1800 College Ave.  
Quincy, IL 62301  
Harry Speckman  
Fr. Harry Speckman  
217-228-5410  
217-228-5473  
BR  
10,000  
CL, F, J, NA, REG, P, U

Southern Illinois U.- Carbondale  
WIDB-FMca  
4th Floor Student Center  
Carbondale, IL 62901  
Paul Cotter  
Tom Birk  
618-536-6439  
618-453-6559  
cc ca  
N/A  
J, ME, P, REG, U

St. Xavier U.  
WXAV-FM  
3700 W. 103rd Street  
Chicago, IL 60655  
Don Pakula  
Don Pakula  
312-779-9858  
312-779-9061  
BR  
150  
AOR, CR, F, G, J, ME, NA, P, REG,  
REL, U, W

Triton College  
WRRG-FM/ Media Production  
2000 N. Fifth Ave., Room R101  
River Grove, IL 60171  
Mary M. Jeans  
Ms. Chris Moran  
708-456-0300 x488  
708-583-3120  
BR  
100  
CHR, U

U. of Illinois  
WPGU-FM  
204 East Peabody Drive  
Champaign, IL 61820  
Brad Fuhr  
Brad Fuhr  
217-333-2016  
217/244-3001  
BR  
3000  
P

Western Illinois U.  
WHEN  
103 Henniger Hall  
Macomb, IL 61455  
Cisco Cotto  
Andrea Trinklein  
309-298-2658  
309-298-2122  
CA  
120  
CHR, AOR, ME

Wheaton College  
WETN-FM  
501 College Ave.  
Wheaton, IL 60187  
Dale Haas  
Stuart Johnson  
708-752-5074 stn  
708-752-5345  
BR  
250  
P, CL, CR, F, G, J, ME, U, CO, E, REL

## INDIANA

Ball State U.  
WCRD-AMcc  
AC 216  
Muncie, IN 47306  
Craig Reishus  
John Eiden  
317-285-1467  
317-285-9278  
CC, cc  
N/A  
P



## 252 NACB MEMBER STATIONS: RADIO

<p>Columbia City High Schl. WJHS-FM 600 N. Whitley St. Columbia City, IN 46725 Robert Thomas Advisor 219-248-8915 219-244-4099 BR 2650 P, AC, AOR, CHR, CO, CR, F, G, J, ME, MOR, O</p> <p>DePauw U. WGRE-FM 609 S. Locust St. Greencastle, IN 46135 Debra Bernsee Jeffrey McCall 317-658-4642 N/A BR 115 P</p> <p>Earlham College WECI-FM PO Box 45, National Road W. Richmond, IN 47374 Luke Clippinger Bob Johnstone 317/962-3541 317/983-1304 BR 300 AOR,CHR, CL,CO, E,F, G,J, ME, NA, O, P, REG,REL</p>	<p>Evansville-Vandenburg School Corp. WPSR-FM 5400 First Ave. Evansville, IN 47710 Michael Reininga Michael Reininga 812-423-0232 812-465-8241 BR 14000 CHR, AC, CO, O</p> <p>Franklin College of Indiana WFCI-FM Shirk Hall Franklin, IN 46131 Theo Madden Joel E. Cramer 317-738-8205 317-736-6030 BR 1000 AOR,ME,MOR,P</p> <p>Indiana U. WIUS-FMca 815 E. 8th Street Bloomington, IN 47401 G. Steve Whitcomb Cynthia App 812-855-7862 812-855-1073 CA 10 CR, P, W, E, F, J, Ska, REG, U, H</p>	<p>Jefferson High School WJEF-FM 1801 S. 18th Street Lafayette, IN 47905 Randall J. Brist Randall J. Brist 317-449-3400 317/449-3431 BR 250 O</p> <p>Manchester College WBKE-FM MC Box 88 N. Manchester, IN 46962-0088 Julis Cutlip Virginia Keller 219-982-5272 219-982-6868 BR 3000 CHR</p> <p>New Albany High School WNAS-FM 1020 Vincennes St. New Albany, IN 47150 Lee Kelly Advisor 812-949-4272 N/A BR,CA 2850 CHR</p>	<p>U. of Evansville WUEV-FM 1800 Lincoln Ave. Evansville, IN 47722 Leonard Clark Leonard Clark 812-479-2689 812-479-2320 BR 6100 F, J, ME, NA, REG, P, U, CR, E</p> <p>U. of Notre Dame WSND-FM/ WVFI 315 La Fortune Student Ctr. South Bend, IN 46556 Adele Lanan Adele Lanan 219-631-7342 219-631-8139 BR 3400 CL</p> <p>U. of Southern Indiana WSWI-AM 8600 University Blvd. Evansville, IN 47712 Kevin Bayer Wayne Rinks 812-464-1836 N/A BR 250 C, P, U</p>
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**NACB MEMBER STATIONS: RADIO**

Valparaiso U.  
WVUR-FM  
Box 246  
Valparaiso, IN 46383  
John Anderson  
Advisor  
219-464-6673  
219-464-5491  
BR  
36  
U,AOR

Coe College  
KCOE  
1220 First Ave. NE Box 591  
Cedar Rapids, IA 52402-5008  
Michael O'Nele  
Steve Horowitz  
319-399-8287  
N/A  
br cc  
N/A  
CO, F, H, P, REG

Simpson College  
KSTOE  
701 North C St.  
Indianola, IA 50125  
Rich Ramos  
N/A  
515-961-1536  
515-961-1674  
BR  
100  
P, AOR, CHR, CO, H, J, ME, O,  
REG, U, W, CR

Bethel College  
KBCU-FM  
300 E. 27th St.  
North Newton, KS 67117  
Bryan Reber  
N/A  
316-284-5368  
316-284-5286  
BR  
150  
CL CO CR E F G H J ME MOR N  
A O P REG REL Ska Polka

**IOWA**

Briar Cliff College  
KLIF-AM  
3303 Rebecca St. Box 2100  
Sioux City, IA 51104-2100  
Laura Fernandez  
Ralph Swain  
712-279-1624  
712-279-5410  
CC, CA  
N/A  
CO, E, H, J, ME, O, P, REG, U, NA, W

Iowa Central Cmty. College  
KICB-FM  
330 Avenue M  
Fort Dodge, IA 50501  
Bob Wood  
N/A  
515-576-7201  
515-576-7206  
BR  
200  
AOR, J, ME, U, P

U. of Iowa  
KRUI-FM  
897 South Quadrangle  
Iowa City, IA 52242  
John Barker  
N/A  
319-335-9525  
319-335-9526  
BR  
100  
E, F, J, H, U, W, Ska, REG, NA, ME

Colby Cmty. College  
KTCC-FM  
1255 S. Range  
Colby, KS 67701  
Jon Burlew  
Jon Burlew  
913-462-3984  
913-462-8315  
BR  
3500  
CHR

Buena Vista College  
KBVC-AMcc  
P.O Box 977, Siebens Forum  
Storm Lake, IA 50588  
S. Gubanc  
Kathy Miller  
712-749-1218  
712/749-2037  
ca cc  
N/A  
AOR, CHR

Luther College  
KWLC-AM  
700 College Drive  
Decorah, IA 52101  
Linnea Sael  
Jennifer Cantine  
319-387-1240  
319-387-2159  
BR  
1000  
CL, F, J, ME, REG, P, U

Baker U.  
KNBU-FM  
7th & Dearborn  
Baldwin City, KS 66006  
Richard Bayha  
Richard Bayha  
913/594-6451x560  
913/594-3570  
BR  
10  
CHR,AOR

**KANSAS**

Dodge City Comm. College  
KDCC-FMca  
2501 N. 14th Ave.  
Dodge City, KS 67801  
John L.Ewy  
John L. Ewy  
316-225-6783  
316-225-0918  
CA  
N/A  
N/A

Fort Hays State U.  
KFHS-AMcc & FMca  
600 Park Street, Heather Hall  
Hays, KS 67601  
Lia Blanchard  
Nancy Selbe  
913/628-4428  
913/628-4098  
CC,CA  
N/A  
AOR

Kansas State U.  
KSDB-FM  
104 Kedzie Hall  
Manhattan  
KS  
66506  
Joe Montgomery  
N/A  
913-532-6960 (vmail)  
913-532-7309  
BR  
1400  
CR AOR E G H J ME NA O P Ska REG U

Ottawa U.  
KTJO-FM  
1001 S. Cedar, Box 10  
Ottawa, KS 66067-3399  
Jeareen Layton  
Barry B. King  
913/242-5200x5480  
913-242-7429  
BR  
10  
AOR, CHR, CO, CR, E, ME, U

U. of Kansas  
KJHK-FM  
2051A Dole Center  
Lawrence, KS 66045  
Gary Hawke  
Gary Hawke  
913-864-0603  
913-864-0614  
BR  
100  
F, J, ME, NA, REG, P, U

**KENTUCKY**

Earle C. Clements Job Corps Center  
WECC  
2302 US Hwy. 60 E.  
Morganfield, KY 42437  
Glenn Floyd  
N/A  
502-389-2149x282  
502-389-1134  
BR  
10  
AOR CHR O P REG ME J

Kentucky Wesleyan College  
WKWC-FM  
3000 Frederica St.  
Owensboro, KY 42301  
Pam Gray  
Leonard Clark  
502-685-5937  
N/A  
BR  
5000  
U,CL,J

**LOUISIANA**

Nicholls State U.  
KNSU-FM  
Box 2009-Univ. Station  
Thibodaux, LA 70310  
Simeon Wildman  
Bernadette Dugas-Chavin  
504-448-4448  
504-448-4929  
BR  
250  
CHR J ME MOR O W P REG

Northeast Louisiana U.  
KNLU-FM  
128 Stubbs Hall  
Monroe, LA 71209-8821  
Joel Willer  
N/A  
318-342-5658  
N/A  
BR  
8500  
P

Southeastern Louisiana U.  
KSLU-FM  
PO Box 783  
Hammond, LA 70402  
Ron Nethercutt  
Ron Nethercutt  
504/549-5758  
504-549-3960  
BR  
3000  
J, AOR, NA, O, U, W

**MAINE**

Bowdoin College  
WBOR-FM  
Moulton Union Bldg.  
Brunswick, ME 04011  
Matt Roberts  
Bill Fruth  
207-725-3250  
207-725-3510  
BR  
300  
UCL, F, J, ME, REG, P, U

Husson College-New Eng. Schl. of  
B'castg.  
WHSN-FM  
One College Circle  
Bangor, ME 04401  
Ben Haskell  
Ben Haskell  
207-947-3987  
207-947-3987  
BR  
140  
CHR

Sanford Regional Vocational Tech.  
Media Technology  
2R Main St.  
Sanford, ME 04073  
Dr. Gordon Johnston  
Dr. Gordon Johnston  
207-324-2942  
207-324-2957  
br ca  
N/A  
CHR ME NA P

## 255 NACB MEMBER STATIONS: RADIO

St. Joseph's College  
WSJB-FM  
Communications Broadcast Dept.  
North Windham, ME 04062  
Bruce Ford  
William Yates  
207-892-2517  
207-892-7746  
BR  
N/A  
AOR

U. of Maine at Orono  
WMEB-FM  
5725 East Annex room 106  
Orono, ME 04469-5725  
Ryan McKinney  
John Weispferring  
207-581-2332  
207-581-4343  
BR  
380  
ME AOR P J E F Ska REG W U H

U. of Southern Maine  
WMPG-FM  
96 Falmouth St.  
Portland, ME 04103  
Rob Rosenthal  
N/A  
207-780-4974  
207-870-4590  
BR  
1100  
F Ska REG J ME E U

### MARYLAND

Catonsville Cmty. College  
WCCN-AMcc  
800 S. Rolling Road/Bldg. J  
Catonsville, MD 21228  
Helena Cohen  
April Warwick  
410-455-4358  
410-455-4411  
CC  
N/A  
REG, P, U, ME

U. of Maryland  
WMUC-AM & -FM  
WMUC, Box 99  
College Park, MD 20742  
Hash Parekh/ Eric Speck  
Doug Bertel  
301-314-7865  
301-314-7879  
CA, CC  
N/A

### MASSACHUSETTS

Bradford College  
WHAT Radio  
Box A - 320 S. Main St.  
Bradford, MA 01830  
Debb Dormandy  
Keith Le Blanc  
508-372-7161x290  
508-521-0480  
C  
N/A  
AOR, CHR, F, J, ME, NA, REG, P

Brandeis U.  
WBRS-FM  
415 South St.  
Waltham, MA 02254-9110  
Richard Greenfield  
N/A  
617-736-4786  
617- 231-2696  
BR  
25  
Children's Soundtracks, ECLPG U REG J F NA

Cape Cod Cmty. College  
WKKL-FM  
2240 Route 132  
West Barnstable, MA 02668  
Steven Leclair  
Steven Leclair  
508/362-2131x446  
508-362-8638  
BR  
205  
P

Cape Cod Regional Tech. HS  
WCCT-FM  
351 Pleasant Lake Avenue  
Harwich, MA 02645  
Burt Fisher  
Burt Fisher  
508-432-4500x226  
508-432-7916  
BR  
160H, 640V  
AC

Dean College  
WGAO-FM  
99 Main Street  
Franklin, MA 02038  
Vic Michaels  
Vic Michaels  
508-528-4210  
508-528-7846  
BR  
125  
AOR, ME, P REG

Emerson College  
WERS-FM  
126 Beacon St.  
Boston, MA 02116  
Fran Berger  
N/A  
617-578-8823  
617-578-8804  
BR  
4000  
J, ME, REG, P, U, E, NA F W

Fitchburg State College  
WXPL-FM  
160 Pearl St.  
Fitchburg, MA 01420  
Peg Ricardo  
Advisor  
508-345-0276  
N/A  
BR  
100  
U, P, ME

**NACB MEMBER STATIONS: RADIO**

Mount Ida College  
WIDA  
777 Dedham St.  
Newton Centre, MA 02159  
Noah Applebaum  
Noah Applebaum  
617-969-7000  
617-969-6993  
N/A  
N/A  
N/A

Newbury College  
WNBY-AMcc  
129 Fisher Ave.  
Brookline , MA 02146  
David Daniel  
John Tierney  
617-730-7117  
617-730-7182  
CC  
N/A  
AOR, CHR, CL, CO, F, G, J, ME,  
MOR, NA, P, REG, REL, U

Northeastern U.  
WRBB-FM  
360 Huntington Ave.  
Boston, MA 02115  
Scott Souza  
Lou Conrad  
617-373-4338  
617-373-5095  
BR  
18  
AOR CHR REG U ME

Northfield Mount Hermon Schl.  
WNMH-FM  
206 Main St./Revell Hall/PO Box  
2697  
Northfield, MA 01360  
Todd Darden  
Bill Hattendorf  
413-498-3603  
413-498-3164  
BR  
235  
AOR CL F G H U W REG Ska O P J E

Springfield Tech. Cmty. Coll.  
WTCC-FM  
P.O. Box 9000  
Springfield, MA 01101-9000  
Fred Krampits  
Dr. James Dowd  
413-734-6861  
N/A  
BR  
4000  
AC AOR CHR CL CO CR E F G H J  
MOR NA REG REL Ska U

Tabor Academy  
WWTa 88.5 FM Radio  
Marion, MA 02738  
Valerie Termini  
Phil Sandborn  
508-748-2000x282  
N/A  
BR  
100  
J P

U. of Massachusetts- Amherst  
WMUA-FM  
105 Campus Center Way  
Amherst, MA 01003  
Brad Davidson  
Glenn Siegel  
413-545-2876  
413-545-4751  
BR  
1000  
J P

U. of Massachusetts - Lowell  
WJUL-FM  
One University Avenue  
Lowell , MA 01854  
N/A  
Mary Connelly  
508-452-5001  
508-452-9073  
BR  
1700  
E P

Wheaton College  
WCCS-AMcc  
Box 977  
Norton, MA 02766  
Liz Carthans  
N/A  
508-285-8200x5924  
508-285-8270  
CC  
N/A  
H J REG P

Williams College  
WCFM-FM  
Baxter Hall  
Williamstown, MA 01267  
Megan McCracken  
N/A  
413-597-6579  
413-597-6579  
BR  
1100  
CO H J E P REG U

**MICHIGAN**

Adrian College  
WVAC-FM  
110 S. Madison St.  
Adrian, MI 49221  
Jeffrey S. Smith  
Steven Shehan  
517-265-5161x4154  
517-264-3331  
BR  
10  
AC AOR CHR CO J ME MOR O P U

Alma College  
WQAC-FM  
614 W. Superior St.  
Alma, MI 48801  
Nate Pawlicki  
Dr. Selmon  
517-463-7538  
N/A  
CC  
100  
P1,J,REG,ME,W,U,CO,P,F

## 257 NACB MEMBER STATIONS: RADIO

Calvin College  
WCAL-FM  
3201 Burton St.  
Grand Rapids, MI 49546  
Darryl Cater  
Randall Bursma  
616-957-8546  
616-957-8551  
CC  
N/A

Central Michigan U.  
WMHW-FM  
185 Moore Hall  
Mt. Pleasant, MI 48859  
Dr. Jerry Henderson  
Dr. Jerry Henderson  
517-774-7287  
N/A  
BR  
307  
AOR, J, ME, NA, P

Cousino High School  
WPHS-FM  
30333 Hoover Road  
Warren, MI 48093  
Sean Wilson  
N/A  
810-574-3137  
810-751-3755  
BR  
100  
P

Grand Valley State U.  
WCKS  
Kirkoff Center, 10670 Campus Dr.  
Allendale, MI 49401  
Dan Laninga  
N/A  
616-895-2356  
616-895-2355  
N/A  
N/A  
N/A

Henry Ford Cmty. College  
WHFR-FM  
5101 Evergreen Rd.  
Dearborn, MI 48128-1495  
Jay B. Korinek  
N/A  
313-845-6477  
313-845-6321  
BR  
270  
J F E NA ME U H REG Ska P

Lake Superior State U.  
WLSO-FM  
Brady Hall  
Sault Sainte Marie, MI 49783  
Sherri Pavloski  
Dr. Dennis Merkel  
906-635-2675  
906-635-2762  
BR  
100  
P NA ME CO AOR

Lansing Cmty. College  
WLNZ-FMca  
PO Box 40010  
Lansing, MI 48901  
Dave Downing  
Dave Downing  
517-483-1670  
517-483-1629  
CA, CC  
N/A  
AOR

Michigan State U.  
WDBM-FM WLFT-AM/FMca  
310 Auditorium  
East Lansing, MI 48824-1120  
Patrick N  
Gary Reid  
517-353-4414  
517-355-6552  
BR,CA  
2000  
U,P,ME

Michigan Tech U.  
WMTU-FMca  
Wadsworth Hall  
Houghton, MI 49931  
Eric McCarty  
Jill Burkland  
906-487-2333  
906-487-2245  
CC,CA  
100.01  
P1,AOR,CHR,CR,J,ME,NPA,REG,REL,U

Northern Michigan U.  
WUPX-FM  
101 Cahodas  
Marquette, MI 49855  
Kale Seagraves  
Dr. Charles Ganzert  
906-227-3077  
906-227-2204  
FCC  
200  
AC,CHR

Northwestern Michigan College  
WNMC-FM  
1701 E. Front Street  
Traverse City, MI 49684  
Teresa O'Hara  
Dr. Mark Ross  
616-922-1091  
616-922-1569  
BR  
150  
F, J, ME, NA, REG, P, U

Novi High School  
WOVI Radio  
24062 Taft Rd.  
Novi, MI 48375  
Dave Legg  
Dave Legg  
810-349-5574  
810-348-0391  
br  
100  
AOR J ME W

**NACB MEMBER STATIONS: RADIO**

Plymouth Canton Comm. Schools  
 WSDP-FM  
 46181 Joy Road  
 Canton, MI 48187  
 Bill Keith  
 Bill Keith  
 313-451-6266  
 313-451-2104  
 BR  
 200  
 P W CL G J ME

U. of Detroit- Mercy  
 WUDM-AMcc  
 P. O. Box 19900  
 Detroit, MI 48219-0900  
 Paul Anders  
 John Daniels  
 313-993-1152  
 313-993-1011  
 CC  
 N/A  
 AOR,CHR, CL,F,J,ME,NA,REG,P,U

U. of Michigan  
 WCBN-FM  
 530 Stud. Activ. Bldg.  
 Ann Arbor, MI 48109  
 Dolby Blanchard  
 Ted Oberg  
 313-747-4122  
 313-747-3885  
 BR  
 200  
 CO H U NA REG Ska F G

U. of Michigan - Dearborn  
 WUMD-FMca  
 4901 Evergreen  
 Dearborn, MI 48128  
 Ryan Nowak  
 Advisor  
 313-593-5167  
 N/A  
 CA  
 N/A  
 N/A

**MINNESOTA**

Carleton College  
 KRLX-FM  
 One N. College St.  
 Northfield, MN 55057  
 Ben Perlman  
 Mr. Chris Rosenrod  
 507-663-4102  
 507-663-5205  
 BR  
 100  
 AOR, CHR, CL, J, ME, RE, P, U

Concordia College  
 KORD-AMcc  
 c/o Dept. of Speech  
 Moorhead, MN 56562  
 Dave Kimel  
 Haroud Casselton  
 218-299-3028  
 218-299-4256  
 CC  
 N/A  
 CR P

Mankato State U.  
 KRNR-FMca  
 CSU Box 170  
 Mankato, MN 56001  
 Thor Nelson  
 Fred Vette  
 507-389-5793  
 507-389-1040  
 CA  
 cable  
 AOR, P,ME

Southwest State U.  
 KSSU-FM  
 FA-206  
 Marshall, MN 56258  
 Jan Loft  
 N/A  
 501-537-7103  
 507-537-7-7154  
 CA  
 N/A  
 CHR CO ME P U O  
  
 U. of Minnesota  
 KUOM-AM/ WMMR-FMca  
 550 Rarig 330 21st Ave. South  
 Minneapolis, MN 55455  
 Andy Marlow  
 N/A  
 612-625-3500  
 612-625-2112  
 ca cc  
 5000  
 P W

Winona State U.  
 KQAL-FM  
 Rm. 230 P.A.C. Building  
 Winona, MN 55987  
 Ed Hurley  
 Ajit Daniel  
 507-457-5258  
 507-457-5586  
 BR,CA  
 1800  
 AOR, CHR, CL, F, J, ME, NA, REG, P,  
 U

**MISSISSIPPI**

Mississippi College  
 WHJT-FM/ WSLI-AM  
 PO Box 4247  
 Clinton, MS 39058  
 Russ Robinson  
 Russ Robinson  
 601-925-3458  
 601-924-4506  
 BR  
 3000  
 N/A  
  
 Mississippi State U.  
 WMSV-FM  
 P. O. Box 6210  
 Mississippi State, MS 39762  
 Steve Ellis  
 Steve Ellis  
 601-325-8034  
 601-325-8037  
 BR  
 14000  
 J REG W



## 259 NACB MEMBER STATIONS: RADIO

### MISSOURI

Drury College  
KDCR  
900 N. Benten Ave.  
Springfield, MO 65802  
Dr. David Payne  
Dr. David Payne  
N/A  
417-873-7435  
N/A  
N/A  
N/A

Lincoln U. of Missouri  
KJLU-FM  
1004 E. Dunklin/PO Box 29  
Jefferson City, MO 65101  
Tory A. Spears  
N/A  
314-681-5296  
314-681-5299  
BR  
40000  
J U REG W G

Northeast Missouri State U.  
KNEU-FMca  
Division of Lang/Lit.  
Kirksville, MO 63501  
Bridget Moss  
John Hart  
816-785-5638  
816-785-4181  
CA  
N/A  
U,ME

Northwest Missouri State U.  
KDLX-FM  
238 Wells Hall, 800 University Drive  
Maryville, MO 64468  
Andrew Young  
John Jasinski  
816-562-1163  
816-562-1900  
CC  
N/A  
AOR,CHR,P,U,ME

Ozark Christian College  
KOBC-FM  
1111 N. Main Street  
Joplin, MO  
64801  
Rob Kime  
Rob Kime  
417-781-6401  
417-624-0090  
BR  
30 kw  
Cont. Christian

Park College  
KGSP-FM  
8700 River Park Dr., Box 2  
Parkville, MO 64151  
Robert Moore  
Charles Welborn  
816-741-2000 x325  
816-741-4911  
BR  
10  
P AOR

Southeast Missouri State U.  
KMXQ  
GB-107  
Cape Girardeau, MO 63701  
Diane Stolzer  
Bruce Mims  
314-651-5123  
314-651-5967  
CC  
N/A  
CHR AOR CO CR ME U P

St. Louis Cmty. College  
KCFV-FM  
3400 Pershall Road  
St. Louis, MO 63135  
Dianna Clark  
John Balas  
314-595-4463  
314 595-4217  
BR  
100  
U,P,REG, W

U. of Missouri/Rolla  
KMNR-FM  
113 University Center W  
Rolla, MO 65401  
Jennifer Zung  
Fred Goss  
314-364-6427  
314-341-6026  
BR  
450  
AOR,CL,F,J,ME,REG,P,U  
Webster U.  
KSLH-FM  
470 E. Lockwood Ave.

St. Louis, MO 63119-3194  
Kris Markman  
Otis Thomas  
314-968-7162  
314-968-7077  
CC  
12500  
J

### MONTANA

Carroll College  
KROL Radio  
Box 102/1610 N. Benton Ave.  
Helena, MT 59625  
Rob Randall  
Ed Noonan  
406-447-4380  
N/A  
N  
N/A  
P

### NEBRASKA

Hastings College  
KFKX-AMca  
7th & Turner  
Hastings, NE 68901  
Sharon Brooks  
Sharon Brooks  
402-461-7367  
402-463-3002  
CC,CA cc  
N/A  
AOR, CHR, CR, O,P,  
U P CO CR ME U REG NA

## 260 NACB MEMBER STATIONS: RADIO

### NEVADA

U. of Nevada - Las Vegas  
KUNV-FM  
4505 Maryland Pkwy  
Las Vegas, NV 89154-2010  
Don Fuller  
N/A  
702-895-3877  
702-895-4857  
BR  
15000

J ME NA REG Ska W H E F U Bluegrass

### NEW HAMPSHIRE

Dartmouth College  
WDCR-AM/ WFRD-FM  
P.O.Box 957  
Hanover, NH 03755  
Amy Ertel  
Holly Sateia  
603-646-3313  
603-643-7655  
ca  
1000/3000  
P AOR

Keene State College  
WKNH-FM  
229 Main St.  
Keene, NH 03431  
Carmen Darkangelo  
Tony Stavely  
603-358-2417  
603-358-2257  
BR  
100  
P,ME

Notre Dame College  
WRND-FM  
2321 N. Elm Street  
Manchester, NH 03104  
Stacey Dewyngart  
Robert G. Simmons  
603-669-4298x265  
603-644-8316  
CA  
100  
AOR, CO, ME, NA, REG, REL,MOR,P

### NEW JERSEY

Burlington County College  
WBZC-FM  
County Rt. 530/College Relations  
Dept.  
Pemberton, NJ 08068  
Drew Jacobs  
Drew Jacobs  
609-894-9311 x223  
609-894-9440  
BR  
7500

Centenary College  
WNTI-FM  
400 Jefferson St.  
Hackettstown, NJ 07840  
Eric Slater  
Eric Slater  
908-852-1400x391  
908-850-9508  
BR  
5600  
U,AOR,CHR,P, J,ME  
P1 CL E F G J ME NA P W U REG

Monmouth College  
WMCX-FM  
Cedar & Norwood Aves.  
West Long Branch, NJ 07764  
Craig Rondinone  
Rett Rich  
908-571-3482  
908-571-4407  
BR  
1000  
AOR,P

Morristown High School  
WJSV-FM  
50 Early Street  
Morristown, NJ 07960-3898  
Dan Barrett  
Virginia Lyttle  
201-292-2168  
N/A  
BR  
150  
AOR ME NA O

Ramapo College  
WRPR-FM  
505 Ramapo Valley Road  
Mahwah, NJ 07430  
Andre Perry  
Andre Perry  
201-825-7449  
201-327-9036  
BR  
100  
P

Rowan College of New Jersey  
WGLS-FM  
201 Mullica Hill Road  
Glassboro, NJ 08028  
Frank Hogan  
Frank Hogan  
609-863-9457  
609-863-6165  
BR  
440  
AC, AOR, CHR, CO, J, ME, W

Rutgers U. - Camden Campus  
WPCR-AMcc  
CMS Box #67; P. O. Box 93545  
Camden, NJ 08102  
Derek Chillanandana  
N/A  
609-225-6168  
609-225-6302  
cc  
N/A  
CL G J ME U NA O REG W

Stockton State College  
WLFR-FM  
Jimmie Leeds Road  
Pomona, NJ 08240  
Bruce Carlson  
Rance Catlin  
609-652-4780  
609-652-0275  
BR  
1350  
P1, CL, E, F, J, ME, O, REG, U, W

## 261 NACB MEMBER STATIONS: RADIO

Trenton State College  
WTSR-FM  
Kendall Hall  
Trenton, NJ 08650-4700  
Dr. David Rogosky  
Dr. David Rogosky  
609-771-3200  
609-530-7727  
BR  
1500  
N/A

William Paterson College  
WPSC-FM  
300 Pompton Road  
Wayne, NJ 07470  
Sean Kerwin  
John Kiernan  
201/595-3319  
201-595-2483  
BR  
200  
AOR CHR CR ME P REG REL U

### NEW MEXICO

San Juan College  
KSJE-FM  
4601 College Blvd.  
Farmington, NM 87401  
James Burgess  
James Burgess  
505/599-0231  
505/599-0231  
BR  
15000  
CLASS, J, NA CL J NA

### NEW YORK

Adirondack Cmty. College  
WGFR-FM  
Bay Road  
Queensbury, NY 12804-1498  
Ron Pasha  
Ron Pasha  
518-743-2311  
518-745-1442  
BR  
10  
ME P AOR

Barnard College/ Columbia U.  
WBAR Radio  
3009 Broadway  
New York, NY 10027  
Melissa (Spectre) Bearns  
Paul Tarnel  
212-663-5239  
212-854-7491  
CC  
N/A  
CL F J REG P U

Cayuga Comm. College  
WDWN-FM  
197 Franklin Street  
Auburn, NY 13021  
Steven Keeler  
N/A  
315-255-1743  
315-255-2690  
BR,CA  
250  
AOR ME H U P

Genesee Cmty. College  
WGCC-FM  
One College Rd.  
Batavia, NY 14020  
Tim Zielinski  
Chuck Platt  
716-343-9422  
N/A  
BR  
880  
AOR

Hamilton College  
WHCL-FM  
198 College Hill Rd.  
Clinton, NY 13323  
Trip McCracken  
Advisor  
315-859-4200  
315-853-3891  
BR  
270  
U,P,AOR

Hobart and William-Smith Colleges  
WEOS-FM  
N/A  
Geneva, NY 14456  
Michael Black  
Michael Black  
315-781-3456  
315-781-3916  
BR, CA ca br  
1500  
AOR,CO E F H G J ME NA P Ska REG U W

Hofstra U.  
WRHU-FM  
1000 Fulton Ave.  
Hempstead, NY 11550  
Dawn Droessler  
Bruce Avery  
516-463-5667  
516-564-4296  
BR  
470  
AOR, J, CL, P,ME

Ithaca College  
WICB-FM  
Park School of Comms.- 953 Danby  
Rd.  
Ithaca, NY 14850  
Chris Wheatley  
N/A  
607-274-3142  
607-274-1061  
BR,CA  
5,500  
P E F H J U W REG  
Lehman College

WHLC-AMcc  
250 Bedford Park Blvd West  
Bronx, NY 10468  
Jonelyne Hixon  
John Caberello  
212-960-8954  
N/A  
CC  
30  
E,ME, JP, REG, U

## 262 NACB MEMBER STATIONS: RADIO

Long Island U.  
WCWP-FM  
C.W. Post Campus of L.I.U.  
Brookville, NY 11548  
Richard Pirodsky  
Richard Pirodsky  
516-299-2626  
516-626-9730  
BR  
100  
AOR,ME

Medaille College  
WMCB-AMcc  
18 Agassir Circle  
Buffalo, NY 14214  
Charles Monteleone  
Lisa Van Valkinburgh  
716-884-3281  
716-884-0291  
CC  
N/A

New York U.  
WNYU-FM  
721 Broadway, 11th Floor  
New York, NY 10003  
Yvonne McDonald Julie Canning  
Prof. Barbara Malmut  
212-998-1649  
212-998-1652  
BR  
8400  
P E U Ska REG H J NA

Niagara County Cmty. College  
WNCB Radio  
3111 Saunders Settlement Rd.  
Sanborn, NY 14132-9460  
Mike McKay  
Paul Seland  
716/731-3271 x139  
716-731-4053  
CC  
N/A  
AOR,CHR,CO,J,ME,P1,REG,U,W P

Nyack College  
WNYK-FM  
1 South Boulevard  
Nyack, NY 10960  
Don Jehlen  
Dr. David Turk  
914-358-1710  
914-358-1718  
BR  
14  
CR, J, P, U CR F G J REL

Queensborough Cmty. College  
WQCC Radio  
220-09 56th Ave.  
Bayside, NY 11364-1497  
Raymond P. Kendall  
N/A  
718-229-0396  
N/A  
CC  
N/A  
AOR, ME, NPA, REG, P

Rochester Inst. of Tech.  
WITR-FM  
Box 20563  
Rochester, NY 14623-0563  
Al Wixson  
Dorothy Brown  
716-475-2000  
716-475-4988  
BR  
991  
Ska REG W P J ME

Sarah Lawrence College  
New radio station  
1 Broadway  
Bronxville, NY 10708  
Robert Cameron  
N/A  
914-395-2575  
914-395-2668  
N/A  
N/A  
N/A

Skidmore College  
WSPN-FM  
Saratoga Springs, NY 12866  
ryan Turncliff  
Advisor  
518-584-7378  
518-584-7378  
BR  
253  
AOR,J,P, FF1

St. John Fisher College  
WFCX-AM  
3690 East Ave.  
Rochester, NY 14618  
Katrina Combs  
Gary Cuminale  
716-385-8174  
716-385-8129  
BR  
20  
F CO J ME NA P U REG

St. John the Baptist H.S.  
WRSJ-FMca  
1170 Montauk Highway  
West Islip, NY 11795  
Father Jim Vlaun  
Father Jim Vlaun  
516-587-8000  
516-587-8996  
CA  
N/A  
AOR, CHR,ME,NA,U,REG,NATIVE  
ROCK

St. John's U.  
WSJU-AMcc  
8000 Utopia Pkwy.  
Jamaica, NY 11439  
N/A  
Antoinette Durso  
718/990-6564  
718-380-3803  
CC  
N/A  
ME CL CHR O E CO NA

## 263 NACB MEMBER STATIONS: RADIO

St. Lawrence U.  
KSLU-FMca  
CMR 619 U.C.  
Canton, NY 13617-1455  
John Gilfillan  
Timothy Manning  
315-379-5538  
315-379-7441  
CA,CC  
N/A  
AOR,J,ME,NA,O,P,REG,U,W

St. Thomas Aquinas College  
WSTK-AM 530  
Rt. 340  
Sparkill, NY 10976  
Donna R. Williams  
Donna R. Williams  
914-398-4072  
914-398-4069  
CC  
N/A  
AOR, CHR

SUNY - Brockport  
WBSU-FM 89.1 & AM  
Seymour College Union  
Brockport, NY 14420  
Warren "Koz" Kozireski  
N/A  
716-395-5626  
716-395-5610  
cc ca  
7338  
AOR CHR P U

SUNY- Morrisville  
WCVM  
020 Charlton Hall  
Morrisville, NY 13408  
Mark Maurer  
Mary Ellen Mengucci  
315-684-6358  
315-684-6225  
CC  
N/A  
AOR,CHR,CR,J,ME,NA,P,U

SUNY- New Paltz  
WFNP- FM/AM  
Student Union Bldg. 311  
New Paltz, NY 12561  
Will Robedee  
Lee Kobus  
914-257-2790  
914-257-3084  
CC, CA  
25w  
P1, F, J, ME, NA, NPA, P, REG, U, W

SUNY - Oneonta  
WONY-FM  
Alumni Hall, SUCO Campus  
Oneonta, NY 13820  
Jennifer Fine  
Jeff Baum  
607-436-2712  
N/A  
BR  
180  
U,P,ME

SUNY - Oswego  
WNYO-FM /Student Assn.  
9B Hewitt Union  
Oswego, NY 13126  
Mark Hrywna  
Merill Charles  
315-341-2101  
315-341-2576  
cc  
100  
J REG G ME P Canadian

SUNY - Plattsburgh  
WPLT-FM  
110 Angell College Center  
Plattsburgh, NY 12901  
Jason Keller  
Peter Ensel  
518-564-2727  
518-564-3994  
BR  
10  
P

SUNY - Stony Brook  
WUSB-FM  
SB Union 260  
Stony Brook, NY 11794  
Norman Prusslin  
Norm Prusslin  
516-632-6500  
516-632-7519  
BR  
4000  
CL CO E F G H U REG Ska P J NA

Syosset High School  
WKWZ-FM 88.5  
South Woods Rd.  
Syosset, NY 11791  
Gil Hova  
Jack DeMasi  
516-364-5745  
516-921-6032  
BR  
125  
AOR,CHR,CL,F,J,ME,NA,REG,P

Syracuse U.  
WJPZ-FM  
Box 239  
Syracuse, NY 13210  
Ryan Raffensperger  
Roosevelt Wright, Jr.  
315-443-4689  
315-443-4379  
BR - FM  
100  
CHR, U

Syracuse U.  
WERW-AMcc  
303 Schine Student Center  
Syracuse, NY 13244-2070  
Christian Hollyer  
Al Page  
315-443-2503 ofc  
315-443-4617  
CC  
N/A  
U, FF, P, ME, J, REG, HIP HOP

## 264 NACB MEMBER STATIONS: RADIO

U. of Rochester  
WRUR-AM/FM  
CPU Box 277356 - River Station  
Rochester, NY 14627  
Gian Giandominico  
Rob Rouzer  
716-274-3699  
716-473-2404  
BR,CC br cc  
3000  
U, CL F G J ME NA P REG REL W

### NORTH CAROLINA

Appalachian State U.  
WASU-FM  
3rd Flr. Wey Hall  
Boone, NC 28608  
Amanda Holdan  
Carl Tyrie  
704-262-3170  
704-262-2543  
BR  
340  
U,AOR,ME CHR CO CR E F J ME Ska REG U

Campbell U.  
WCCE-FM  
P.O. Box 1030  
Buies Creek, NC 27506  
Travis Autry  
Advisor  
919-893-5561  
919-893-9850  
BR

3000  
MOR  
East Carolina U.  
WZMB-FM  
ECU, Mendenhall Student Center  
Greenville, NC 27834  
Susan Nelson  
Greg Brown  
919-328-4751  
919-328-6426  
BR  
232  
U,P,ME

Elon College  
WSOE-FM  
Campus Box 6000  
Elon College, NC 27244-2060  
Don Grady  
Don Grady  
919-584-2574  
N/A  
BR  
500  
P U

N. Carolina Wesleyan College  
WESQ-FM  
3400 N.Wesleyan Blvd  
Rocky Mountain, NC 27804  
Jerry Glass  
Advisor  
919-977-7171  
N/A  
BR  
6000  
N/A

North Carolina A&T State U.  
WNAA-FM  
Suite 200 Price Hall  
Greensboro, NC 27411-1135  
Tony Welborne  
Tony Welborne  
919-334-7936  
919-334-7960  
BR  
10000  
Rap

North Carolina State U.  
WKNC-FM  
Box 8607- NCSU Mail Center  
Raleigh, NC 27695-8607  
Christopher Phillips  
Bob Bryan  
919-515-2401  
919-515-5133  
BR  
3000  
W U P REG J ME REL CR

Wake Forest U.  
WAKE-FM  
Box 7760 Reynolda Station  
Winston-Salem, NC 27109  
Travis McCollum  
N/A  
910-759-5192  
910-759-4562  
CC  
N/A  
AOR J ME P Ska REG W U

Western Carolina U.  
WWCU-FM  
Box 2728  
Cullowhee, NC 28723  
James Holt  
Dr. Paul Gold  
704-227-7173  
704-227-7202  
br  
327  
AOR CR H P ME REL U DISCO

### NORTH DAKOTA

Minot State U.  
KMSU-AMcc  
500 West University Ave.  
Minot, ND 58701  
Justin Fast  
Neil Roberts  
701-857-3829  
N/A  
CC  
N/A  
U,AC,AOR,CHR,CO,ME,NA,P, CR

### OHIO

Akron City Schl. Dist.  
WAPS-FM  
65 Steiner Ave.  
Akron, OH 44301  
Bill Gruber  
James Mathis  
216-434-1661 x3182  
216-434-9515  
BR  
1700  
P

## 265 NACB MEMBER STATIONS: RADIO

Baldwin-Wallace College  
WBWC-FM  
275 Eastland Road  
Berea, OH 44017  
Phil Dennison  
Connie Allen  
216-826-2145  
216-826-3426  
BR  
100  
AOR,ME

Bowling Green State U.  
WFAL-AMcc  
120 West Hall  
Bowling Green, OH 43403  
Tom Bunyard  
Bruce Klopfenstein  
419-371-8658  
419-372-0202  
CA,CC  
N/A  
AOR1, ME

Bowling Green State U.  
WBGU-FM  
120 West Hall  
Bowling Green, OH 43403  
Tobin Klinger  
Dr. Bruce Klopfenstein  
419-372-8657  
419-372-2138  
BR  
1000  
Womans F E G NA Ska H J ME

Cleveland State U.  
WCSB-FM  
RT 956  
Cleveland, OH 44115  
Bill Kennedy  
Jim Szatkowski  
216-687-3523  
216-687-9366  
BR  
1000  
U,P,ME

Denison U.  
WDUB-FM  
Slayter Hall  
Granville, OH 43023  
Cathy Corkery  
Laurel Kennedy  
614-587-3008  
N/A  
BR  
100  
J, M, NPA, P, REG, U

Franciscan U. of Steubenville  
WFRS-AMcc  
Dept. of Comm. Arts  
Steubenville, OH 43952  
Dave Schaefer  
Dave Schaefer  
614-283-6460  
614-283-6452  
CC  
N/A  
N/A

Int'l. College of B'casting  
WICB Radio  
6 S. Smithville Rd.  
Dayton, OH 45431  
Tom Michaels  
Tim Collier  
513-258-8251  
513-258-8714  
BR  
5  
O

John Carroll U.  
WUJC-FM  
20700 N. Park Blvd.  
University Heights, OH 44118  
Adrienne D'Ambrosio  
David Reese  
216-397-4437  
216-397-3028  
BR  
850  
AOR, CL, J, ME, NA, REG, P, U

Kent State U.  
WKSR-AMcc  
3rd Flr. Music & Speech Bldg.  
Kent, OH 44243  
Ed Duber  
Dr. A. Bennett Whaley  
216-672-2131  
216-672-4064  
CC  
N/A  
CO, CR, E, G, J, ME, P1, REG, U, W

Kenyon College  
WKCO-FM  
PO Box 312  
Gambier, OH 43022  
Francis Zodd  
Beth Dudley  
614-427-5412  
614-427-3711  
BR  
266  
CL, F, J, ME, REG, P, U

Muskingum College  
WMCO-FM  
Stormont Street  
New Concord, OH 43762  
Jen Wooster  
Jeff Harman  
614-826-8380  
614-826-8404  
ca cc  
1300  
AOR, CL, F, J, ME, NA, REG, P, U

Oberlin College  
WOBC-FM  
Wilder Hall-Rm. 319  
Oberlin, OH 44074  
Carmen Mitchell  
Don Goulding  
216-775-8107  
216-775-8886  
BR  
440  
PCO E F G H J ME NA MOR Ska REG U W

## 266 **NACB MEMBER STATIONS: RADIO**

Ohio Northern U.  
WONB-FM  
Dept. of Communication Arts  
Ada, OH 45810  
Richard Gainey  
G. Richard Gainey  
419-772-1194  
419-772-1932  
BR  
3000  
J,NA,P J NA P

Ohio State & Lima Technical College  
WOSL  
4240 Campus Drive  
Lima, OH 45804  
Carole Fanekins  
Carole Fanekins  
419-221-1641x258  
419-221-1658  
cc  
N/A  
P CR REG O J ME

Ohio State U.  
New radio station  
306 Ohio Union, 1739 N. High St.  
Columbus, OH 43210  
Kevin Sheriff  
N/A  
614-292-2101  
614-292-0405  
N/A  
N/A  
N/A

Streetsboro City Schools  
WSTB-FM  
P.O. Box 2542/1900 Annalane Drive  
Streetsboro, OH 44241  
Kevin Corrado  
Bob Long  
216/626-4906  
216/626-9350  
BR  
300  
AOR,CHR

U. of Akron  
WZIP-FM  
1004 Guzzetta  
Akron, OH 44325-1004  
Tom Beck  
N/A  
216-972-7105  
216-972-5521  
BR  
3300  
AOR E F G

U. of Dayton  
WDCR-AM  
300 College Park Ave.  
Dayton, OH 45469-0616  
S. Miller Tim Schulz  
Dr. Jack Rong  
513-229-3058  
513-229-2774  
BR  
10 w  
AOR, CL, ME, P AOR J ME P

U. of Findlay  
WLFC-FM  
1000 N. Main Street  
Findlay, OH 45840  
Dawn Hopkins  
James Greenwood  
419-424-4747  
419-424-4822  
BR  
155  
AOR

U. of Toledo  
WXUT-FM  
2801 W. Bancroft Street  
Toledo, OH 43606  
Daniel Peck  
Terrance Teagarden  
419-537-4761  
419-537-2210  
BR  
100  
U,P1, F, J, ME, NA, REG

### **OKLAHOMA**

Creative Educational Media  
KNYD-FM  
P.O. Box 1924  
Tulsa, OK 74101  
David Ingles  
N/A  
918-455-5693  
918-455-0411  
BR  
100000  
G

Oklahoma Christian U.  
KOCC-FM  
Box 11000  
Oklahoma City, OK 73136  
Rhonda Smith  
Dr. Larry Journey  
405-425-5621  
405-425-5625  
BR  
4300  
CHR G REL NA

Oklahoma State U.  
KWBY  
206 Paul Miller Building  
Stillwater, OK 74078-0195  
Jack Hodgson  
Jack Hodgson  
405/744-8206  
N/A  
CC  
N/A  
N/A

Southeastern Oklahoma State U.  
KHIB-FM  
Box 4129, Station A  
Durant, OK 74701-0609  
Tina Vercelli  
Dr. Ben Chappel  
405-924-0121x2480  
405-924-7313  
BR  
323  
CHR AC AOR CO CR ME O P



## 267 NACB MEMBER STATIONS: RADIO

### OREGON

Eugene Public Schools  
KRVM-FM  
1574 Coberg Rd., suite 237  
Eugene, OR 97401  
Carl Sundberg  
Bob Rathman  
503-687-3370  
503-484-9863  
BR  
1900  
U,AC,AOR,J

Oregon State U.  
KBVR-FM  
MU East OSU  
Corvallis, OR 97331  
Nate Lundy  
Ann Robinson  
503-737-2008  
503-737-4999  
BR  
340  
CR F E NA H J W U REG

Portland State U.  
KPSU  
P.O. Box 751-SD  
Portland, OR 97207-0751  
Don Nasca  
Don Nasca  
503-725-5669  
503-725-4882  
C  
N/A  
N/A

### PENNSYLVANIA

Bucknell U.  
WVBU-FM  
Box C-3956  
Lewisburg, PA 17837  
Kristy Schiano  
Mark Bettner  
717-524-1174  
717-524-3760  
BR  
500  
P

Cabrini College  
WYBF-FM  
610 King of Prussia Rd.  
Radnor, PA 19087-3699  
Sheri Sabot  
Jerry Zurek  
215-971-8453  
N/A  
BR  
100  
N/A

Cal. U. of Pennsylvania  
WVCS-FM  
428 Hickory St.  
California, PA 15419  
J. R. Wheeler  
J. R. Wheeler  
412-938-4330  
412-938-5959  
BR  
3000  
U CHR

Carnegie Mellon U.  
WRCT-FM  
1 WRCT Plaza/5020 Forbes Ave.  
Pittsburgh, PA 15213  
Jason  
N/A  
412-621-9728  
N/A  
BR  
100  
U,ME

Drexel U.  
WKDU-FM  
3210 Chestnut St.  
Philadelphia, PA 19012  
Mike Brosnan  
Warren Fairbanks  
215-895-5920  
215-895-5922  
BR  
110  
U,P,ME CHR E F G J ME O P W U

Duquesne U.  
WDSR-FMca  
SMC #2500, 1345 Vickroy St.  
Pittsburgh, PA 15219  
Katina Benio  
Dr. Rob Bellamy  
412-396-5773  
412-396-1661  
CC,CA cc ca  
N/A  
P1, AOR, NPA, F, ME, U

East Stroudsburg U.  
WESS-FM  
McGarry Communications Center  
East Stroudsburg, PA 18301  
Chris Springer  
N/A  
717-424-3134  
717-424-3777  
BR  
1375  
ME P

Edinboro U. of PA  
WFSE-FM  
104 Compton Hall  
Edinboro, PA 16444  
Glynnis Claffey  
Dr. Gary Christiansen  
814-732-2526  
N/A  
BR  
3000  
U,P

Elizabethtown College  
WVEC-FM  
One Alpha Drive  
Elizabethtown, PA 17022  
Chris Black  
Donald E. Smith  
717-361-1272 ofc  
717-361-1180  
BR  
100  
AOR, CL, CR, J, ME, NPA, P, REL, W

## 268 **NACB MEMBER STATIONS: RADIO**

La Salle U.  
WEXP-AMcc  
Box 698; 20th & Olney  
Philadelphia  
PA  
19141  
Leo Romero  
Advisor  
215-951-1378  
N/A  
CC  
N/A

Luzerne County Cmty. College  
WSFX-FM  
Prospect St. & Middle Rd.  
Nanticoke, PA 18634  
Frank Kotsko  
Ron Reino  
717-821-0933  
717-821-0905  
BR  
100  
AOR, J, ME, P, CR, PA

Lycoming College  
WRLC-FM  
Mass Communication Dept.  
Williamsport, PA 17701  
Brad Nason  
Brad Nason  
717-321-4060  
717-321-4337  
BR  
763  
AOR, ME, P AOR CR G J ME O REL

Mansfield U.  
WNTE-FM  
Box 84, South Hall  
Mansfield, PA 16933  
Rob Weigand  
Priscilla Travis  
717-662-2616  
N/A  
BR  
115  
P1

Mercyhurst College  
WMCE-FM  
501 East 38th Street  
Erie, PA 16546  
John Leisering  
Jay Kennedy  
814-824-2436  
814-824-2590  
BR  
250  
U,P,W,CL,AOR,E,F,G

Middletown High School  
WMSS-FM  
214 Race Street  
Middletown, PA 17057  
John Wilsbach  
Maureen Denis  
717-948-9136  
717-948-3329  
BR  
1350  
AOR, CHR, ME,  
P AOR CHR CR J P REL U

Muhlenberg College  
WMUH-FM  
Box 2806  
Allentown, PA 18104  
Richard Lospinoso  
Joe Swanson  
215-821-3239  
215-821-3234  
CC,BR  
N/A  
AOR, CL, F, J, ME, NA, REG, P, U

Penn. College of Technology  
WWAS-FM  
One College Ave.  
Williamsport, PA 17701  
Tom Speicher  
Tom Speicher  
717-326-3761X7214  
717-327-4503  
BR  
100  
AOR

Slippery Rock U.  
WRSK-FM  
C-211 University Union  
Slippery Rock, PA 16057  
Michael Norton  
Dr. Robert Leffingwell  
412-738-0004  
412-738-2748  
BR  
100  
AOR, P

Susquehanna U.  
WQSU-FM  
Susquehanna U  
Selinsgrove, PA 17870  
Robert Gross  
Robert Gross  
717-372-4358  
717-372-2757  
BR  
12000  
AOR J ME P REG

U. of Scranton  
WUSR-FM  
Office of Instr. Tech.; Gallery Bldg.  
Scranton, PA 18510  
John Farrell  
Ed Conway  
717-941-7469  
717-941-4308  
BR,CA  
N/A  
CL, J, NA

U. Pittsburgh-Johnstown  
WUPJ-AMcc  
130 Student Union  
Johnstown, PA 15904  
Sarah Hoover  
Steve Tyson  
814-269-7181  
814-269-7090  
N/A  
N/A  
N/A

## 269 NACB MEMBER STATIONS: RADIO

West Chester U.  
WCUR Radio  
326 Wayne Hall, Sykes Union  
West Chester, PA 19383  
Jason Steneck  
Dr. Michael Pearson  
215-436-2414  
215-436-2477  
CC  
N/A  
J, ME, NA, REG, P, U

Wilkes U.  
WCLH-FM  
P. O. Box 111  
Wilkes-Barre, PA 18766  
Jarrod Norton  
David Bradbury  
717-831-5907  
717-831-5908  
BR  
175  
P

### RHODE ISLAND

Bryant College  
WJMF-FM  
1150 Douglas Pike  
Smithfield, RI 02917-1284  
Scott Terrien  
N/A  
401-232-6044  
N/A  
BR  
225  
U ME W REG

Coventry Public High Schools  
WCVY-FM  
40 Reservoir Rd.  
Coventry, RI 02816-9532  
Ken Grady  
N/A  
401-821-8540  
N/A  
BR  
200  
CHR

Rhode Island College  
WXIN Radio  
600 Mt. Pleasant Ave.  
Providence, RI 02908  
Jim Braboy  
Vincent Fleming  
401-456-8288  
401-456-8792  
BR  
.1  
CHR1, AC, AOR, CL, ME, P, REG, U,  
W

Roger Williams U.  
WQRI-FM  
One Old Ferry Road  
Bristol, RI 02809-2921  
Tony Ferreira  
Tony Mascarro  
401-254-3076  
401-254-3283  
BR  
100  
AOR1

The Wheeler School  
WELH-FM  
216 Hope Street  
Providence, RI 02906  
Lauren Nocera  
Mark Johnson-Harris  
401-421-8100x65  
N/A  
BR  
150  
U H J W

U. of Rhode Island  
WRIU-FM /-AM  
Memorial Union Bldg., Rm 362  
Kingston, RI 02881  
Andrew Reinhart  
Maureen McDermott  
401-789-4949 FM  
401-792-4349  
BR,CC  
N/A  
CL, F, J, ME, REG, P, U

William Davies Career Technical HS  
WDCT  
50 Jenckes Hill Rd.  
Lincoln, RI 02865  
Grace Jordan  
Beverly Lembo  
401-728-1500x214  
401-728-8910  
LPTV  
N/A  
N/A

### SOUTH CAROLINA

Clemson U.  
WSBF-FM  
PO Box 2156  
Clemson, SC 29632  
Rebecca Townsend  
Julie Walters-Steele  
803-656-4010  
803-656-0514  
BR  
1000  
P J ME U REG

Furman U.  
WPLS-FM  
Box 28573  
Greenville, SC 29613  
Jeff Montgomery  
Carol Daniels  
803-294-3577  
803-294-3580  
BR  
16  
AOR, J, O,REG, U, P CO CR CL

South Carolina State U.  
WSSB-FM  
300 College St. NE/P.O. Box 7656  
Orangeburg, SC 29117  
Gill Harris  
Gill Harris  
803-536-8938  
803-536-8622  
BR  
90000  
CHR, J, REG, P, U

**NACB MEMBER STATIONS: RADIO****SOUTH DAKOTA**

South Dakota State U.  
KSDJ-FM  
USU 057  
Brookings, SD 57007  
Rhead Smart  
Jerry Jorgensen  
605-688-5559  
605-688-4973  
BR  
1000  
AOR, J, ME, NA, P

**TENNESSEE**

Chattanooga State Tech.  
WAWL-FM  
4501 Amnicola Highway  
Chattanooga, TN 37406  
Bob Riley  
Bob Riley  
615-697-4405  
615-697-4740  
BR  
6000  
AOR

Freed- Hardeman U.  
WFHC-FM  
158 E. Main  
Henderson, TN 38340  
Ray Eaton  
Dr. Marcus Hayes  
901-989-6249  
901-989-6065  
BR  
3000  
CL,J

Milligan College  
WZMC  
P. O. Box 870  
Milligan College, TN 37682  
Dusty Garrison  
N/A  
615-461-8962  
615-461-8755  
br  
10000  
CR AC REL

Tennessee State U.  
TSU Campus Radio  
PO 639; 3500 John Meritt Blvd.  
Nashville, TN 37209-1561  
Victoria Sturgeon  
Victoria Sturgeon  
615-320-3293  
N/A  
CC  
N/A  
U1, G, J

U. of Tennessee- Knoxville  
WUTK-FM  
P-103 Andy Holt Tower  
Knoxville, TN 37996  
Dan Naden  
Dr. Jeff Wilkinson  
615-974-2229  
615-974-2814  
BR  
128  
N/A

Volunteer State College  
WVCP-FM  
1360 Nashville Pike, suite A-201  
Gallatin, TN 37066  
Howard Espravnik  
N/A  
615-462-8600x218  
615-452-3728  
BR  
1000  
AC AOR CHR CL J ME CR CO G U REL P

Alvin Cmty. College  
KACC-FM  
3110 Mustang Road  
Alvin, TX 77511  
Cathy Forsythe  
N/A  
713-331-6111  
713-331-2064  
BR  
800  
AC

Ambassador U.  
KBUA-FM  
P. O. Box 111  
Big Sandy, TX 75755  
Dennis Ray Robertson  
Advisor  
903-636-2167  
N/A  
C  
N/A  
N/A

Rice U.  
KTRU-FM  
P. O. Box 1892  
Houston, TX 77251  
Erik Benke  
Dr. Bill Wilson  
713-527-4098  
713-285-5199  
BR  
50000  
CL E F J P Ska REG NA

**TEXAS**

Sam Houston State U.  
KSHU-FM  
Box 2207  
Huntsville, TX 77341  
Don Silcott  
Don Silcott  
409-294-1344  
409-294-1598  
BR  
3000  
CL,J,AOR

## 271 NACB MEMBER STATIONS: RADIO

San Antonio College  
KSYM-FM  
1300 San Pedro Ave.  
San Antonio, TX 78212-4299  
John Onderdonk  
John Onderdonk  
210-733-2787  
210-733-2338  
BR  
3000  
U,P,J, ME, F, G, W, NA, REG

Southern Methodist U.  
KSMU-AMcc  
SMU Box 400 3140 Dyer St./309  
Hughes-Trigg Ctr.  
Dallas, TX 75275  
Sandra Garrison  
Dan Rockwell  
214-768-5768  
214-768-4429  
CC,CA  
N/A  
AOR, CHR, CL, F, J, ME, REG, P, U

Southwest Texas State U.  
KTSW-FM  
601 University Drive  
San Marcos, TX 78666-4616  
Paul Flanigan  
Bob Shrader  
512-245-3490  
512-245-3732  
BR  
10500  
AOR, F, J, ME, P1

Sul Ross State U.  
KSRC Radio  
Box C-22, Dept. of Fine Arts &  
Comms.  
Alpine, TX 79832  
Lisa Hart  
Keith West  
915-837-8218  
915-837-8046  
cc  
N/A  
P AC AOR CHR CL CR E F J REL W U

Texas A&M U.  
KANM-FMca  
Student Services Bldg. Rm. #153  
College Station, TX 77843-1236  
Robert Anderson  
Robert Anderson  
409-862-2516  
409-847-8854  
CA  
N/A  
N/A  
N/A

Texas Christian U.  
KTCU-FM  
Box 30793  
Fort Worth, TX 76129  
C. Bernardez  
C. Bernardez  
817-921-7634  
N/A  
BR  
3000  
MOR,CL,P

Texas Tech U.  
KTXT-FM  
P.O. Box 4710  
Lubbock, TX 79409-4710  
Dr. Clive Kinghorn  
Dr. Clive Kinghorn  
806-742-3916  
806-742-3906  
BR  
35000  
U,P1, E, F, J, ME, REG, W

U. of Texas- Arlington  
KUTA-AMcc  
PO Box 19107/Communic. Dept.  
Arlington, TX 76019  
Dr. Ross  
Dr. Ross  
817-273-2163  
817-273-2732  
ca  
N/A  
N/A

U. of Texas - Austin  
KVRX-FM  
P.O. Box D  
Austin, TX 78713-7209  
Carol Teixeira  
Andrea Morrow  
512-471-5106 ofc  
512-471-1576  
BR  
N/A  
F, J, ME, NA, REG, P, U

Vernon Regional Jr. College  
VRJC Radio  
4400 College Drive  
Vernon, TX 76384  
Gene Frommelt  
Gene Frommelt  
817-552-6291  
817-553-3902  
CA, CC  
N/A  
CL

Wayland Baptist U.  
KWLD-FM  
1900 W. 7th St. #230  
Plainview, TX 79072  
Brad Snellgrove  
Steven Long  
806-296-5521 x428  
806-296-4718  
BR  
370  
CHR

West Texas A&M U.  
KWTS-FM  
W. T. Box 747  
Canyon, TX 79016-0001  
Bart Williams  
L. Browning  
806-656-2797  
806-656-2818  
BR  
100  
AOR E P REG U

**UTAH**

Snow College  
KAGJ-FM  
150 College Ave.  
Ephraim, UT 84627  
Gary Chidester Dennis Sagers  
Gary Chidester  
801-283-4021x674  
801-283-5047  
cc  
200  
CHR

U. of Utah  
KUTE-AMcc  
Union Building Rm.141  
Salt Lake City, UT 84112  
John Larson  
Philip Thompsen  
801-581-7981  
801-581-6652  
Ca  
N/A  
AOR CL E J ME P1 U W

Weber State U.  
KWCR-FM  
3750 Harrison Blvd.  
Ogden, UT 84408-1906  
Ira Cronin  
Ty Sanders  
801-626-6450  
801-626-6935  
BR  
2000  
CHR, U

Lyndon State College  
WWLR-FM  
Box F  
Lyndonville, VT 05851  
Dawn Bronson  
Bill Crangle  
802-626-5881  
802-626-97  
BR  
3000  
AOR1, CHR, J, ME, REG, P, U

Norwich U.  
WNUB-FM  
Communications Center  
Northfield, VT 05663  
Dr. Scott C. Fields  
802-485-2437  
N/A  
BR  
285  
AOR,CHR

George Mason U.  
WGMU-AMcc/FMca  
4400 University Drive  
Fairfax, VA 22030  
Roger Smith  
Roger Smith  
703-993-2940  
703-993-2941  
cafmlptv cc  
25  
AOR, ME, P, U P

**VERMONT**

Hampton U.  
WHOV-FM  
E. Queen St.  
Hampton, VA 23668  
Jay Wright  
Jay Wright  
804-727-5670  
804-727-5084  
BR  
10000  
J, REG, P, U E G REG REL U O H J

Mary Washington College  
WMWC-AMcc  
1701 College Ave., Box WMWC  
Fredericksburg, VA 22401  
Chris Harrell  
Michael Joyce  
703-899-4035  
703-899-4623  
CC  
N/A  
AOR, ME, P

Radford U.  
WVRU-FM  
P. O. Box 6973  
Radford, VA 24142  
Jim Newberne  
Jim Newberne  
703-831-5171  
703-831-5893  
BR  
500  
AOR, CO, F, ME, NA, U, J, P, Cl

U. of Virginia  
WTJU-FM  
711 Newcomb Hall  
Charlottesville, VA 22901  
Charles Jergens  
Michael O'Connor  
804-924-0885  
N/A  
BR  
1500  
P

U. of Virginia  
WUVA-FM  
Station # 1  
Charlottesville, VA 22904  
Joseph Walker  
N/A  
804-924-3194  
804-296-6397  
BR  
3000  
CHR

U. of Virginia  
WIRE-AMcc  
Box 531 Newcomb Hall Stn.  
Charlottesville, VA 22904  
Jay Martin  
Jay Martin  
804-982-3000  
804-982-2190  
CC  
N/A  
U P ME H

**VIRGINIA**

## 273 NACB MEMBER STATIONS: RADIO

Virginia Tech. Inst. & State U.  
WUVT-FM  
350 Squires Student Center  
Blacksburg, VA 24061-0546  
Jay Levin  
Jeff Bevis  
703-231-9884  
703-231-9889  
cc br  
3500  
Children's P CL E F J ME NA REG U W

York County School Bd.  
WYCS-FM  
P. O. Box 1469  
Yorktown, VA 23692  
William M. Swartz  
Philip Paul  
804-898-0357  
804-898-8235  
BR  
21000  
CHR AC

### WASHINGTON

Centralia College  
KCED-FM  
600 W. Locust  
Centralia, WA 98531  
Wade Fisher  
Advisor  
206/736-9391x243  
N/A  
BR  
1000  
CHR

Eastern Washington U.  
KEWU-FM/AM

Dept of Radio & TV, MS-104  
Cheney, WA 99004-2495  
N. J. Brown  
N. J. Brown  
509-359-4226  
N/.A  
BR  
10000  
J

Green River Cmty. College  
KGRG-FM  
12401 SE 320th St.  
Auburn, WA 98002  
John Ramsey  
John Ramsey  
206-833-9111 x431  
206-939-5135  
BR  
100  
P

Mercer Island High School  
KMIH-FM  
9100 SE 42nd St.  
Mercer Island, WA 98040  
Nick DeVogel  
Nick DeVogel  
206-236-3296  
206-236-3358  
BR  
14  
P J AOR

Nathan Hale High School/Seattle  
Public Schools  
KNHC-FM  
10750 30th Ave. NE  
Seattle, WA 98125  
Gregg Neilson  
Gregg Neilson  
206/281-6215  
206-2816929  
BR  
30000  
CHR P H G

U. of Puget Sound  
KUPS-FM  
1500 North Warner  
Tacoma, WA 98416  
Matthew Phinney  
Dale Bundrant  
206-756-3288  
206-756-3645  
BR  
100  
P F CO J ME REG U W

Western Washington U.  
KUGS-FM  
410 Viking Union Building  
Bellingham, WA 98225  
Erica Ted Askew  
Kevin Majkut  
206-650-4771  
360-650-6507  
BR  
100  
P1,E,F,J,REG,W,ME

### WEST VIRGINIA

Bethany College  
WVBC-FM  
Bethany House  
Bethany, WV 26032  
Pat Sutherland  
Pat Sutherland  
304-829-7853  
304-829-7853  
BR  
1100  
AOR,CL,CO,F,J,ME,NA,P,REG REL

Marshall U.  
WMUL-FM  
400 Hal Greer Blvd.  
Huntington, WV 25755-2635  
Charles G. Bailey  
Charles G. Bailey  
304-696-2294  
304-696-3232  
BR  
1150  
P AC AOR CHR CL F REG REL J ME CR UNA

Salem-Teikyo U.  
WITB-FM  
Box 710  
Salem, WV 26426-0500  
Richie Bing  
N/A  
304-782-5229  
N/A  
BR  
10  
U,CHR

**NACB MEMBER STATIONS: RADIO**

Shepherd College  
 WSHC-FM  
 King St.  
 Shepherdstown, WV 25443  
 Bond Douglas Shaw  
 George Wilson  
 304-876-2511  
 304-876-9408  
 BR  
 950  
 P,CHR P

West Virginia State U.  
 New Station/ Comms. Dept.  
 P. O. Box 1000  
 Institute, WV 25112-1000  
 John McIntyre  
 Dr. David Wohl  
 304-766-3195

**WISCONSIN**

Beloit College  
 WBCR-FM  
 Box 371  
 Beloit, WI 53511  
 Station Mgr.  
 Advisor  
 414-272-1052  
 N/A  
 BR  
 100  
 U,ME

Burlington Area Schools  
 WBSD-FM  
 225 Robert St.  
 Burlington, WI 53105  
 Jeremy Kunzmiar  
 Terry Havel  
 414-763-6532  
 414-763-6532  
 BR  
 300  
 AOR, J, ME, REG, P, U

Marquette U.  
 WMUR Radio  
 1131 W. Wisconsin Ave.  
 Milwaukee, WI 53233  
 Jason Pieper  
 Greg Porter  
 414-288-7541  
 414-288-1979  
 CC  
 N/A  
 P

Ripon College  
 WRPN-FM  
 600 Campus Dr., unit 670  
 Ripon, WI 54971  
 Amy Craig  
 Jody Dalton  
 414-748-8147  
 414-748-7243  
 BR  
 250  
 AOR1,CHR,CL,CO,F,ME,NA,O,P,REG  
 Ska REL

U. of Wisconsin - Eau Claire  
 WUEC-FM  
 170 Fine Arts Center  
 Eau Claire, WI 54701  
 Linda Krause  
 Ken Loomis  
 715/836-4170  
 715-836-2380  
 BR  
 740  
 AOR,CHR,CL,F,J,P,U

U. of Wisconsin - Madison  
 WLHA-FM  
 c/o Holt Commons/625 Elm Dr.  
 Madison, WI 53706  
 Scooter Pegram  
 Lakeshore Halls Association  
 608-262-1206  
 608-265-3549  
 BR  
 under 10  
 P1, U, ME, W

U. of Wisconsin - Platteville  
 WSUP-FM  
 42 Pioneer Tower  
 Platteville, WI 53818  
 Ellen Keld  
 Dr. George Smith  
 608-342-1165  
 608-342-1254  
 BR  
 2500  
 AOR

U. of Wisconsin- Stevens Point  
 WWSP-FM  
 101 CAC Reserve St.  
 Stevens Point, WI 54481  
 Sara Hahner Elkins  
 Mark Tolstedt  
 715-346-3755  
 715-346-3957  
 BR  
 11500  
 F, J, ME, NA, REG, P, U

U. of Wisconsin- Whitewater  
 WSUW-FM  
 800 W. Main St.  
 Whitewater, WI 53190  
 Wilfred Trembley  
 N/A  
 414-472-5026  
 414-472-5210  
 BR  
 1300  
 J ME W U REG



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**CANADA**

Dawson College  
CIXS Radio Rm 2C9, 3040  
Sherbrooke St. W  
Montreal PQ H3Z 1A4  
Amy Somsonovich  
N/A  
514-931-8731x110  
514-931-3567

Mohawk College- Applied Arts & Tech.  
CHMR-FM  
135 Fennell Ave. W., Box 2034  
Hamilton ON L8N 3T2  
Canada  
Andy Posthumus  
N/A  
416-575-2175  
416-575-2385

**FOREIGN RADIO MEMBER  
STATIONS**

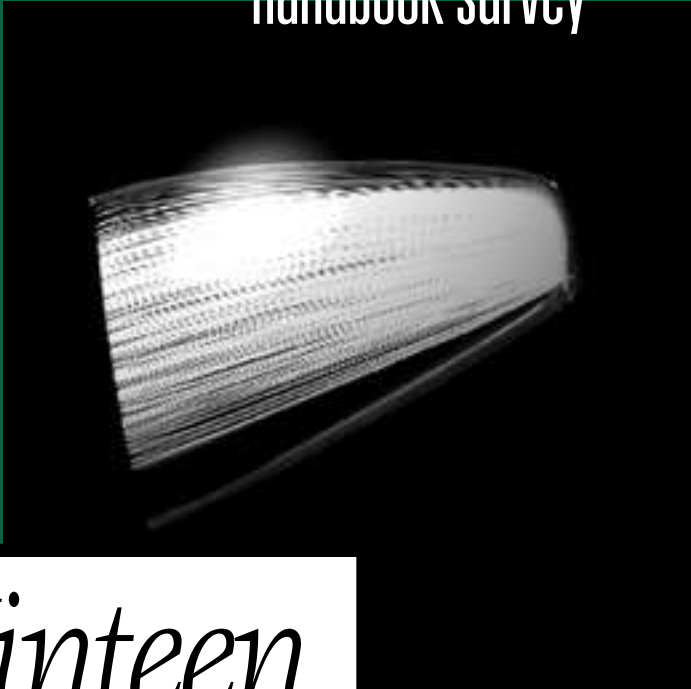
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**DENMARK**

Technical U. of Denmark/ DTH  
Radio Energy  
2800 Lungby  
Denmark  
Lars Rikart Jensen  
011-45-4288-4404  
011-45-4288-4446

handbook survey

NACB 1995 STATION HANDBOOK



*Nineteen*

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**GENERAL**

Which version of the NACB Handbook did you receive?

IBM    MAC

Did you duplicate the disc for re-distribution to other station members?

Did you include any of the contents in your own station handbook?

If yes, which sections?

Do you have a cd-rom player?

## THE NACB STATION HANDBOOK SURVEY

Please take a moment to complete this survey about the 1995 NACB Station Handbook. By answering the following information, you help NACB to compile a better edition for 1996. All comments and suggestions will be reviewed.

**Station:**

**School:**

**Address:**

**Phone:**

**Fax:**

**e-mail:**

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**EDITORIAL**

How do you feel the 1995 edition compared editorially (content) to previous editions?

Which section was the most helpful?

Which sections would you like to see expanded?

## 279 STATION HANDBOOK SURVEY

What additional information would you like to see listed?

Are there any sections you feel should be omitted?

### DESIGN

How easy was the Handbook for you to use?

Very easy      Easy      Moderate      Difficult      Very Difficult

Did you print out the Handbook, or use it on the computer or both?

Please mail, fax or e-mail this survey to NACB. Thanks.

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401.863.2225 (vox) 301-863-2221 (fax) [nacb@aol.com](mailto:nacb@aol.com) (e-mail)

NACB accepts submissions for the NACB Station Handbook on an ongoing basis. Please send your submissions above, or call NACB for more information.