**KSER 90.7.ORG**

*Independent Public Radio*

# BASIC BROADCASTING

## An Introduction to Community Radio in the Public Interest

*A guide based on the training material of Bob Redmond, Kristen Walsh, Peter Graff, & Bruce Wirth, and others too far in the past to recall*

# 90.7 KSER BASIC BROADCASTING

*An Introduction to Community Radio in the Public Interest*

# 90.7 KSER Mission Statement

> ## KSER's mission is to advance
>
> ## the common good in our community
>
> ## through public radio and other services
>
> ## dedicated to the arts, ideas, and civic

***Welcome!***
*Tonight's goal: To give you an overview of 90.7 KSER and what we do, and to prepare you to walk into the studio by yourself and be comfortable using the core equipment.*

**Introductions**

Who is Maire, what does she do, and why is she in community radio?
maire@kser.org
KSER office phone: 425-303-9070
Cell phone: 206-650-3827
Who are you?  What's your ideal radio program?  Passions?  Expectations from this
class?

What you'll get out of this class—three skills that in the commercial world are often
taught separately:

Engineering/Technical – running the board and air room gear

Music Programming – selecting music, putting together an entire show.

Announcing/On Air Host – being the voice.  We'll spend the most time on
this particular skill.

This class is aimed at potential on-air volunteers. Our goal is to teach you the
fundamentals of good radio. Even if you don't ultimately wind-up with a live on-air shift,
the skills you learn here will help you with any role you play at KSER.

Different people will "take" to different skills. Some may be excellent on the mic. Others may stumble at that but prove adept at working with music, or excel at digital audio pre-production. The purpose of this class is to give you an introduction to the core skills used in radio and help you find a place to contribute.

This class is *not graded*. And how you do here will have *no effect* on whether or not you'll become a 90.7 KSER DJ. ***The application process to get on the air is separate from this class***, although completion of this class is required of all those who do apply.

## *Public/Community Radio Overview*

Commercial and Public (NPR) tend to be single or at most dual format, and therefore appeal mostly to one or two types of audience.

College stations tend to be the most "free," but the least concerned with the number of listeners they serve, simply because of established (and guaranteed) financial support from their institution.

Community radio stations get the majority of their financial support from their listeners and typically have a much larger volunteer base, which is often reflected in the variety of programming.

Community radio, which places a priority on community involvement, is different from public access cable TV. Community radio is regulated by the FCC--we must abide by the same restrictions and regulations as those governing public radio. Public access TV, because it is on a cable system is not regulated as a public broadcast, since according to the FCC it is not on a "publicly owned" carrier, but a private, subscription service.

## *Station Tour*

The air room, production studios, offices, and the library (we're always looking for detail-oriented volunteers who can do effective library work. For people who perhaps aren't ready or decide not to DJ, this is just one of the ways to get involved at the station.)

Where does all the music come from?

- Anyone can submit recordings, and everything we receive gets listened to, either by a music director or a volunteer reviewer under their supervision.

- Labels regularly send us music, the amount of which depends largely on how much we play what they've previously sent.

- Because of our eclectic format, the spins we give specific CDs are often much lower than what their labels would prefer. So, we have to play a balancing game, trying to avoid being overly influenced by the labels, but making sure they continue to send us lots of music.

### *Station Etiquette*

**Keeping it clean—**90.7 KSER is a community space, a virtual space online and on-air, and a real community space that needs lots of TLC. As a volunteer, please pitch in to keep the bathroom, kitchen, community room, and other shared places clean and tidy. Every time you leave the building, please ask yourself if there's something you can do that will leave things a little nicer than when you walked in.

**The music library is off limits until you complete the class.**

**Do not bring guests (or pets!) to the station**—this is the place and time <u>for you</u> to focus on developing your radio skills and it requires your complete attention. If your friends or family members are interested in getting involved in KSER, please encourage them to attend a new-volunteer orientation session, or sign-up for one of our classes.

To sign up for time in the production studio (Studio 1) go online to access the calendar:

**http://KSER.org/VolunteersOnly.html**

You can download a detailed set of instructions at each of these online calendars by clicking the appropriate link at the top of the page.

All handouts will be available online from the "Volunteers" section of our website, too.

- To enter the station after hours, please call the DJ on duty first at 425-303-9076 and let them know when you will be arriving. When entering after hours, sign-in at the reception desk, and then notify the DJ immediately after arriving. Check the ON-AIR light before doing so, and lightly knock before opening the door, just to avoid sending the poor DJ into cardiac arrest at 1 am.

- **NO FOOD OR DRINK** is allowed in the studio at any time. Water must be kept in a sealable container (like a pull-top water bottle) on the floor outside the door at all times. One spill on the mixing board or even the desk can wipe-out thousands of dollars worth of equipment.

# History of Community Radio

90.7 KSER is a Community radio station, licensed to the 90.7 KSER Foundation and broadcasting at 90.7 on the FM dial, and streaming audio on the web at KSER.org

Like other Public radio stations, 90.7 KSER is primarily listener-supported, which means it relies on donations from listeners for the majority of its operating budget. But unlike Public radio, 90.7 KSER is a Community broadcaster, which means it uses volunteers to run most of its day-to-day operations. A small staff of paid professionals manages a large team of volunteer DJs, reporters, producers, engineers, and office staff that perform most of the on-air and many of the off-air functions of the station.

Since the beginning of radio in the 1920's, commercial broadcasters have dominated the U.S. airwaves. While radio stations in other countries were often controlled by their governments (like the BBC in Britain), broadcasting in the U.S. was largely the product of corporate sponsorship. Early radio shows—like the "Texaco Star Theater" — were little more than light entertainment, meant to cast favor on their commercial sponsors. This remained the case until after World War II, when the advent of FM radio made non-commercial broadcasting technically and economically feasible. After the war, the Federal Communications Commission decided to reserve the lower-portion of the new FM radio band—from 88.1 to 91.9—for "educational" broadcasters. The commissioners probably intended for this to be used mainly by schools, colleges, and universities, but some visionaries had other ideas.

Lewis Hill and a group of radio professionals, pacifists, and intellectuals on the West Coast pioneered "listener-sponsored" radio to free the medium from its commercial bonds. In 1946 they incorporated themselves as the Pacifica Foundation and began working to make a radio station dedicated to "…a lasting understanding between nations and between the individuals of all nations, races, creeds and colors; to gather and disseminate information on the causes of conflict between any and all of such groups; and through any and all means to promote the study of political and economic problems and of the causes of religious, philosophical and racial antagonisms." After three years of hard work and fundraising, KPFA signed onto the air in Berkeley, California, on April 15, 1949. It is still broadcasting as the world's oldest listener-sponsored radio station.

During the fifties, FM radio was mostly ignored by broadcasters. A number of college-based stations went on the air, and some commercial broadcasters picked up FM licenses so that they could rebroadcast the signals of their AM stations. Not much happened with community radio until the end of the decade, when the Pacifica Foundation put two more stations on the air, KPFK (Los Angeles) in 1959 and WBAI (New York) in 1960.

Finally, in the sixties, things started picking up. In 1963, the first real community station, KRAB in Seattle, was founded by a committed non-conformist named Lorenzo Milam. While the early Pacifica stations would seem a bit stuffy today, KRAB established a

sound and programming formula followed by dozens of community stations since then. Run mostly by volunteers, the station assumed that anyone could learn to do radio, and it let almost anyone have a chance behind the microphone. KRAB played almost every kind of music imaginable, and gave airtime to people with extremely diverse points of view.

The seventies also saw a big growth in community radio. Community stations went on the air in almost every state. The counterculture nature of these stations was shown by their often silly call letters: WAIF, WORT, KBOO, WEVL, KGNU, KUSP, KZUM, and so on. Pacifica put new stations on the air in Houston and Washington, D.C., and started its national news service. The decade also saw the beginning of the National Federation of Community Broadcasters, of which 90.7 KSER is a member. The NFCB was formed to lobby the government on behalf of community radio, exchange information, distribute programming, and generally advance the cause of community radio.

In 1979 the FCC began denying licenses to low powered radio stations. However, this change of policy by the FCC excluded the general population from running a low powered station from a home, even though the equipment is easy to obtain and the airwaves technically belong to the people. In January of 2000, however, this regulation was overturned, and the FCC began licensing Low-Power FM (LP FM) stations to community groups, inaugurating a new era in Community radio.

Community Radio's growth continues. Stations spring up in small communities and rural areas. Money from the Alaska pipeline helped fund community stations in many of that state's small towns and native communities. In the 90's, new stations were established to serve Native American communities in the lower 48 states (such as Sioux Nation's KILI in South Dakota and the Ojibwe Nation's WOJB in Wisconsin) and a network of stations (Radio Bilingua) was created to serve Chicano and Latino communities in the Southwest. Here in the Northwest, 90.7 KSER is collaborating with other regional Community and LP FM stations to create a Northwest Community Radio Network, dedicated to providing training and resources for community-minded broadcasters of all sizes.

# History of KSER

90.7 KSER began regular broadcasting on February 9th, 1991 at 1000 watts with the studio and transmitter located in Lynnwood, Washington. 90.7 KSER came on the air licensed to the non-profit Jack Straw Foundation based in Seattle. The station claimed, at 90.7 FM, the last broadcast frequency available in the Puget Sound region.

The Jack Straw Foundation has a long history with community radio, having started KRAB in Seattle nearly 40 years ago. KRAB, established in 1963 by Public Radio Pioneer Lorenzo Milam (see the Bibliography), was the second non-commercial, community-supported radio station on the air in the United States.  It operated in the commercial band at 107.7 FM for nearly 20 years, broadcasting from such diverse 'homes' as an old donut shop and an old firehouse on Capital Hill.  KRAB went off the air in the early 1980's and its frequency was sold to a company interested in operating a commercial radio station.  Eventually, the money from the sale of KRAB was used to establish and operate both the non-profit Jack Straw Production facility in Seattle, and KSER-FM.

90.7 KSER was operated by the Jack Straw Foundation until 1994.  In 1994, the Jack Straw Foundation decided to divest itself of KSER.  The Jack Straw Foundation invited a group of listeners to take over the radio station operations.  In late 1994, this group created the non-profit 90.7 KSER Foundation to operate the station.  The Foundation accepted the property and assets of 90.7 KSER from the Jack Straw Foundation.  The Federal Communications Commission gave final approval for the transfer of the broadcast license in early 1995.

When the station signed on in 1991 it was understood that its power of 1000 watts was not sufficient to adequately serve the people of Snohomish County. In fact, the location of the transmitter, coupled with the terrain and the low power effectively kept the signal from being heard in Everett, the station's city of license.  A translator at the frequency of 90.5 FM was briefly used to serve Everett.  In late 1996 efforts began to secure funding for and permission to move the transmitter to a location north east of Everett and to raise the power.  In mid-1997 authorization from the Federal Communications Commission was secured to raise KSER's power to 5800 watts and move the transmitter to a site near Lake Stevens on Soper Hill.  This change allowed 90.7 KSER to be heard clearly for the first time in Everett and regions north.  On April 19, 1998, 90.7 KSER began broadcasting from its new location, at its new power and started a new chapter in its history.  Funding for the new transmitter and relocation was made possible by a federal Public Telecommunications Facilities Program grant, and generous support of the Seiko Corporation and Motorola Antenna Site Services Company.

90.7 KSER is the only full-power independent public radio station in Western Washington and one of only three such stations in the entire state.  As an independent radio station, the license and assets are held by the 90.7 KSER Foundation.  As a non-

commercial radio station, 90.7 KSER relies on its listeners in the communities it serves for 50% of its budget.  This support comes from memberships, underwriting for the programming, and off-air fund-raising events.

Operation of 90.7 KSER is made possible by the dedication and efforts of over 100 volunteers, who provide the programming, do the filing and bookkeeping, handle the cleaning, and perform all the other support needed to keep a radio station on the air. KSER's volunteers contribute over 25,000 hours annually to make their communities a better place to live and work.

KSER's programming is unique.  Our focus is on serving Everett and the other communities of Snohomish, and North Puget Sound counties.  Our news, public affairs programming and public service announcements emphasize the North Puget Sound region.  KSER's music emphasizes a variety of sounds that are unique for this area.  We are different and adventurous, by design.

Over 60 years since the founding of the original listener-supported radio station, 90.7 KSER continues to carry on the tradition, broadcasting an incredible range of music and public affairs programming including Pacifica's Democracy Now, News from the BBC and the CBC, and KSER' own volunteer-produced music, news and public affairs programs.

# Using the 90.7 KSER Online Calendars
## *A Step-by-Step Guide*

The 90.7 KSER studio sign-up calendars are found on our volunteers-only website. This allows everyone to see what time slots are available, from any computer—at home, at work, or in the station.

Links to all calendars can be found online. The page is hidden (to protect your privacy) but you can reach the page from the 90.7 KSER website. Type www.kser.org into your browser, then add a backslash "/" and the words "VolunteersOnly" (leave out the quotes).

This is what you should see in your browser line: www.kser.org/volunteersonly.html

If you like, you can bookmark this page—there's lots of useful info on this page! This page is the home page on all the computers at the station. From this page, click on the appropriate calendar: Production Studio 1, Production 2 (the desk in the Community Room) or the Community Room itself. You can see, but not edit the On-Air Host Schedule. To make changes to your On-Air schedule on this calendar, contact Tom directly: tom@kser.org or 425-303-9071.

Once you've accessed the appropriate calendar on the web, follow the instructions below to sign up for studio time.



Click on the day you'd like to use the studio.

**KSER On-Air Host Schedule**
- Click on a date below to sign up for studio time. -
**Please include your phone number along with your name**

Click here to read a set of detailed instructions for using this calendar
Questions or problems? Contact Bruce Wirth, General Manager, at bruce@kser.org

| 2005 | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec | 2007 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| < Year | | < Month | | < 2 Weeks | | < Week | | Today | | Week > | | 2 Weeks > | | Month > | | Year > |

Calendar: Add/Edit  Options  Settings  *Time zone*: America/Los_Angeles

September 2006

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|---|---|---|---|---|---|
| 27 | Aug 28 | 29 | 30 | 31 | 1  Sep | 2 |
| | 8:00am - 12:00pm Teryn Joel (206) 478-5736 12:00pm - 3:00pm Mare (206) 281-1201 | 8:00am - 12:00pm Ann McCoy (425) 345-4863 12:00pm - 3:00pm Kathy Johnson (360) 659-7252 | 8:00am - 12:00pm Chuck Schufreider (360) 387-5123 | 11:00am - 1:00pm Tracy Myer 425-220-1798 1:00pm - 3:00pm Donn Erisman 360-651-1975 | 8:00am - 10:00am Karen Pauli 425-252-6181 10:00am - 1:00pm Rick Heinz 425-231-6654 1:00pm - 3:00pm Donn Erisman 360-651-1975 | 8:00am - 12:00pm Leilani Lamarca 206-280-3510 |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| | 8:00am - 12:00pm Teryn Joel (206) 478-5736 12:00pm - 3:00pm Mare (206) 281-1201 | 8:00am - 12:00pm Ann McCoy (425) 345-4863 12:00pm - 3:00pm Kathy Johnson (360) 659-7252 | 8:00am - 12:00pm Chuck Schufreider (360) 387-5123 | 11:00am - 1:00pm Tracy Myer 425-220-1798 1:00pm - 3:00pm Donn Erisman 360-651-1975 | 8:00am - 10:00am Karen Pauli 425-252-6181 10:00am - 1:00pm Rick Heinz 425-231-6654 1:00pm - 3:00pm Donn Erisman 360-651-1975 | 8:00am - 12:00pm Leilani Lamarca 206-280-3510 |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| | 8:00am - 12:00pm Teryn Joel (206) 478-5736 12:00pm - 3:00pm | 8:00am - 12:00pm Ann McCoy (425) 345-4863 12:00pm - 3:00pm | 8:00am - 12:00pm Chuck Schufreider (360) 387-5123 | 11:00am - 1:00pm Tracy Myer 425-220-1798 1:00pm - 3:00pm | 8:00am - 10:00am Karen Pauli 425-252-6181 10:00am - 1:00pm | 8:00am - 12:00pm Leilani Lamarca 206-280-3510 |

A new window will open up:

*The times already reserved for this day are shown graphically on the time bar.*

Enter the time you'll be using the studio (in 30-minute increments). Make sure you select AM or PM.

Put your full name and **phone number.**

Select the appropriate category.

*The end date here refers to the end of the hours you've scheduled, i.e. if you start at 11:00pm on the 30th, and want to end at 1:00am, you'd put the end date of 31st.*

If this is your regularly scheduled time in the studio, you can create a recurring event, but please do not create a recurring event that lasts longer than 3 months.

Finally, click on "Create" to create a new event.

Your studio reservation should now be visible on the Existing Events list.

If there are errors, or if later you need to change your scheduled time, **you can edit or delete a single event** you've added to the calendar by simply clicking on the event in the calendar. This box will pop-up:



To edit, simply change the information and click "Replace Event".
To delete, simply select "Delete Event".

**To Edit or Delete a repeating event**, click on the DATE of the day the event occurs.

Make sure you choose the appropriate instance in this <u>pull down box</u>: "Only this date" or "All".



You'll see the same Edit event window as in previous examples, but with the title: "All Occurrences".



After you're done making your changes, click on "Replace Event":

## Studio 1 Equipment...................................................13

## The Board



Meters – page 16

Monitor, Phones & Cue Controls – page

Channel Strips – page 15

Monitor, Phones & Cue Volume – page 16
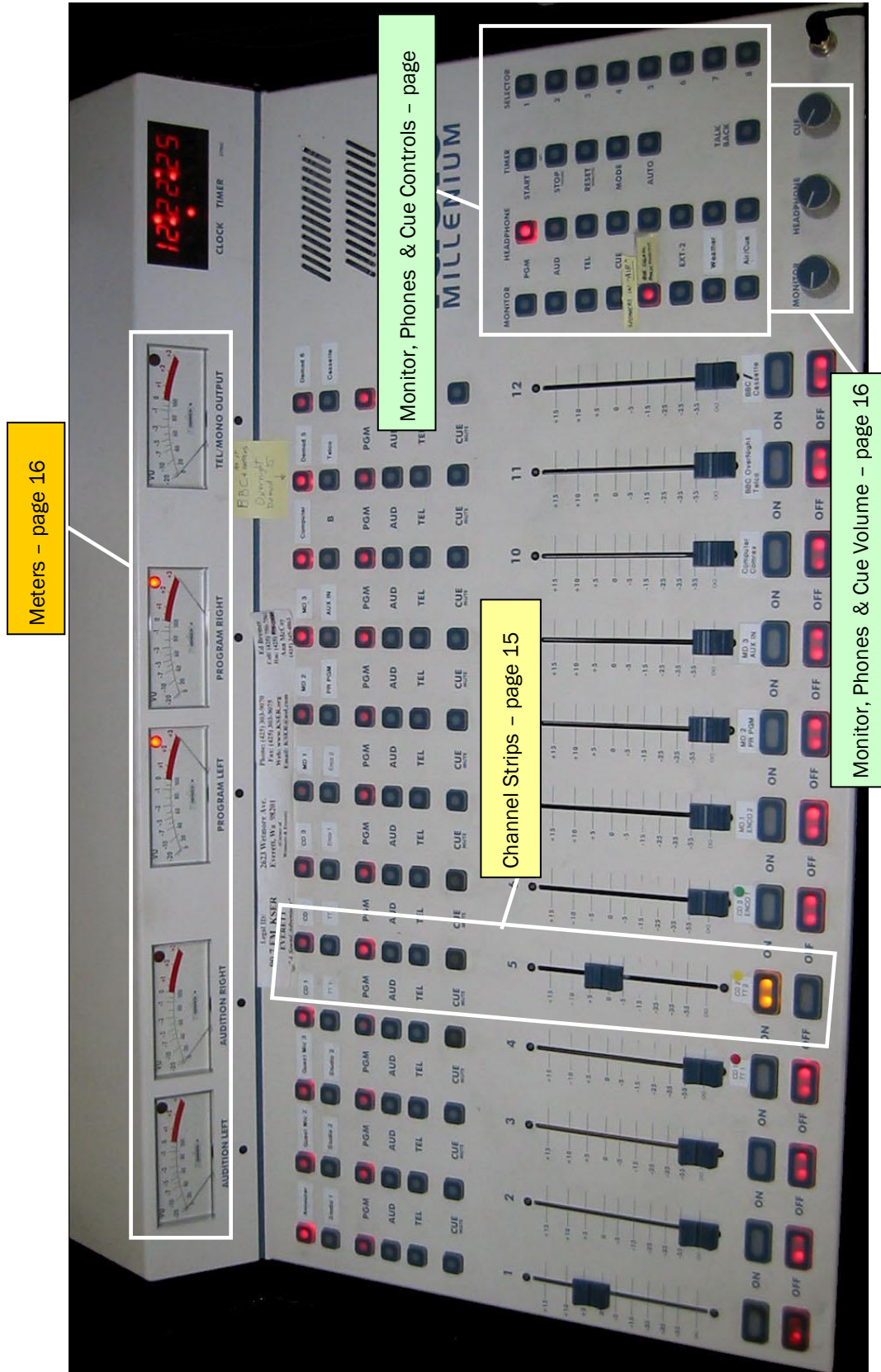
The board simply takes electronic signals from audio devices, called sources, (such as a CD player, cassette deck, microphone, etc), mixes them together, and sends that mixed signal out (to the transmitter, to a computer, or somewhere else). That's a bit oversimplified, but it's the general idea.

## The Channel Strip

On this board, there are 12 channel strips.  Each channel strip is labeled to tell you which audio device (source) is assigned to it.  Let's take a closer look at a single channel.

**Additional Channel Selectors –** Allows the channel to be used with more than one source.  In this particular case, the channel could be used for either the Master Control Announcer or an audio feed from Studio 1.

**Channel Output Buttons** – controls where you're sending the source signal.

PGM – Program (to air, always set to this for our purposes)

AUD – Audition (for signals you want to hear, but don't want to air)

TEL – Telephone Bus (used to send audio to the phone interface)

**Cue–** Sends audio from a channel to the cue speaker on the board. A channel does not have to be on for one to hear the audio source in the cue speaker—that's the point of the cue feature.

IMPORTANT NOTE: the Cue button is also a "Mute" button—when it is on, <u>no</u> audio goes to the Program bus, even if the channel is turned on. If you forget to take a channel out of Cue before you turn the channel on, the audio will not be heard on the main speakers or the Program bus until you turn off the cue button.

**Fader –** How you control the volume of a source.

**Channel Switch –** Turns the channel on and off. And on some devices, automatically starts play back.

## *Meters*

**L and R Audition –**
These meters read any signal that's sent to the audition output.

**L and R Program** – The meters you need to pay the closest attention to. This is the signal you're sending out over the air.
These meters are "pegging"—way too loud!

**Tel/Mono Mix** – This meter reads any signal that's sent to the telephone/mono mix

What should the meters be reading? Good question. Adjust your levels such that the meters peak at or just a shade above 0. If the needle is spending any noticeable time in the red zone, you're too hot (the fader is set too high). The level shown here is just about ideal.

## *Monitors and Headphones Control*

**Headphone Selector Buttons** – What output signal are you hearing in your headphones? In this class we always monitor the program (PGM) signal in our headphones.

**Monitor Selector Buttons** – What output signal are you hearing in the monitor speakers? In this class, we always monitor the Program (PGM) signal.

**Headphone Volume**

**Cue Speaker Volume**

**Monitor Speakers**

## *The CD Player*

**Selector Dial –** <u>Rotate</u> to quickly scroll forward or backward through available tracks. <u>Push</u> to skip 10 track at a time.

The **TIME** button allows you to switch between viewing the time remaining in the current track (default), or the time elapsed.

**Play Mode –** Toggles between single and continuous play

**End Monitor –** When CD is in cue pressing End Mon plays the last 10 seconds of a track (but only in Single Play mode).

### Cueing and playing tracks

Use the scroll wheel to select and cue which track you want.
Pressing the scroll wheel will skip forward 10 tracks at a time (useful for CDs with several dozen tracks).

Hit play to audition track, then Cue to return it to the start of the track and place it in pause, ready for play. Pause stops the CD at the current playback position (does not return CD player to the start of the track).

The track is now cued up to play when you press the "ON" button on the board.

Most broadcast equipment is set-up to "auto-start" which means you don't need to press the play button on the device to start. Simply press the "On" button on the correct channel.

Instead, simply press the "ON" button on the channel strip corresponding to the device you wish to start. In this case, pressing "ON" on channel 2 would automatically start this CD player.
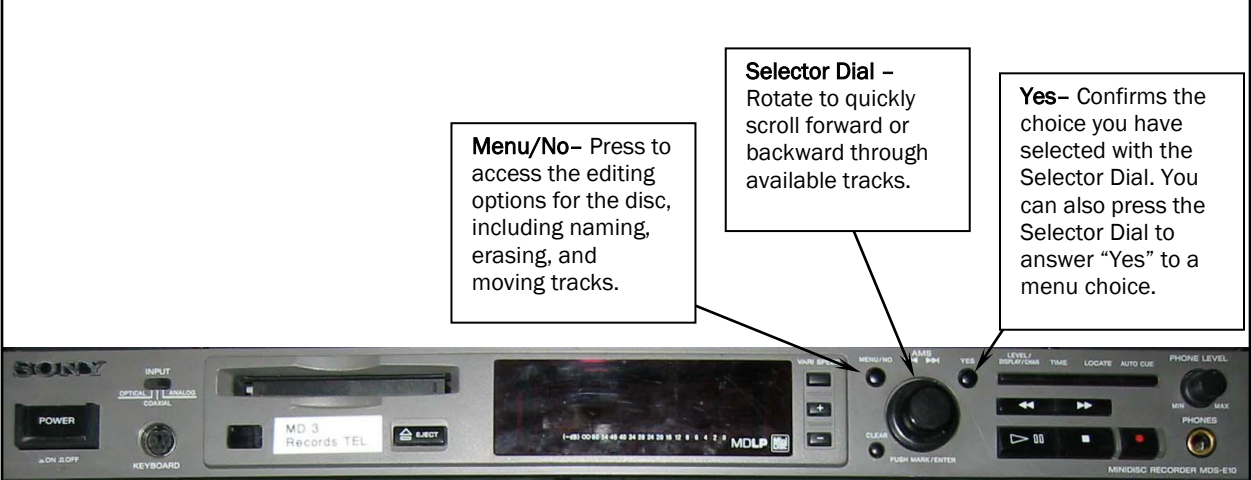
### Playing a track from somewhere other than its beginning:

1.  Use the search buttons and scroll through the track, listening for the place in which you'd like to start. The time of any track is measured in minutes, seconds, and frames.  Each frame is equal to 1/75$^{th}$ of a second.

2.  Once you find the desired location, release the search button.  The current frame of the track will now play repeatedly.

3.  Press the pause button.  The player will remain at this spot, and you can now play the track from that location by either pressing the PLAY/PAUSE button on the CD player, or by turning the channel on at the board (thus using autostart).

### Special Features

1.  Single Play/Continuous Play mode—Single play is normally used in broadcasting situations to play a single track, then automatically stop at the end. Continuous allows the Denon to function like your normal home CD player, playing one track after another continuously.

2.  End Monitor—Allows you to quickly preview the END of a track. CD must be in cue (not actively playing). Pressing End Mon will play the last 10 seconds of a track, but ONLY if the CD player is in Single Play mode. In Continuous Play mode, End Mon plays the end of CD (not the end of the selected track

## *The Minidisc Player*

**Menu/No–** Press to access the editing options for the disc, including naming, erasing, and moving tracks.

**Selector Dial –** Rotate to quickly scroll forward or backward through available tracks.

**Yes–** Confirms the choice you have selected with the Selector Dial. You can also press the Selector Dial to answer "Yes" to a menu choice.

### Playing Audio on a Minidisc:

1. Rotate the "Selector" dial until the track # you wish to play is displayed.
2. Press the "Play/Pause". The player is now in paused mode.
3. Turn on the appropriate channel on the Board—the auto start feature on the mixing board will automatically start the Minidisc player.

## *The Turntable*

Power Switch

Start/Stop Button

Speed Selector Buttons
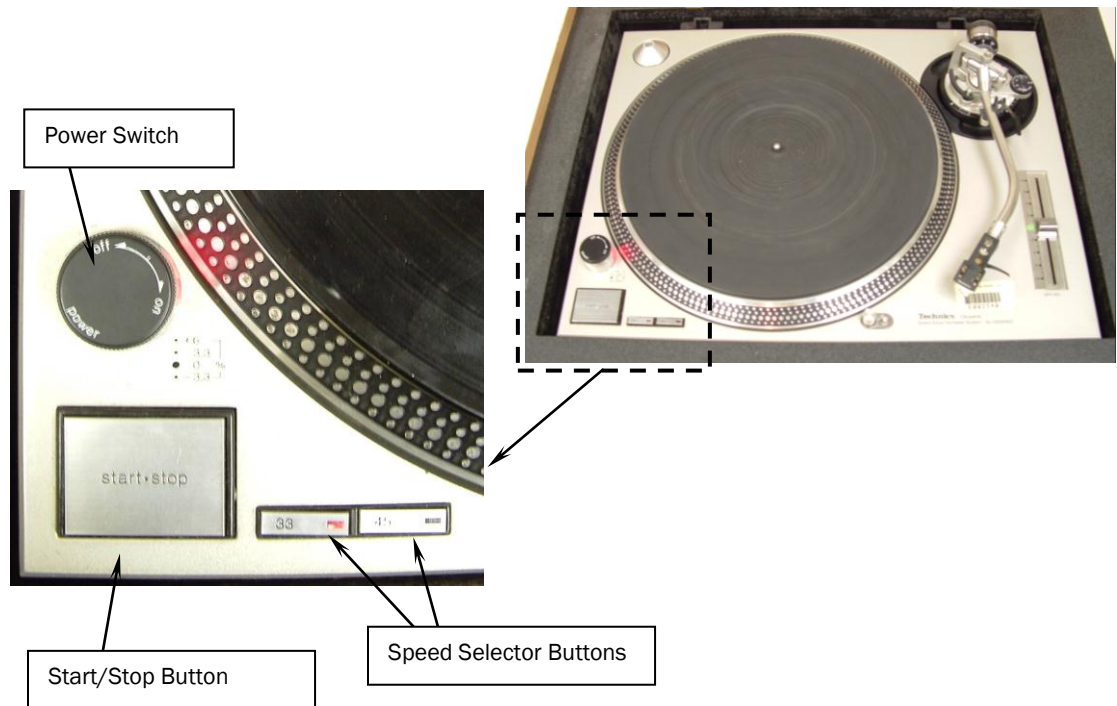
### How to Cue a Record:

1) At the board, put the turntable channel into CUE mode, checking to make sure the TURNTABLE input selector is on and the channel is off.  Also, check that your CUE speaker level is loud enough to hear the record.

2) Turn on the turntable power, and place the needle at the beginning of the track you want to play.  Press the START·STOP button.  The record should begin spinning.

3) Immediately upon hearing the beginning of the song, press the START·STOP button again to stop the record.

4) Rotate the album backward, listening to find the exact beginning of the song.

5) From this spot, rotate the album backward an additional half-revolution (180 degrees).  This gives it time to spin up before the song starts, and keeps the first few seconds of the song from being distorted.

6) When you're ready to play the song, pot up the Turntable channel and press the ON button.

*Note: If there is no silence at the beginning of the track you want to play, you'll need to fade up the beginning to hide the spin-up from the listener.*

# Basic Broadcasting
# Class 2

## Mics and Mic Breaks

## *Effective Mic Breaks*

The mic break is the most basic element of being a radio host. Understanding it is the foundation of everything you do when you open the mic. There are two levels to looking at the mic break—structure and content. We'll spend most of our time today on structure, but before we do, a few words about content.

## *The Content of a Mic Break*

An unwritten agreement with listeners goes with the job of speaking on microphone.  It includes:

**1. Being prepared.**  Listeners could be doing something else, so being unprepared for your break implies you don't value their time.

**2. Being interesting.**  Just because you're on mic doesn't mean you're immediately fascinating.  Find ways to engage your listeners.

**3. Being articulate.**  Speak clearly and don't mumble.  If you can't get through a break without saying "Umm..", write down what you want to say and speak from your notes.

**4. Treating an air shift as a performance.**  You are not there to read cards and play songs—you are there to entertain.  That doesn't mean you should do "shtick", but you should relate to your audience in a conversational way by bringing them useful bits of information and being their friend during your time together.  An old adage says the audience will have fun if *you* are having fun.


***TIP: Consider taking acting classes. Theater training is the best possible foundation for any kind of performance work, including on-air music hosting.***


Also, consider this: as a host or a DJ at 90.7 KSER you are a public servant. The listener has placed his or her trust in you to be informative, entertaining, relevant and responsible. The listener expects you to <u>know</u> something—something about the <u>music</u> you are playing, something about <u>what is going on in your community</u> and perhaps the world. This responsibility extends beyond just the music you are playing on your show. You are a source of vital, timely information, and when world or local events reach a level of

magnitude so as to directly affect the lives of our listeners, you have a responsibility to serve the community and let people know about these events. This can be as a simple as a traffic or weather report, or in the event of a natural or man-made disaster, the best information you have about events, and details about what to do or where to turn for more information. But even when there isn't a natural disaster or a traffic report to deliver, you do have information that listener's want: they want to know ***what music you are playing, what you're going to play next, and what station they're listening to.***

Your challenge as a host or DJ is to keep the magic going while you provide timely, accurate information about your show and about the world around us. How you structure the delivery of that information is the subject of the rest of this chapter.

## *The Structure of a Mic Break.*

There are five critical tasks you must accomplish every break:

1. **Station ID**—Tell them what station and frequency they're listening to.
2. **Back Announce**—Provide context about what the listener has just heard.
3. Take care of **station business**—PSAs, Promos, Underwriting, Traffic, Weather, other timely information.
4. **Forward Promotion**—Keep them listening by enticing them with hints of what's to come
5. **Station Promotion**—Promote KSER's website and our value as a listener-supporter, volunteer-powered community radio station.

To accomplish these tasks, you need to structure your break to convey information in a way that accommodates how people take-in spoken-word information.

**Station ID**

1. People remember the first and the last thing you tell them, and forget all the rest. So one of the <u>first things out of your mouth, and the last thing you say</u> in every mic break

should be the most important information you have to convey: ***the station frequency, call letters and website*** (90.7 KSER, kser.org).

Frequency is important because we're down in the public radio end of the dial, and because we have an eclectic format, there any number of stations that listeners might think they are listening to when listening to us. During our pledge drive, we've taken pledges from listeners who think they've listened to: Shake the Shack (KEXP), or This American Life (KUOW) or Bluegrass Ramble (KBCS) on our station! These are people who love what we do enough to give us money, but they don't even really know what station they are listening to! This points to the fundamental need for us to identify our frequency and call letters as often as we can.  Our website is also important, since that is the other thing people forget. For variation, it is o.k. for you to alternate the order or the way you deliver the call letters, website and frequency, but each break should either start or end with the frequency or the website.

**Back Announce**

2. The Back Announce and the ID can be integrated into one simple sentence:

> *[Coming out of the music fade at the end of the song]* "…the Blues Scholars with South Side Revival, here on 90.7 KSER. That was off their first EP…"
>
> Avoid doggedly backselling every song in a long set with complete artist, title, album, year-released info.  Mention the two most recently heard songs and skate over the rest.  Listeners are curious about the last couple of songs, but most are not interested in going backwards in time.  Keep the station moving forward.

**Station Business**

3. After you've answered the questions they've had in mind the whole time they were listening to your show (What was that song? How's traffic? Is it going to rain this afternoon?), handle the station business (underwriting, PSAs, scheduled promos) as quickly and seamlessly as possible.

*Note: Do not come out of music and go directly into a PSA or recorded announcement. Injecting a piece of station business between the music and the back announcement interrupts the flow, changes the subject and moves the listeners on. They are no longer interested in what was played. Keep the station moving forward.*

**Forward Promotion**

4. After you've handled station business, you need to keep them listening. This is the next most important task—radio jargon, it's called forward promotion. This is accomplished with a tease of what's to come in the next few minutes. If possible, try to link your forward promotion to something meaningful in the listener's life, i.e. create a tie-in to an event in town, a holiday or notable celebration or anniversary or something that going on in the world or our community. If this is not possible, don't worry—just segue to what's coming up in the next segment or next program.

**Station Promotion**

5. Finish up with some station promotion—helping the listener understand what station they are listening to, why it's special, and where to go online to connect to our community of listeners. Try to weave in the key words that we've identified as definitive of KSER:

- Independent
- Alternative
- Volunteer-powered
- Listener-supported
- Local

**And always end a mic break with the frequency, call letter or our website--"90.7" -- "kser.org" --"KSER" or some combination thereof.**

**Do's and Don't's**

- The basic structure of your breaks should always be the same:

  1) station ID

  2) back-announce **(always position 2 and never position 3)**

  3) station business **(always position 3 and never position 2)**

  4) forward-announce;

  5) Station ID

- Make your mic break interesting, timely, relevant, and focused (ideally 90 seconds minutes, *__but at the most 2 minutes__*).

- Keep your listener's needs in mind at all time.

- **Prepare** for your mic breaks.

  > **Know what you are going to say before you turn on the microphone**. Don't open the mic and expect to organize your thoughts on the fly. It doesn't work that way. If what you are planning to say isn't interesting, don't say it.

  > Stay ahead of yourself and be organized. Always pre-read PSAs and written announcements. Preview pre-recorded material. Think about what you are going to say before turning on the mic.

  > Avoid dead air when you're talking.  Keep up a steady stream of talk when you're on the mic, and avoid long pauses.

  > Try not to do things the same way <u>every</u> time you're on the mic. That means vary the way you identify the station, back-announce, give the weather, or read a PSA.

  > For example: "That was Stereolab on 90.7 KSER with Ticker-Tape of the Unconscious" or "90.7 KSER with Del McCoury doing The Cold Hard Facts" and "Up next, Karsh Kale on 90.7 KSER with Saajana"

Make the call letters and website a natural part of your break. For example: Instead of saying "Here's Miles Davis with Kind of Blue. You're listening to KSER", say "Here's Miles Davis with Kinda Blue, on 90.7, kser.org"

Mention your own name at least twice an hour.

Don't forget that at the top of every hour you must play a recorded legal ID or give a spoken legal ID. A legal ID must contain our call letters (KSER) along with our location (Everett). The FCC has set a base fine for failure to give a legal ID. The fine is $2,500.

The legal ID is: **KSER, Everett**. Not KSER *in* Everett, KSER 90.7 Everett, KSER [anything] Everett. Just KSER Everett.

- Mic breaks should be a **maximum of two minutes long**.

The ideal mic break is 60-90 seconds, including promos, IDs, underwriting, etc. Listeners begin to tune out mic breaks after about 60 seconds. After two minutes, you've lost them.

- Forward announce. <u>Spend more time on your forward announce</u> than on your back announce.

Forward announce only what you think would be interesting to the listener. A listener is not likely to be excited about an upcoming public service announcement.

**Also, don't announce you're going to announce something**. "I have to tell you about a Community Reminder now." Just go right into it. Do the same for all pre-recorded announcements and promos. Novice hosts sometimes think that because we announce songs, we should do the same with PSAs and station promos. Wrong. They are not part of the entertainment—they are simply ongoing station business. Go right into them.

Do, however, make announcements personal. Look for ways to "own your copy" so that you really mean what you say.

Things you should forward announce: music you will be playing during your next set, giveaways, news, specialty shows, an upcoming DJ. This encourages listeners to stay tuned.

Generally, it's best to forward announce only the upcoming 15 minutes or so (i.e., at the start of a four-hour shift, don't preview music you will be playing during the last hour) Do, however, mention any theme or special features coming up in your show.

- Remember that listeners are tuning to the station to hear KSER, not just your show.

Keep the focus on the station, and *don't count down to the end of your show* (e.g., "I'm Bill the Man, and I've only got 15 minutes left in my show")

Instead of saying how much time you have left in your show, let listeners know when a new DJ is heading in (e.g., "This is Bill the Man, Jill the Jock is up in ten minutes so don't go away).

Use station promos to draw connections between your show and others.

**Promote the station as a whole, and you will have more listeners, too.**

- Always sound confident.

**Avoid apologizing for mistakes or correcting yourself** with phrases such as: "That should be…" or I should've said…" If you make a mistake, just go on to the next thing you have to do. No one is going to come after you for not correcting a flub.

**Avoid qualifying statements, such as, "I think…" and "I'm not sure if I pronounced that correctly."**

Never say "of course" when referring to a song or artist. If the listener hasn't heard of the artist, they may feel you're talking down to them.

- Use "you" instead of "we". "You just heard…" or "And right now you're going to hear…" Avoid using "I".

**Address the listener as a single person**. Never say "all of you out there in radio land" or "you folks." Listeners don't move in packs. They are individuals and want to be addressed as individuals.

- Keep your delivery clean and professional.

Listen to your airchecks and weed out overused words and phrases.

Avoid interjections like "OK," "Yeah," "All right," "Good stuff! Good stuff!"

Avoid shuffling papers when on mic, and never adjust the mic's position when it's on. The creak will be heard as far as our signal carries.

Avoid saying "Uh". A half second of dead air is preferable. It sometimes works to take a breath instead of saying "Uh."

Avoid extraneous mouth sounds: Don't smack your lips or click your tongue against the roof of your mouth. Avoid sighing. Avoid clearing your throat on the air.

Always try to correctly pronounce artists and songs, but never apologize if you can't. Never say something like, "90.7 KSER with Najma and a song I'm not even going to try to pronounce." Just say the artist's name: "That was Thomas Mapfumo on KSER. Also in that set you heard…"

- Speak in your natural voice.

  Speak in a conversational tone.

  Don't be afraid to use contractions: "Now's the time instead of "Now IS the time," and de-emphasize words such as 'and' and 'or' : Wild 'n' Loose instead of Wild AND Loose. This is the way people talk, and we should be talking not reading. Word emphasis should always be on the important words (the words in the sentence that carry the most meaning.)

  Never sound like you're reading. The best way to avoid this is to pre-read the information so that you really understand the material and can speak knowledgeably.

  You should act professionally and strive to sound professional on the air. Yet be sure to sound friendly, not bored or smug or aloof. The best way to do this without sounding phony is to imagine you're speaking to a good friend.

  Don't talk AT your listener--instead talk TO him/her and concentrate on the message you're sending and the listener who's receiving it.

- Maintain a positive attitude when on the mic.

  Avoid complaining or ridicule.

  Avoid any private jokes, behind-the-scenes references or personal dedications. They exclude and alienate the vast majority of your audience.

  Don't ever say anything negative about a song you played. If you feel the need to praise a track you've played, go ahead but don't overdo it.

## *Breaking Down the Mic Break*

Based on *High Performance Radio: The Announcer*
by Sillman-Dodge Consultants


The radio announcer's performance is called a voice break.  He or she creates the voice break by sequencing components in such a way that they flow together for maximum effect.  The most basic elements include:

> Station ID
>
> Back Announce
>
> Time
>
> Your name
>
> Live station promotions (one per break)
>
> Recorded promos or program features
>
> Other service elements such as PSAs, weather, or traffic
>
> Forward announce music including station ID


Let's break these components down one at a time…

- **Station ID** – The single most important element in the mic break is the station ID.  It's the equivalent of your brand name.  For example: "90.7 KSER, Independent Public Radio. On the web at kser.org"  When you speak these elements together, they identify and reinforce four important attributes:

**The dial position/frequency** - the most important identifier because *it's the only piece of information* a listener requires to find you and to return again.


**The value proposition, or what listeners can expect when they tune in** – this can take different forms.  Sometimes it's a nickname such as "Radio Volta."  Sometimes it's a positioning slogan, such as "Independent Public Radio for the North Puget Sound."  And sometimes it's a program name, like, "Sunlit Room."

**The website –** The website is our key to building community. The internet is now one of radio's biggest competitors for audience but we have an advantage over other websites—we own a media outlet that can tell people we're here! But, we have to remember to use it! We should identify our website as often as we do our frequency, which is at least once a break, if not more.

**The call letters –** The call letters are more important to some stations than to others, depending on market position.  The station might be best known by its nickname, say, "89.1 Radio Tierra."

> Choose two of these three identifiers and place them as close as possible coming out of music and again at the end of the mic break going into music.  For variety on your next break, simply create a different combination.

---

*An important note about station identification*:  You would think that people always know which radio station they are tuned to.  Unfortunately, you would be wrong.  Most listeners have an average of 2.5 presets on their dial—one favorite, one alternate, and a third for when they're in that "special mood."  They pay less attention than we'd like to which station is on.  So never assume your listeners know.  Identify your station often and do it in a varied and fresh way each time.  This isn't being redundant or pushy.  This is simply good branding tactics.

---

**The Information Pyramid**

- **Back Announce –**

  People want information about the artists and songs they hear.  Your challenge is to deliver that information in a brief, bright and concise package.

  It helps to visualize an inverted pyramid.

Description of the last song in your .

Description of the first song in your .
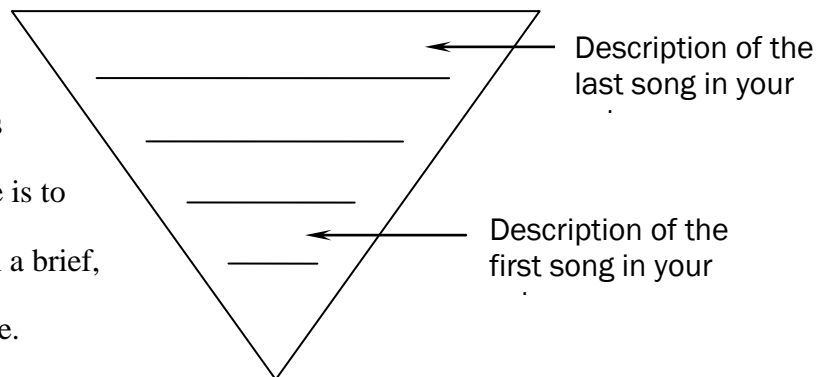
- Use the greatest amount of information to describe the last song in your set, the one the listener has just heard. The amount of backwards-oriented data should reduce quickly from that point until you reach the first song in the set, which gets just the bare bones description, often just the artist's name. Always work from the present, backwards in time in the reverse order of play. When it's time to front-announce, give your first song the full treatment.

- **Hey, what was that song? –** One of the biggest complaints about commercial radio is that "they never tell you what they played." This prohibition on back announcing is motivated by the director's desire to create maximum forward momentum. It's extreme, but well-reasoned; the more time you spend describing the past, the more risk you run of bringing all forward momentum to a halt. Between the two extremes—telling listeners nothing about what they just heard and detailing every last thing that's happened in the past thirty minutes—try to strike a good balance.

- **Time –** Express the time digitally. It creates a much crisper sound. 10:22 is said "ten twenty-two" and not "22 minutes past 10," or worse, "22 minutes after the hour of 10 o'clock." Once we pass 45 minutes after the hour, express the time as "ten-fifty" or "10 minutes before 11." Round seconds either up or down. "Coming up on 11 minutes before 5" is more detailed information than the listener needs. *Never say, "It's 10:59!" It's "a minute before 11 o'clock."*

- **Your Name –** Not every break, but at least every second break, say your name. This is how listeners get to know you better. Imagine yourself at a party. You wouldn't walk up to someone, extend you hand and say, "Hey everybody, this is John Dodge." Yet people do it on the radio all the time. "I'm John Dodge" is the natural, one-to-one way to go.

- **Live Station Promotions –** This element might be an upcoming concert, a special event, or a pledge drive that has strategic importance for the station. Beyond the music, this element should be the focus of your mic break, the one thing you want the listener to remember if he forgets everything else. That's why it's never smart to run two important messages back to back. Doing so creates information overload for the listener.

- **Recorded Pieces –** This might be a produced underwriting spot, a show promo, or a recorded program feature. If your break contains a recorded feature, you should reduce your portion of talk to balance the break. The longer the feature, the more space you need to give up.

- **Other Service Elements –** These include traffic, weather, and PSAs. Regular public service announcements are part of our responsibility as broadcasters. They're usually placed late in the break after the live and recorded elements but before the forward announce into your next set of music.

  > *On reading liners and PSAs naturally:*
  >
  > These scripts contain important messages for the community and should be communicated with genuine enthusiasm. But trouble can occur when the announcer shifts abruptly from a conversational style to reading someone else's copy. To avoid this, **pre-read the script** so you understand its exact meaning and intent. Then extract the "who, what, when, where, and why" so you can deliver the message in your own words. So it sounds like *you're* doing the talking.

- **Forward Announce –** At least every other break, point to something attractive scheduled in your next quarter hour and invite listeners to stay tuned for it. Not much detail is required. Save the detail for your very next piece of music. Finally, be sure to add the station ID and dial position at or near the end of your break.

  **In conclusion,** if you have the option, remember that it's good practice to place the most important information first and sandwich any secondary items in the middle. And make your sequence logical; don't run a recorded promo directly out of music

and *then* begin your back announce.  Get information about music immediately adjacent *to* music.

**Whatever you do…**

- **Don't forget the Legal ID,** that is, the station's **call letters adjacent to the city of license**. This is one FCC rule they fine for. It's imperative that you do this as close as possible to the top of every hour, but it's the only time in the hour that you're required to say the city.

- Avoid dead air or long pauses unless you're going for a specific effect. Keep up a steady stream of talk when you're on the mic.

- Don't do everything the same way every time. With the exception of station identification, variety is the spice of life.

- Don't over explain or go into lengthy detail. Information is good, but too much information is just time spent away from the music.

- Don't announce that you're going to do something. "And now here's a public service announcement." Just do it.

- Don't count down the time left in your show. Instead of, "Well, I only have 15 minutes to go," say "(Name of Program) coming up in 15 minutes so stay tuned for that."

- Avoid qualifying statements such as, "Well, I think…" or "I'm not really sure…" If you don't know, better not to say.

- Avoid making assumptions about what people know. "Of course that was the incomparable Bela Fleck on banjo." More people don't know than do know.

- Avoid meaningless interjections like OK, Alright, Well, and Yeah.

- Avoid shuffling papers and rattling CD jewel cases. It sounds unprofessional and unprepared.

- Avoid saying "Uh, um, or let's see" while gathering your next thought. A second of dead air is preferable.

- Avoid extraneous mouth sounds, lips smacks, tongue clicks, throat clearings, and big sighs.

- Avoid words or names you don't know how to pronounce. Find out or avoid.

- Avoid complaining, ridicule, or negativity of any kind. Remember Mom's advice: if you don't have something nice to say, don't say anything at all.

- Avoid private jokes, behind the scenes references, industry jargon, or niche slang. These only alienate your listener.

- It goes without mentioning that you should never be profane, salacious, or indecent on the air. But we should mention it anyway.

# *The Microphone*

*Note: Much of this section is borrowed from Audio-Technica's "A Brief Guide to Microphones," which can be accessed on the web at* [http://www.audio-technica.com/cms/site/9904525cd25e0d8d/](http://www.audio-technica.com/cms/site/9904525cd25e0d8d/)

## Microphone Types

### Dynamic Microphones

A dynamic microphone takes advantage of electromagnetic effects. When a magnet moves past a wire (or coil of wire), the magnet induces current to flow in the wire. In a dynamic microphone, when sound waves hit a diaphragm, it moves either a magnet or a coil, and the movement creates a small current.

Dynamic microphones are renowned for their ruggedness and reliability. They need no batteries or external power supplies. They are capable of smooth, extended response, or are available with "tailored" response for special applications. They need little or no regular maintenance, and with reasonable care will maintain their performance for many years.
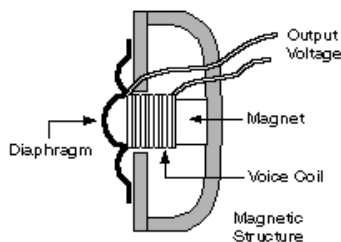


### Condenser Microphones

Condenser (or capacitor) microphones use a lightweight membrane and a fixed plate that act as opposite sides of a capacitor. Sound pressure against this thin polymer film causes it to move. This movement changes the capacitance of the circuit, creating a changing voltage output.

Condenser microphones are preferred for their very uniform frequency response and ability to respond with clarity to transient sounds. The low mass of the membrane diaphragm permits extended high-frequency response, while the nature of the design also ensures outstanding low-frequency pickup. The resulting sound is natural, clean and clear, with excellent transparency and detail.
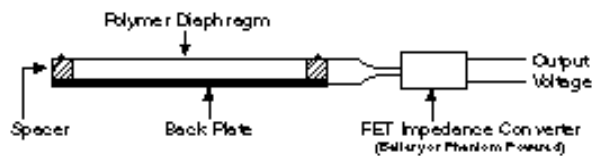
## Microphone Pickup Patterns

In addition to classifying microphones by the way they transmit sound, they can also be identified by their directional properties, that is, how well they pick up sound from various directions. Most microphones can be placed in one of two main groups: directional and omnidirectional.

**Directional (Cardioid or Hypercardioid)** – The mic picks up sound from primarily one direction.
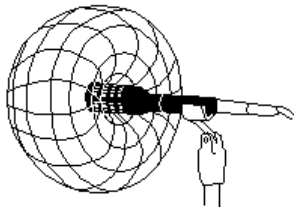


Hypercardioid (or, extremely directional) mics are also called "shotgun" mics. They're the long mics you often see on movies sets, and are frequently used by radio reporters as well.

*Applications: Control room, production studios, movie sets, field interviews.*

*The mic used in the 90.7 KSER air room is a dynamic cardioid model (Shure SM7).*

**Cardioid Pickup Pattern**

A microphone with a cardioid pickup pattern hears sound best from the front and actively rejects sounds from behind. With its heart-shaped pickup pattern, you can point the mic toward the sound you want to record and away from the sound you don't want to record.

**Hears Best**

**Hears Worst**
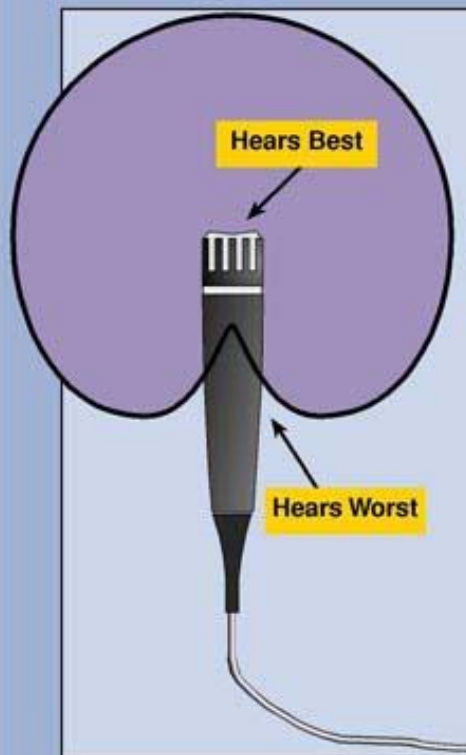
Rejection of sound behind the microphone isn't complete or total, but the rejection characteristic of a cardioid pickup pattern can help minimize leakage of unwanted sounds onto a track.

Microphones with this pickup configuration are typically most accurate when used in close proximity to the sound source. From a distance of more than a foot or so, they usually sound thin, lacking low-frequency content.

**Omnidirectional** – The mic picks up sound in all directions.
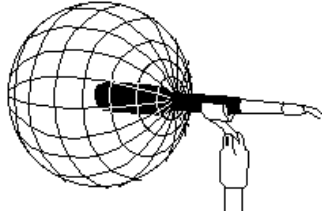
*Applications: Roundtable discussions, on location when ambience is desired*

**Omnidirectional Pickup Pattern**

360 degree
pickup pattern

Mics with an omnidirectional pickup pattern pick up sound equally from all directions and don't reject sound from any direction.

Omnidirectional microphones are usually condenser mics.

An omnidirectional mic is an excellent choice for capturing room ambience.

Omnidirectional microphones are the best choice for distant mic technique. They produce the fullest sound with the best low-frequency content of all pickup configurations from a distance greater than one foot.

**Bidirectional Pickup Pattern**

Hears Worst

Hears Best                               Hears Best

Bidirectional microphones hear equally well from both sides, but they don't pick up sound from the edge.

This is also called a figure-eight pattern.

Bidirectional mics work very well for recording two voices or instruments to one track.

Positioning of the microphone in relation to the sound sources or repositioning the sound sources is usually critical to achieving the proper blend and balance between the sounds.

**Bidirectional (or Stereo)** – The mic picks up sound from two directions. This is especially nice for editing, since the two sides will be recorded on separate (left and right) stereo channels.

*Applications: One-on-one interview*

**Mic and Body Placement**

Remember: **Point the mic at your mouth, don't point your mouth at the mic**. Keep the mic at about a 45 degree angle from the front of your face, and about a hand's length away from your mouth,. Keeping the mic at an angle lessens the negative effects of plosives (popping Ps) and sibilance.

Moving your mouth closer to the mic will cause more of the low-frequency components of your voice to be picked up, giving it a richer and fuller sound.

Å45¡

Top View
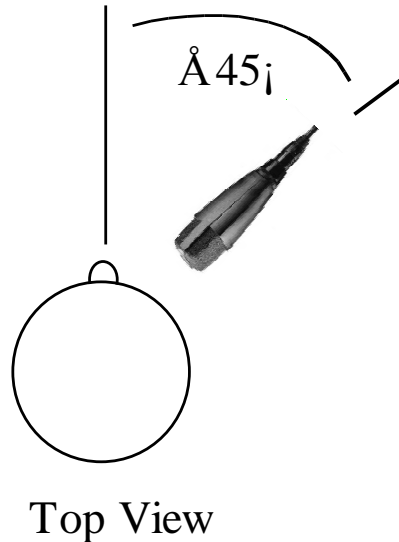
People with low-volume and higher frequency voices will probably want to get closer to the mic to take advantage of this. It can be overdone, though, especially with people who already speak with much projection. Getting closer also accentuates breathing and mouth noises, so be aware.

If possible, do stand when using the mic. This allows your diaphragm to move through a fuller range of motion, and also prevents the tendency to slouch and look down when speaking, which will deaden the sound of your voice.

**Some Mic Techniques to Avoid**

- Coughs, smacks, and other distracting mouth noises. Gum and hard candy aren't a good idea while you're DJing.

- Low Levels – Mic too far away or recording volume too low

- Drop Out – Voice fades from moving in/out of mic range. Keep information close at hand, and get organized before you open the mic. Make sure you don't have to reach for that CD case in the middle of a mic break.

- Hot Levels/Distortion – Mic too close or recording volume too high.  Watch the meters, and continually pay attention to how your voice sounds in the headphones.

- Clatter – Hitting table/mic, shuffling pages.  Although the mic in the air room is directional, it still can pick up CD case clatter, or even a loud push of a button.  Be gentle.  Push the buttons, don't smack them.  Also, keep your head up for better voice projection.

**Basic Broadcasting
Class 3**

**Programming**

## Music Programming

Music programming is as much an art as a science, but as anyone in the commercial radio world will tell you, there is some method to the creative process. The popular image of an artist or a performer is that of a mad, creative genius who effortlessly and magically spins beauty out of thin air. But in reality, like all significant human achievement, art is 90% perspiration (sweat and work), and 10% inspiration.

***The most important thing to realize is this:  when you play music on the radio you are programming for an audience.***  That's sounds obvious, but novice hosts sometimes don't fully consider their audience.  Instead, they play music they want to hear and may use the opportunity to get a little crazy.  That's not responsible programming and it doesn't serve the listeners.

You can't see the audience, but they're there.  They may be paying rapt attention, but more likely they're busy doing things while half listening to your show.  Your job is to keep the music interesting and moving forward.  Listening to KSER should be a pleasing experience that listeners want to come back to again and again.  Your job is not to shock them, jolt their sensibilities, impose your favorites, or to otherwise test their patience.

Neither should you "phone in" your programming by tracking through CDs or randomly putting songs on their air.  Programming for an audience means pre-selecting music and fitting it together in an artistic and meaningful way.

**The bottom line is this**:  KSER exists thanks to the financial support of our member listeners.  Growing that membership base is vital to our long-term health.  So as you're choosing music, consider whether the song you're about to play is likely to increase our audience or decrease it.

*Exercise: Find a place or business that plays KSER and describe the listeners. Who are they? What are they doing as they're listening? How are they different from what you might have expected?*

### What makes good art?

Live music programming is a performance art, and although inspiration plays a part, the performance, like any good performance, has an internal structure and logic to guide that inspiration.

A UW professor and composer, Ken Benshoof developed a very effective analysis of the structure of musical creativity.

The real question we all want answered is: what makes something beautiful?  When is a performance good? Professor Benshoof's answer was, interestingly, that good art has the same qualities as good humor. Or to put it another way; the things that make a joke funny are the same qualities that make a performance good.

So, what makes something funny? The answer is in the relationship between expectation and satisfaction of the expectation. To be funny, a joke has to do four things:

1. Create an expectation on the part of the listener. This is called the set-up.
2. Supply an answer to that expectation, but…
3. Deliver something even <u>better</u> than what they expected AND…
4. Let the listener know that we <u>anticipated</u> their expectation and did them one better.

So how do you do this in music programming?


## *Taking the listener on a journey.*


The answer is in how you create sets of music. Before you put your first set of music together, listen to a whole album by an artist you really respect—someone who is widely regarded as a truly talented artist.

You'll notice that there is a good flow from song to song, but notice too that the songs are not all the same tempo, or in the same key. There's variation in the feeling, the energy, and the mood each song has. This is not just random.

When a musician puts together an album, they carefully work out how one song flows to the next song. Their goal is to create a whole experience that moves you from one place to another, that takes you on a journey.

Or think of a live performance you've seen by a band or a performer. They take you on emotional journey: bringing you up, dropping you down, and then bringing you back up again.

This is what you will try to do when you put both your set together and your whole show.

**The 15-minute rubric**

Why only one set? A fundamental fact about how listener's use radio is that most listeners tune in to radio for no more than 15 minutes at a time. Most people use radio as background to other activities in their life. A set usually consists of 2-4 songs—just 13 or 14 minutes. Thus whatever you program in one set has to meet their expectations for them to stay with you for the next 15 minutes of the journey.

**The Journey**

So what do listener's expect out of their listening experience? Remember, you have an intimate relationship with them—they've invited you into their kitchen, their car, or their office. This means that what listener's want is a trust-worthy guide who will take them an adventure—someone who can introduce them to new experiences while entertaining them with something familiar. No one wants to be on an adventure with a tour guide who is lost, or who does not care about the comfort of his or her guests.

Remembering Prof. Benshoof's definition of good art, the journey must take the listener to some place more interesting than he or she expected, AND to a place that acknowledges their expectations and doesn't just utterly baffle or confuse them.

So give the listener something familiar, something they may have heard before, something they might already know and like. Then follow that up with something new or unexpected—ideally something that fits their expectations for what should come next, but is better, more interesting, more beautiful than what they expected.

To do this, you need to prepare, and develop a strategy for organizing and planning your show that provides anchor points, touch points of familiarity, in every set, while introducing new and unexpected elements as well.

## *Preparation*

Programming the music on your show is probably the most exciting and rewarding part of being a DJ.  No matter how many years you've been on the air, there's always new music to explore and different ways to combine the new with the old.

It is your responsibility as a DJ to put as much time into the quality of your music as you do your technical and on-air skills.

- Attempt to familiarize yourself with the 90.7 KSER library and current rotation.

- Expect to schedule preparation time in advance of your show to look over rotation or library CDs and records and listen to them in one of the production rooms or listening stations. It will take at least an hour of prep for every hour of programming.

## *Creating the vision for your show*

- **Build your tent**
  Your show should have a vision, as well as an identity or "sound" that doesn't vary from week to week.  Note that this doesn't mean you have to stick to one specific genre, but it does mean listeners should be able to identify your show

each time it's on. You should be able to describe your show verbally, as well as through selected music examples. Even though our programming lineup is eclectic, *we're not looking for people to get on the air and play just whatever comes to mind.*

One approach to defining the sound of your show is to think about the musical giants that you think everyone should know about. This is called the tent-poles approach—you build a tent around the giants which support a structure that accommodates a variety of sounds and styles. Build a show featuring something from each one of these legendary figures every show. You can then follow the trail of influences they've left behind, playing artists who followed in their footsteps or have blazed a new trail from the familiar path.

**Don't hesitate to play the unfamiliar, but use it wisely.**
Vary between the familiar and unfamiliar. Familiar music grounds your listeners, and gives them something to hold onto. Put unfamiliar or challenging music around some familiar pieces as a way to lead people through musical exploration.

**Simply playing set after set of unfamiliar music can be disorienting to many listeners.** Also, note that "familiar" and "unfamiliar" are subjective terms, and their definition will vary depending on the show. <u>Good music programming helps take listeners from a familiar piece of music into something they might not normally listen to.</u>

- **Be aware of continuity and coherence**
  A set does not have to have an explicit "theme", although it can. But there should be a thread that ties together the diversity in the set. This might be just in the sound of the songs, the topics or titles of the songs, the songwriter, or the phase of the moon, if it works.

- **Be aware of "movement" within the set, from:**
  Sad to happy
  Low to high energy
  Serious to light
  Hostile to forgiving
  Simple to complex

- **Use Contrast carefully**
  Contrast is a useful device to catch listener's attention, but abrupt changes should be avoided in a given set. If a song sounds too abruptly different from what you are playing, put it in another set. If you have a musical ear, try to make sure the key changes between songs are not jarring or unnatural. This also applies to intonation—two songs that are wildly out of tune with each other will sound terrible, even if everything else indicates they would go well together.

- **Emphasize diversity within a set.**
    Male/female
    Vocal/instrumental
    Accoustic/electric
    Traditional/contemporary
    Older recording/new release
    Solo/band

At KSER, we try to showcase music that may be underexposed.  This means we give attention to independent artists whenever possible.  Classic rock, Top 40, and other such highly commercial music genres are plentiful on the dial, so we'd rather not repeat what other stations are already doing.

Listen to other DJs whenever possible. Remember, most of our listeners tune into the whole station—not just your show. Whatever genre of music you play, think about ways it can connect with what people hear on other shows on KSER.

**It's not about you.**

- A DJ is not on the air for self-gratification, but to engage the listener. You are community servant first, and music host second.

- Don't play primarily *your* favorite songs or artists.

- Be sensitive to what time of the day and what day of the week you are on, and what mood your listeners are likely to be in.  Your programming should always be sensitive to listeners' lifestyles.  For example, play generally upbeat music in the waking hours and use longer, more melodic pieces in the late evening.  Avoid abrasive music in the morning and throughout the workday.

- Similarly, people listen to the radio in different ways depending on the time of day.  During the daytime hours, people tend to have a shorter attention span, whereas in the evening they can focus a bit more.  So, for example, mic breaks that go into greater detail about each cut are better suited to evening and nighttime programming, when they're more useful to listeners.

**"Hey, can you play…"**

- Use your discretion with requests.  You are under **absolutely no obligation** to play them.  If you get a request that you don't think will work for whatever reason, then don't play it.

- Requesters make up less than 5% of your total listening audience. *You are on the air to program for everyone, not just requesters.*

- Don't beg for requests. But, if you tell a listener you will play a request, then you should play it. Remember, it's quite easy to say "I'll see what I can do," which leaves you under no obligation, and lets you get off the phone and back to the board.

- Don't announce dedications over the air.

## Making it flow

- Don't jar the listener – songs should flow together. Good flow will give your show coherence and structure. The trick is to do this while avoiding block programming (playing two or more songs of the same genre in a row).

- You can play station IDs, promos, or other produced pieces between songs to make your transitions flow better.

- When programming with flow, use your knowledge of different musical genres – their similarities and differences.

- Put together music in "sets"—a series of songs or music, usually not longer than 15 minutes. Remember, you'll take a break every quarter hour, so you only need to create perfect segues between the songs in set!

## And, making the programs flow

- DJs should provide smooth transitions from one show to the next. Forward promote the upcoming show as much as possible. If you can, obtain a short list from the upcoming DJ containing a few things listeners can expect to hear in their show. If it's comfortable, have the next DJ come on the mic near the end of your show to discuss what's ahead.

- Forward promoting the next show is especially important if your show follows or leads into a show quite different from yours.

## Always take into account how songs begin and end.

- Whenever you cue a song, first listen to how the song ends--this will aid you in selecting a suitable follow-up song.

- You should do the same with anything you program into your show: a recorded PSA, a station ID, etc. Make sure whatever piece of production you are playing provides a smooth transition from one song to the next. For example, a station ID with booming break beats probably isn't the best thing to sandwich between a set of tranquil acoustic songs.

- Segues should avoid both dead air and jamming songs together.  It's a matter of timing, and you will find it easier to develop yours if you listen to how others do it.  So, along with listening to your show, spend some time listening to other people's shows as well.  Once you start DJing, you'll begin hearing radio in a different way – and learning from it.

## *News, Traffic, Weather and Time*

News

- At KSER, we have both short top-of-the-hour news broadcasts (for example, the BBC) as well as a longer public affairs block.

- We receive the BBC via a satellite feed, and knowing how to put it out over the air on time is an essential skill to acquire once you're ready to DJ.  Other news broadcasts are on Minidisc or loaded into our automation system ("ENCO"), which the DJ is also responsible for starting and stopping.  Doing this will be covered in detail in later classes, once you've been familiarized with the air room equipment.

Traffic

- Traffic reports can be found using the Washington DOT website and on the Webflow program. There should be a shortcut to this on the taskbar on the computer in the Air room.

- Traffic is usually announced during the morning and afternoon drive times only, and even then, briefly.  If there are only the "usual slowdowns in the usual places," that doesn't need to be said.  Save the traffic announcements for major snarls – *only give out information that would be of immediate use to the listener.*

Weather

- Weather reports can be found using any number of Washington state weather websites.

- Like traffic, weather reports should be as brief as possible, with greater detail only when a major change is underway, or when there is other immediately useful information to give the listener.

Time

- For time announcements, as well as cueing up the BBC, use the digital clock located on the right of the board.

- Occasionally announcing the time provides a nice service to the listener, especially during the daytime hours.  But again, keep it brief, and don't do it every time you open the mic.  Refer to the Mic Break handout for a review of how to say the time over the air.

## PSAs and listener PSA requests

A public service announcement (PSA) is a short announcement written for radio that alerts the public to useful information or local events that can enhance their quality of life. On KSER, we air PSAs that meet our station's mission statement.  (See Policy Manual)

90.7 KSER places priority on local, state and regional events, issues, and ideas not often represented in the mainstream media.

Priority is placed on information related to small, local grassroots and neighborhood groups, one-time only events, opportunities for civic participation in government or community life, and non-profit or educational events. ***Businesses or large non-profit organizations that can afford underwriting on 90.7 KSER are not high priority.***

All schedule PSAs are located in the PSA binder, found in the Air Room.

**Content Restrictions on PSA language**

On the air, you <u>cannot</u> qualify a product, service or event as something that may be more or better in some way than another event, service or product. The FCC disallows public broadcast outlets from comparative language in describing products, services, or events.

When announcing a PSA on the air, limit your comments to "Who," "What," "Where," and "When."

**PSA requests must meet the following criteria:**

- All PSAs must be approved by 90.7 KSER News and Public Affairs department in advance and read as scheduled in the program log.

- Events or information should have appeal and value to the 90.7 KSER audience and provide some service or benefit to the community.

- Organizations for which 90.7 KSER is currently running underwriting are not eligible.

- Events must be located in or near the geographic region served by KSER.

- No events or information related to candidates running for political office.

- All PSAs must conform to FCC regulations.

- All PSA scripts must include language identifying the message as "a free public service of 90.7 KSER" or words to that effect.

- **NO Calls to Action.** PSAs should be written in a neutral language that does not endorse, promote or call to action, e.g.
  "Don't miss it..."; "Get your tickets now..."; "Visit them online at...", etc. are NOT allowed.

- **NO Inducements:** "Free t-shirt for attending..."; "Two for one drink specials...", etc.

- **NO Endorsements**: "This is going to be a great show..."; "I love this band...", etc.

- **NO Reference to price or value:** "Tickets are 10 dollars..."; "Student discounts are available..."; "Half off...", etc.

- **NO Superlative, Qualitative, and Comparative Language:** "Great, Wonderful, Best, Biggest, Luxurious, Exciting...", etc.

## *Listener calls with "important" information*

Listeners who call up or walk-in with information they would like aired, must instead submit their requests directly to the News Director. A form for requesting a PSA spot is available on our website, or by sending an email to or putting that request in writing in Ed's mailbox (either by postal delivery or by hand).

**Unless the information is clearly a life-threatening emergency, callers or walk-ins are not allowed to submit PSAs for air during your show.**

Last minute changes or updates on concert info or other events that you have already announced, of course are an exception to this rule.

**In principal, you should never give out information that a listener calls-in, without first verifying the accuracy and importance of the information.**

Here are some guidelines for deciding whether the information or requests you get from listeners meet the criteria for immediate action.

1. If possible, check with a staff person before relaying information phoned in or emailed to you while you are on the air. If there are no staff available to help you decide, follow these guidelines:

2. Is this a life-threatening emergency in our broadcast area? Not one person's life, but a potential civil disaster?

3. Who is calling with that info?  If it is not a trusted or verifiable source--police, fire, disaster management officials, Red Cross, or other first responders, traffic or transit authorities (like the WSDOT website)--you should not relay the information unless YOU CAN VERIFY IT. This means calling the police or other disaster coordination officials. We will have the phone numbers for these sources posted in the Air Room Handbook.

If the request meets all these criteria, AND you can verify the information, you make an announcement. Be sure to include a third-party phone number where listeners can go for more information.

4. If the source is anonymous or someone unknown to you and does not meet the above criteria, it could very well be a hoax.

**REMEMBER, you are responsible for the accuracy of the information you give out over the air.   If you cannot verify the information, DO NOT pass it along.**

## *The Programming Log*

When you're on the air, you **must** pay attention to and fill out the log. The logs help us track underwriting, prove to the FCC that we're programming in compliance with federal law, and keep you focused with regard to what you're putting out over the air.

An example log:

### KSER, EVERETT
### PROGRAM LOG FOR FRIDAY
### NOVEMBER 24, 2006

Read all announcements *in italics as written* at the time scheduled (or as near as possible). Satellite feeds are highlighted with grey. Please continue to insert program promo carts and pitches for program guides, volunteer packets , etc.

2

| TIME | PROGRAM | | SOURCE TIME INITIAL |
|------|---------|---|---------------------|

**8:01am**  BBC NEWS (5 MINS)

*Program Name (no box around item.)*

sat/ live ___ ___

*Pre-recorded or satellite feeds must occur EXACTLY when scheduled.*

STATION ID: *"Your tuned to 90.7 FM - KSER, listener supported Public Radio."*   live ___ ___

THE SUNLIT ROOM   live

*Anything you have to READ will be in quotation marks.*

*Anything you have to do will have a box around it.*

This Half Hour   Promo: Frettin' Fingers #2   (music) MD ___ ___

*Play or read events as close to listed time as possible.*

SET UP SAT-RACK TO RECORD ON MD #1 AT: 8:59   Health Show   please initial when set-up _____

SET UP SAT-RACK TO RECORD ON MD #1 AT: 9:30am   Fifty-One Percent   please initial when set-up _____

*Source column tells you if you play a CD, minidisk, or read it live*

**8:30am**   *Program Host: Please use your own words to thank* Altan, Incorporated in Greenbank on Whidbey Island *and* Revolution Books in Seattle *for being KSER Business Believers*   (12/06)   (3/07)   live ___

*Underwriters must be played as close to the scheduled time as possible.*

Half   Promo: Dusties   (music) MD ___ ___

Underwriter: MacGregor   MD ___

*Note the time and your Initials for every item you complete.*

LEGAL ID: *"90.7 FM – KSER, EVERETT"* *"KSER is also now available in the City of Everett on Cable Channel 21.*   live ___

This Half Hour   Promo: Pull the String   (music) MD ___

*Play promos or read PSAs during your break at approx. the :15 or :45 minute mark.*

## *Legalities – Bad Language on the Air*

Bad words or language, according the FCC, fall into different categories:

- **Obscenity** – Here's how the FCC defines it: To be obscene, material must meet a three-prong test:
  1. An average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest;
  2. The material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and
  3. The material, taken as a whole, must lack serious literary, artistic, political, or scientific value.
  4.

Objectionable language that supposedly has no artistic or political merit is therefore **illegal to broadcast at all times**.

- **Indecency & Profanity** – Basically, language that is "bad," but not bad enough to be considered obscene (for the full lawyerly definition, see the website below). Within its context, indecent or profane language can be considered to have artistic or political merit (see prong 3 above).

  Language or content deemed to be indecent or profane may only be broadcast between the hours of 10 pm to 6 am, or the period referred to as the "safe harbor."

While the FCC considers the safe harbor to be between 10 pm and 6 am, here **at KSER, our safe harbor is midnight to 6 am**. But, even then, there are some important things to consider:

- At KSER, **DJs can never swear on the air**, regardless of the context, and regardless of what time it is.

- If a listener is offended by what is played, even during the safe harbor hours, they can file a complaint with the FCC. Should the FCC decide to investigate a complaint, they can, at the same time, take a good and hard look at everything else we're doing here at the station. In other words, if they want to, they can give us the audit from hell. For this reason, we're not looking for programmers who push the boundaries of safe harbor rules.

- Remember, "indecent," "profane" and "obscene" are subjective terms, and the FCC is the final arbiter of where those lines reside. Again, we prefer to not push these rules, especially in today's political climate. If, however, you have something you really want to play on your show that you feel may be problematic, check with the staff first.

For the full run-down, check out the FCC website devoted to the matter:
http://www.fcc.gov/cgb/consumerfacts/obscene.html
If you do swear or air any programming that is indecent, profane or obscene, you must
fill out an Obscene or Indecent Language Report form, sign and date it and leave it the
Station Manager's mailbox. The form can be found on the shelf next to the Air Room
handbook.

## *An Indecency Quiz*
by John Crigler*

Test your knowledge about how the FCC interprets and enforces its indecency policy by
answering "True" or "False" to the following questions.  Twenty-five correct answers
qualifies you as a Doctor of Indecency.  Get 22 right and earn a Masters degree.  Of
course, for every wrong answer you could be fined up to $325,000 (see Washington Post
article attachment).  Get more than three wrong, and you risk possible revocation of your
license.

1.  Some words are profane regardless of context. (True / False)

2.  A bare breast is more offensive than a bare butt. (True / False)

3.  "Poop," "penis," "ass," "kiss my ass," "bastard," "bitch," "dick," "dickhead,"
    "pissed off," and "booty" are not indecent. (True / False)

4.  Stations that air the same programs at the same time will be treated in the same
    way. (True / False)

5.  Words that cannot be understood by the average listener may nonetheless be
    indecent. (True / False)

6.  Indecency counts even if it is broadcast by mistake. (True / False)

7.  Profanity is just another word for indecency. (True / False)

8. A program may be indecent even if no one is listening. (True / False)

9. Local community values determine whether a broadcast is indecent. (True / False)

10. Song titles are exempt from indecency prosecution. (True / False)

11. There is a limited exemption for classic songs and great literary works. (True / False)

12. The FCC exempts bona fide news events and documentaries from its indecency policy. (True / False)

13. The FCC  distinguishes between commercial and noncommercial stations, just as listeners do. (True / False)

14. The FCC distinguishes between broadcast of live and recorded material. (True / False)

15. Vile racial epithets and blasphemous religious slurs are profane. (True / False)

16. Under the Federal Communications Act, air talent cannot be personally fined for indecent speech. (True / False)

17. If a listener is upset about an off-color joke on the air, the station must report the complaint to the FCC. (True / False)

18. A station won't be fined if it bleeps or pixilates indecent material. (True / False)

19. The FCC will not allow indecency complaints to be used as a form of harassment. (True / False)

20. The FCC will excuse exclamations uttered by winners on a live call-in contest line, such as "Holy shit!  I won!" (True / False)

21. Some of the infamous Seven Dirty Words are now so commonplace that they are no longer considered indecent. (True / False)

22. If one program contains six different indecent "utterances," the FCC will consider fining the station for six violations, not just one. (True / False)

23. Frottage, in any form, is indecent. (True / False)

24. Cartoon characters may be indecent. (True / False)

25. Even FCC Commissioners have a sense of humor. (True / False)

*John Crigler <http://www.gsblaw.com/people/bio.asp?EmployeeID=C066097439> is a member of the Communications and Information Technology Group <http://www.gsblaw.com/practice/practice.asp?ID=21>  at the law firm of Garvey Schubert Barer. He can be reached at (202) 965-7880 or jcrigler@gsblaw.com*

# Basic Broadcasting
# Class 4

# The Air Room
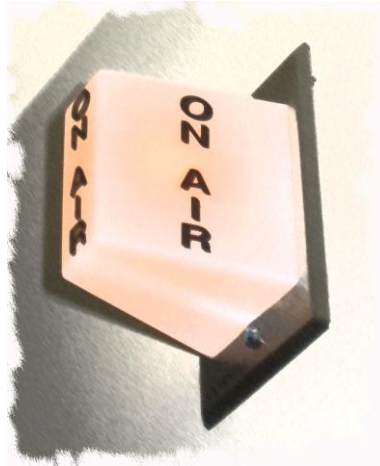
# Monitoring and Controlling the Transmitter

**The Burk**

The Burk monitors and controls the current conditions of our transmitter near Lake Stevens. The Burk must be monitored throughout the broadcast day. Legally we should not be operating our transmitter at higher than 105% of our allocated power, or lower than 95% of our allocated power. The Transmitter Log is where you log these readings on the Burk.

**Display Window –** This is the current value for the channel shown, and the number you need to read and report on the transmitter log (see next page).

**Channel Button –** Pressing this incrementally changes the channel being monitored (displayed in the indicator window).
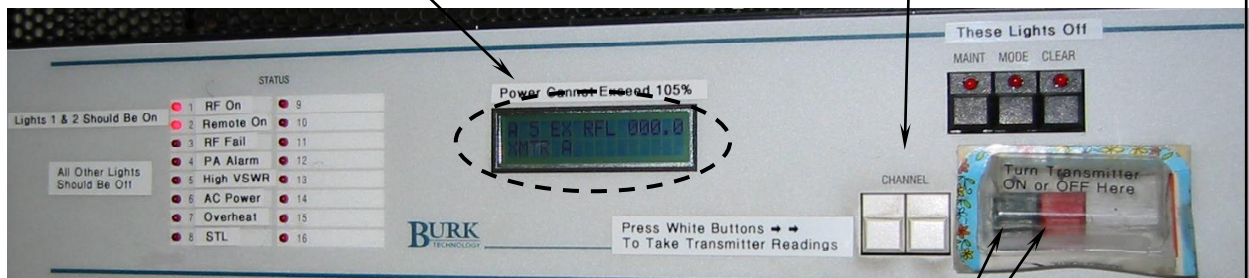


**Power adjustment buttons -** Use these buttons to increase or decrease the power of the transmitter.

*WARNING: THIS SHOULD ONLY BE DONE IN CHANNEL 2, FOLLOWING THE PROCEDURE OUTLINED BELOW.*

If channel 2 readings show power higher than 105.0 or lower than 95.0, we are out of compliance with FCC regulations. If these power levels persist for longer than an hour or so, please contact the station staff, as indicated below:

**Chris Wartes, Chief Engineer:  206-852-0890**

Please follow these procedures for raising or lowering the power on our transmitter, using the Burk remote control.

1. When instructed to do so by staff, using the CHANNEL button, switch to channel 2.

   *NOTE: You MUST BE IN CHANNEL 2 TO ADJUST THE TRANSMITTER POWER.  Pressing the DOWN button while in channel 4 will stop the transmitter and take the station off the air (if you accidentally do this, pressing the UP button will start the transmitter again).*

2. Press the UP or DOWN power adjustment buttons until the value displayed is within the acceptable range (99.0-101.0).

3. Use the CHAN button to return to channel 1.

4. If the level shown in the indicator window is not responding to your adjustments, contact station staff again for further instructions.

**KSER**.ORG
*Independent Public Radio*

## *The Transmitter Log* – On the clipboard above the Board. You must sign on and off the transmitter log at the appropriate time, as well as take regular transmitter readings.

**Record any interruptions of our broadcast signal on the back of the Transmitter Log.** An interruption of our broadcast signal means any problems with our broadcast that, as best as you can determine, occur AFTER the audio has left the mixing board. When in doubt, make a note of it on the back of the Transmitter Log.

### KSER 90.7 FM DAILY TRANSMITTER OPERATION LOG

Date_____ / _____ / _____
      Mo    Day    Year                               Day of Week_____

For each channel, write down number in the display on the Burk. **Please use blue or black PEN only!**
Write down the actual time of your first log entry at the **beginning** of your airshift.

| TIME | (A1) HD Power % | (A2) FM Power % | Operator Name(s) (please print) | Operator Signature |
|---|---|---|---|---|
| | | ↓↓Example↓↓ | | |
| (like 9:15) | (exactly what the reading says, like 96.7) | (exactly what the reading says, like 96.7) | John Washeshands Jane Duststhemixer | Signature(s) |
| | | | | |
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If you are the last host before the beginning of unattended over-night broadcast, please take final readings and make your last log entry, including <u>date</u> and time of final reading.

| Start time of unattended broadcast | Starting date of unattended broadcast | HD Power % | FM Power % | Operator Name | Signature |
|---|---|---|---|---|---|
| | | | | | |

If the **FM Power** stays **OUTSIDE 90 - 105%,** we are operating illegally. Please call Chris Wartes at (206)852-8090 or Ed Bremer at (425)750-7561 immediately. **If you cannot reach Chris or Ed, you must LOWER (or RAISE) the power on your own. If you are unable to lower the power, turn the Transmitter OFF.** (See below.)
**TO LOWER THE POWER:**
    1. Press the write "Channel" buttons until you are on channel A-2 (FM PWR).
    2. Lift the protective plastic cover then press the Red button to LOWER the power, Green to RAISE.
**TO TURN THE FM TRANSMITTER ON or OFF:**
    1. Press the white "Channel" buttons until you are on channel A-4 (EXCITR).
    2. GIVE A LEGAL ID BEFORE TURNING OFF THE TRANSMITTER.
    3. Lift the protective plastic cover and press the press the Red button to turn the Transmitter OFF, or the Green button to turn the Transmitter ON.

# IMPORTANT:

**PLEASE NOTE ANY AND ALL INTERRUPTIONS TO OUR BROADCAST SIGNAL ON THE BACK OF THIS SHEET.**
**If you turn off the transmitter give a legal ID prior to turning off. If the transmitter goes off because of a power failure, make a note on the back of this log of the time and date, and when it comes back on the air immediately give a legal ID and note the time and date and print your name and sign. Do the same on the PROGRAM LOG.**
CRW 9May2012

## *The Emergency Alert System*

**The ENDEC**

The EAS (Emergency Alert System) is a way in which the federal government can quickly disseminate information to the general public in the event of a natural disaster or other type of emergency.

There are two types of EAS tests; weekly and monthly. Weekly tests are scheduled by the Operations Director and put into the log. You have some flexibility with a weekly test if there's one scheduled in your show. The monthly tests are less flexible and must happen within 15 minutes of the time at which they are scheduled. The procedures for sending both types of tests are outlined below. Both weekly and monthly tests are required by FCC.

### To Send a Weekly Test:

1. Push the button under **WEEK** on the display screen. The display will change, with new options above each of the four buttons.
2. Enter the password 1111 (do this by pressing the button underneath **1** four times).
3. Go on mic and say, "Our station is required to send a weekly test of the Emergency Alert System. This is only a test."
4. Press the button under **PROCEED**.
5. The Outgoing Alert light will go on, followed by the audio tones. The board meters will not register the signal, even though it's going out over the air.
6. After the tones stop, go back on mic, and say, "Our station is required to send a weekly test of the Emergency Alert System. This was only a test."
7. Log the test in the EAS Weekly Sent box on the last page of the log.

### To Send a Monthly Test: - The monthly alert is scheduled for specific time. At the time scheduled, play some music while you are following the steps outlined below.

1. The EAS Incoming Alert light will flash, and a receipt will be printed out.
2. Wait until the **P REQUIRED RMT** message displays.

*You now have 15 minutes to do the following:*

3. Push the button under **PEND.**
4. Enter the password 1111 (do this by pressing the button underneath **1** four times).
5. Press the button under **SEND.** You now have 3 minutes to pot down the music and go on mic.
6. Go on mic and say, "Our station is required to send a weekly test of the Emergency Alert System. This is only a test."
7. Press the button under **PROCEED**.
8. The Outgoing Alert light will go on, followed by the audio tones. The board meters will not register the signal, even though it's going out over the air.
9. After the tones stop, go back on mic and say, "This was a test of the Emergency Alert System. This was only a test."
10. Log the test in the EAS Monthly Sent box on the last page of the log, and attach the receipt.
    *Note – Detailed instructions for both procedures can be found in the Air Room Handbook.*

## The Air Room Handbook

Located in the Air Room, it is a one-stop reference for the most common questions and needs you'll have as a host. It includes a contact list for other volunteers, but remember DO NOT SHARE CONTACT INFORMATION WITH MEMBERS OF THE PUBLIC. If a KSER volunteer calls up asking for contact info for another volunteer, first verify that the caller is a KSER volunteer by looking them up in the contact list and asking them to tell you their phone numbers.

## The Ticket-giveaway Binder

All ticket-giveaways must be pre-approved by the KSER Development Department in advance and given away as scheduled on the log. Please do not giveaway tickets for a show that a listener, venue, performer, or promoter gives you during your show. Tickets are items of value, and giving away items of value on-air without an underwriting contract are illegal under FCC regulations for non-commercial radio stations such as KSER. Please see the KSER Programmer Handbook, under "Plugola" for more details.

## The Equipment Trouble Log

**Record any equipment failures or weirdness on the equipment malfunction log**, which is located on a clipboard in the Air Room. The engineer checks this list frequently. This is also the only we can keep track of necessary repairs.

## The Listener Comment Binder

- **When listeners call, please briefly write down their comments in the Listener Comment Binder.** If they are willing to share, please write down their name, address, phone number and email address so we can contact them with a reply.

- **We can help you build a bigger audience for your show by keeping track of listeners who call in, so please try to write these comments down!**

  If they have a complaint, ask them to contact the Station Manager: Tom Clendening by email tom@kser.org.

## The Playlist Form

As you prepare for your show, or during your show, you must keep track of the songs, artist, and albums you play. You can keep a written playlist using the form provided for you in the air room, or preferably, you can use the Playlist spreadsheet on the computer. To open a new playlist, look in the toolbar at the bottom of the computer screen, next to the "Start" menu.

In the toolbar, you'll see one that looks like a piece of paper with an X on it. That stands for "Excel" the spreadsheet form that we use to enter playlist info. Hovering your mouse over that icon will tell you the name of the document. It should say "Playlist Template".

Click once on that icon and you'll launch the playlist template. You must save your document under a new name, and in the correct folder on the server before it will allow you to save your entries to the playlist.

In a few months, we hope to have a new form for keeping track of the songs you play during your show, but until that time, please continue to use the playlist spreadsheet to log all your songs.

## *Air Room Etiquette:*

- The DJ currently on the air always has control of the air room.  Before entering, check the ON AIR light above the door to make sure the mic isn't open.  **Never enter if the DJ is on mic.**

- Never touch any of the equipment without first checking with the DJ.  This includes using the air room computer to look something up on the web.

- Keep conversations with the on-air DJ to a minimum (and conversations with others nearly non-existent).

- Be conscious of staying out the DJ's way.

**Before your show:**

- Before you ever enter the Air Room, be sure to turn off your cellphone or put it on silent or vibrate.

- You should arrive at the station **AT LEAST 30 minutes before** the scheduled start of your show (this is a bare minimum). If you're running late, make sure to call the current DJ and let him or her know**.**

- Read through the "Official memo" clipboard before your shift. There may be important information pertinent to your show.

- Enter the air room when you arrive and work out with the current DJ how you want to do handle the switch-over.  Usually, this involves giving the on-air DJ a CD to cue up, and then allowing her to finish her show without you hovering over his or her shoulder.  Hovering is bad.

- You can ask to take a look at the Program Log and briefly make note of what items you'll have to incorporate into your show.

- Jot down a note with some of the music you plan to play on your show, and give it to the current DJ so he or she can do a forward announce before their show's end.

- If your show has not yet started, the space in front of the board should be off-limits. If you must, for example, get to the log or a CD player, be very considerate of the on-air DJ. Having someone reaching around you while you're on mic can be highly distracting and most likely very annoying.

  You *are* encouraged, however, to come into the air room before your show to peruse and grab 1 or 2 CDs from the coming-to-town shelves. Again, just be as quiet and unobtrusive as possible.

Don't rattle CD covers or make noise when entering the air room to begin your show. All of your prep work should be done outside the air room, at a desk or listening station.

The DJ currently on-air has first priority on any CD in our library. Please do not take more than a couple CDs at a time from the new music shelves while previewing music for your show. The DJ on air may want something from those shelves, and has first priority.

**After your show:**

- Take the final Transmitter reading on the Burk.

- **Be sure to sign out on the Program Log and the Transmitter Log.**

- Clear your things off to the side (by the CD shelves) and make room for the next DJ as soon as possible.

- As a courtesy to the next DJ, cue up the first song and recorded announcement of his or her show, and mark the next PSA to be read by leaving the book turned to the appropriate page.

- Save and close your playlist. If you still need to work on it, save and close it anyway, then finish it at the listening station (there's a desktop shortcut to the playlists on that computer).

- **Re-shelve all of your CDs in the library in correct alphabetical order.** This must be done before leaving.

## Emergencies and Other Considerations:

If at any time you're not feeling safe, call 911 for the Everett Police Department. This neighborhood can be a little iffy at night, so if in doubt, call the Police. We want them to know that this neighborhood needs more supervision.

- If the next DJ doesn't show up for their airshift:

    1. First, try calling the DJ (use the Contacts list in the Air Room Handbook)   If this isn't successful, then…

    2. Call the Station Manager or Volunteer & Programming Coordinator. If this isn't successful, then…

    3. Pot up the BBC Overnight Channel.

    4. Leave a note in the Station Manager's box.

## Last one out leaves the lights on…

If you are the last person in the station at night before switching over to overnight channel or other scheduled automated programming, you are responsible for locking all doors and making sure the station is empty of all other persons, and safe to leave unattended.

First:  The front door of the radio station should NEVER be opened after 5 pm except for station authorized events.  All guests and hosts must enter and leave from the side door at ALL OTHER times.

<div align="center">KSER CLOSING PROCEDURES</div>

1. Pot up the "Overnight" channel at good level (Pot 11A-Demod 5)

2. Take final transmitter reading – note "close" time on the log and SIGN the log.

3. Insure the front door is locked.  (lock turned all the way to the right).

4. Turn off any portable space heaters or fans

5. Insure the center lights in Community Room are on.   (Center switch UP)

6. Insure inside door to the garage is locked.

7. Close the door to the second floor.

8.  Insure the bathroom window is closed and locked.

9.  Other duties as assigned.

10. The following procedures are MANDATORY and failure to comply could result in your dismissal.

    a.  Set the alarm.
    b.  Prepare your belongings to be ready to leave in 30 seconds.
    c.  Hold very still and wait until the green "Ready" light is lit
    d.  Arm the system: press "#" and then the number 2.
    e.  You now have 30 seconds to leave the building and lock the door.

11. Lock the door using the "lock-out" key.

    a.  The lock-out key is located above the calendar on the wall to the left of the Mixing Board, in the Air Room. Leave the lock-out key above the transom of the door. You cannot **OPEN** the door with the lock-out key, so once you've locked yourself out, you cannot get back into the building. Make sure you haven't left anything in the building you need before you lock that door. Insure DEADBOLT and Doorknob of exit door are BOTH locked.

12. Place the key on the top of the door-frame or porch light.

# Basic Broadcasting
# Class 5

# FCC Inspection Guidelines

**Someone just walked into the station and claims to be an FCC inspector.  What do I do?**

An FCC inspector could visit KSER at any time during the business day.  If anyone comes to KSER claiming to be an FCC inspector, do these two things first:

- Ask for identification to make sure they really are from the FCC.  Help them find the information they ask for, as best you can.

- Contact Tom Clendening and Chris Wartes immediately at the phone numbers posted in the studio. The Inspector may need to gain access to locked spaces or the transmitter site.

**Note: FCC Inspectors ALWAYS monitor a station prior to Inspection… therefore, NEVER, EVER LIE TO THEM,** i.e. "I did do the Underwriting announcement…I just forgot to write it down!" Don't lie if you didn't actually air it. The largest fines given to stations are for "Lack of Candor" (lying!) and obscenity.

**You must know the location of the following:**

- Chief Operator Notice:  The Chief Operator's name is posted on the east wall of the Air room, by the window behind the turntables. If the Chief Operator is out of town or unavailable, contact the "Acting Chief Operator" (also posted there). Chris Wartes is Chief Operator and Ed Bremer is Acting Chief Operator in his absence. Contact phone numbers for both of these individuals are posted in the studio.

- Station broadcast license and work orders:  There are copies posted on the East wall of the Air Room next to the equipment rack, in the Public File (upstairs in a cabinet); and at the transmitter site (on Getchel Hill in Lake Stevens). Originals of all documents are kept in the upstairs office.

- Transmitter and Program Logs: Transmitter logs from the last two years are on file in a cabinet across from Chris Wartes' office. Program logs for the past few months are on a shelf opposite Tom Clendening's desk.

Comply with all requests the inspector makes, even turning the transmitter off! Refer the inspector to the Station Manager (Tom Clendening) or Chief Operator (Chris Wartes) for additional information.

**Inspector may ask for any or all of the following:**

- Your name.

- The location of the Public File. The Public File is kept in the upstairs office cabinet, "KSER Community Radio Public Files".

- Office Hours of KSER, i.e. times available for viewing of the Public Files. KSER's regular office hours are 9:00am until 5:00pm, Monday thru Friday.

- The Transmitter Log: Located at the back of the Program Log.
- Please be sure you have not signed "time off" before the end of your show!
- Make sure you've completed all required readings and have logged all EAS paperwork.

**The Program Log.**
**Inspector will check for:**

- Your signatures: on Program Log and Transmitter Log if applicable

- Time(s) you aired Legal ID (and may ask you to state the Legal ID)

- # of PSAs aired

- Whether you have read and LOGGED your underwriting announcements. Many announcers are unaware that it is a finable offense to neglect the underwriting announcement. It is also finable to embellish the announcement.

- Location of the Transmitter:  Near Lake Stevens, on Getchel Hill (information on exact location may be found with Sign ON and Sign OFF script in the Air Room Handbook).

- The location of the Federally-issued Emergency Alert System information: In the filing cabinet in the Air Room.

- What do we do with EAS print-outs: Roll them up on the paper clip until Staff process the receipts.

- What two stations KSER monitors for the EAS Alerts:  KIRO AM 710  and National Atmospheric and Oceanic Administration (NOAA) weather radio 162.55 mHz

- Location of Standard Operation Manual: This is the Air Room Handbook

**Inspector may ask you to perform the following:**

- Turn Transmitter off. Directions for taking readings, turning Transmitter ON and OFF and adjusting wattage are posted in the Air Room Handbook. Note: Before turning Transmitter off, ask Inspector if you should read the "Temporary Off-Air announcement" first. Follow the Inspector's directions.

- Adjust wattage. See Air Room Handbook

- Send an EAS Test. It is imperative that you be able to send an EAS test at any time.

## The Public File

The FCC issues more fines for Public Inspection File (PIF) violations than anything else. Everyone in the station needs to be aware of where this file is kept so that a request from a member of the public to view the material may be honored. The PIF does not have to be paper-based; all or part can be stored on computer, but that computer must be accessible on demand to a citizen.

*Paraphrased from the FCC website:*
*The FCC's rules require all broadcast stations and applicants for new stations to maintain a file available for public inspection. The public inspection file generally must be maintained at the station's main studio facilities.*

The public inspection file shall be available for public inspection at any time during regular business hours (9:00 AM~5:00 PM). All or part of the file may be maintained in a computer database, as long as a computer terminal is made available, at the location of the file, to members of the public who wish to review the file. Material in the public inspection file shall be made available for printing or machine reproduction upon request made in person. Requests for copies must be fulfilled within a reasonable period of time, which generally should not exceed seven (7) days.

The applicant, permittee, or licensee who maintains its main studio and public file outside its community of license must:

- Make available to persons within its geographic service area, by mail upon telephone request, photocopies of documents in the file, excluding the political file, and the station must pay postage.

- Mail the most recent version of "The Public and Broadcasting" to any member of the public who requests a copy.

- Be prepared to assist members of the public in identifying the documents they may ask to be sent to them by mail, for example, by describing to the caller, if asked, the period covered by a particular report and the number of pages included in the report.

**Where is it?**

The KSER public file is kept on the left side of the wall cabinet in the upstairs office, labeled "90.7 KSER Public File."

**What's in it?**

- Current operating license, plus any modifications or conditions placed by the FCC. Copies of the current renewal card and auxiliary service licenses

- Copies of any applications made to the FCC, and/or decisions reached by FCC

- Copies of every written "citizen agreement" that deals with goals or practices related to such areas as programming and employment

- Service contour maps plus address of studios and transmitter

- The most recent ownership report

- Political file containing a report of any request for broadcast time made by a political candidate, including documentation of the outcome of that request. This material must be kept for two years. Any paid time received, or any free time given must be similarly documented

- Annual Employment Reports must be kept going back to the last license renewal

- A paperback copy of the most recent "The Public and Broadcasting" issued by the FCC

- Quarterly Issues & Programs lists detailing the most significant treatment of community issues during the preceding three-month period. Filing date, the 10th day following the end of the last quarter.

- List of donors and any specific programs they support, kept for two years

- Local public announcements of filing for renewal. The text of both pre-filing and post filing announcements plus the dates and times aired. They must be placed in file within 7 days of the last airing and kept on file until next renewal.

- All material relating to any FCC investigation or complaint. Keep until notified in writing that such material may be discarded.

**Someone just walked into the station and asked to see the public file.  What do I do?**

- If you're here during business hours (8:00 AM--5:00 PM), contact Tom Clendening or Ed Bremer.  If neither is present, find another staff member.

- If you're here during off-hours, tell the person they can return on the next workday during regular business hours, and their public file request will be addressed. *We are not required to give the public access to our public file after business hours. Do not let them bully you into seeing it if you are here after 5:00pm.*

- If you are the only staff member on the premises during business hours, you must supervise their viewing and copying of the file contents yourself.  Ensure that the visitor does not remove anything from the file permanently. They must read the materials on our premises or ask to have copies if they wish to take anything with them.

- The FCC requires staff to copy any document that a visitor requests from the Public File and provide the copy to the visitor.

Final Important Note: You may use this "cheat sheet" and any other "cheat sheet", i.e. how to air an EAS test, how to shut down the station, etc. even when the FCC Inspector is here. The Inspector only wants you to execute their instructions properly--they don't care if you need the cheat-sheet to do it.

# Final Project

Your final project is to perform a mock airshift live in the production studio.  The class will be listening in an adjacent studio.

Your "show" should follow this basic format:

Music 1
>   Mic Break (9:00am)
>   Music 2
>   Music 3
>   Music 4
>   Mic Break (9:15am or thereabouts)
>   Music 5

Each mic break should include the basic elements we've covered in class. Please use minidiscs for the recorded promo or underwriting announcement. Please use at least one recorded promo or underwriting announcement and at least one Business Believer in your mock airshift.

**Please limit your presentation to 10 minutes.**

In order to meet the time limit, do not play the music in its entirety.  Either fast-forward through each song to properly segue out of the end of the song or simply fade the song down when you are ready to transition.

When you're ready to go, please enter the studio after the preceding DJ starts her last song. Fade it down when you're ready to start your set, then return her CD after your set is over. This will help to keep things moving (and give you practice transitioning with another DJ).

Remember, you will not receive a grade for this class.  The final project is, however, required for successful class completion.

Good Luck!

## Basic Broadcasting
## Class 6

# You're a Basic Broadcasting Graduate! What Now?

<u>Music Host (Being a DJ):</u>

### Auditioning

Upon completion of the Basic Broadcasting class, prospective music hosts (both regular and substitute) may submit an audition tape and program proposal to the program director.  Audition tapes should be 30 minutes in length and mimic a live KSER broadcast, with appropriate music selections and announcer breaks.

In addition to this 30-minute tape, a one-page program proposal and sample playlist are recommended.  Applicants may submit proposals to substitute for existing shows in which case they should demonstrate a thorough understanding of the program's format.  Alternately, applicants may propose a new program idea fitting within the station's general format guidelines.  Contact the Station Manager for details.  Please allow 4 weeks for response from the Station Manager.  If the proposal is appropriate for our station, the Station Manager will arrange training as described below.

## Additional DJ Training

Before beginning a regularly scheduled air-shift, new music hosts must complete the following internship:

- **Observe 2 different music hosts** during at least one hour of their on-air shift.

- **Operate the board** at least 4 times during pre-recorded syndicated programming or on other approved programs.

- **Present an air-check** CD (or tape) of a live air-shift of at least 20 minutes in length and including at least two mic breaks.

- **Arrange any follow-up training sessions and air-checks as required** by the Station Manager. _The Sunlit Room is excluded as a training ground._  _Please arrange to train with an evening host._

- **Additionally, you may want to make yourself available as a substitute for an existing music host, whose program or genre appeals to you.**

## Assignment of Air-Shift.

Upon completion of your internship period, you may be assigned an air-shift, as available. The first three months of that air-shift are considered a probationary period. During that period you must successfully demonstrate your knowledge of and ability to perform in accordance with the guidelines established in your Basic Broadcasting training manual and the KSER Volunteer Handbook.

After successfully completing your probationary period, your show may be scheduled for a period of no longer than one year. All air-shifts are subject to approval by the Station Manager. Preference will be given to hosts who demonstrate follow-through on their commitments and team-work.

Renewal of your scheduled air-shift each year is dependent upon an annual review of your program, in accordance with the policies set-out in the revised KSER Volunteer Handbook.

## Public Affairs Training

KSER has many opportunities for those interested in public affairs broadcasting. Public Affairs volunteers are trained and supervised by our News Director, Ed Bremer. You may contact Ed directly to discuss your interests or schedule additional training: 425-303-9070 or by email: [ebremer@kser.org](mailto:ebremer@kser.org)

There are four primary shifts for which you can volunteer:

1.  Writer                         Flexible.
2.  Morning Program intern         5:00am-9:00am (Flexible—talk with News Director).
3.  Afternoon Program intern       One evening, Mon-Fri, 4:00pm-7:00pm
4.  Independent Producer           Flexible.

## Writer

KSER airs a variety of announcements during our programming, and all of those scripts need to be written. If you are interested in getting involved, but have a limited amount of time, or have difficulty getting to KSER on a regular basis, being a writer for the station may be one of the best ways to get started. The biggest need we have is for Public Service Announcement (PSA) writers. PSA writers work with the News and Public Affairs Director, usually by email. If you are interested in writing PSAs for KSER, and you have not had previous writing experience, we encourage you to contact our News Director to schedule training time.

# Afternoon Intern/Assistant

KSER's afternoon Sound Living block of programming presents a number of volunteer opportunities: engineering the broadcast,  IDing the station, forward promoting upcoming shows, reading underwriting and promotional announcements, answering listener calls, and other duties as required. The shift runs 3:00pm-6:30pm.

Applicants for the position must attend at least 3 training sessions with News Director. Upon successful completion of the training, applicants will complete a pre-audition and then be considered eligible for a final air-check and live audition.

## Production Volunteering

We're always looking for enthusiastic volunteers to help us out with daily production tasks.  Typically, this might include promo production, basic audio editing, and/or transferring of audio to different media.

The best way to get involved on the production side of KSER is to contact our News & Production Director, Ed Bremer at 425-303-9070 or by email: ebremer@kser.org

## General Station Volunteering

Some of the most important jobs here at the station are the less glamorous tasks. Working in our membership department, maintaining the station, as well as labeling and filing CDs are examples of things that must be done on a regular basis, and are essential to keeping the station going.  If you can volunteer a bit of time on a regular basis, let us know.  Contact Steve Ward, the Volunteer & Programming Coordinator, at (425) 303-9070 or info@kser.org, and we'll point you in the right direction.

## Community Events

KSER is frequently out in the community at music events and lectures, among other events.  We can always use friendly and enthusiastic volunteers to "table," greeting the public, handing out program guides, and generally spreading the gospel of the independent community radio you find here on 90.7 FM.  Contact the Volunteer & Programming Coordinator and he can get you plugged into what's going on in the near future. steve@kser.org 425-303-9070

## Membership Drive

KSER is listener-supported community radio. The vast majority of our operating budget comes directly from listeners. To raise that support, we hold on-air membership drives each year, as well as maintain year-round membership relations. We are always in need of volunteers to do this vital work:

- Help answer phones and take pledges during pledge drives.
- Help during and after pledge drives to process pledge payments and make sure all members get their thank you gifts.
- Collate and organize membership renewal mailings.

If you are interested in volunteering during or after the membership drive, contact Steve Ward at 425-303-9070 or steve@kser.org

# ACRONYMS IN PUBLIC RADIO

| Acronym | Definition | Relevance | Links |
|---|---|---|---|
| AAA | Adult Album-oriented Alternative | A popular music format | |
| AIR | Association of Independents in Radio | An association for independent producers and radio professionals | http://www.airmedia.org/ |
| Air Room | AKA: "Master Control" | Our primary studio used for broadcast | |
| Allegiance | Membership Database | | allegiancesoftware.com |
| Americana | | Recent music format emphasizing roots music and a little "twang" in the overall style. | American Music Association |
| APM | American Public Media | National distributor of public radio programming | Americanpublicmedia.org |
| AQH | Average Quarter Hour (weekly) | Number of listeners tuned into our station during any given quarter hour. Analogy: how many people are in your restaurant during any given moment, averaged across the week. | |
| Arbitron | | Audience measurement company. Standard methodology for measure audience size and composition (the "Nielsons Ratings" for radio) | arbitron.com |
| ASCAP | American Society of Composers, Authors and Publishers | Royalty collection agency for composers, song-writers, authors, and publishers | |
| ATC | All Things Considered | Flagship NPR afternoon program | |
| BBC | British Broadcasting Corporation | | |
| BMI | Broadcast Music, Inc | Royalty collection agency for composers and song-writers | |
| Contour | | Definition of the area covered by an antenna's broadcast range. | |
| CPB | Corporation for Public Broadcasting | CPB is a government-mandated, non-profit entity whose purpose is to distribute Federal funds to public broadcasters (TV & Radio). It was created to provide a layer of "insulation" from Congress, to prevent the politicization of Federal funding. | cpb.org |

| CUME | Cumulative Listeners each week | Number of individual listeners who have tuned into your station during each week. Analogy: Total number of customers who came into your restaurant during the week,not including repeat customers. | |
| db | Decibels | Logarithmic measurement of sound intensity (the "Richter" scale of audio--each 3db rise in volume is double the previous volume.) | |
| DEI | Development Exchange Incorporated | Support organization for fundraising professionals in public radio. | deiworksite.org |
| DN! | Democracy Now! | | democracynow.org |
| EAS | Emergency Alert System | National System for alerting communities in the event of emergencies and disasters, including local emergencies. | |
| ENCO | | Automates the scheduling and playback of audio files for broadcast. | enco.com |
| FCC | Federal Communications Commission | Originally created to settle long-standing disputes among radio broadcasters, the FCC now regulaties all broadcasting and telecommunications, including cable, satellite, telephone, and possibly the internet (although the latter is a subject of continuing political debate and resistance from IT companies). The FCC has specific regulations that all public broadcasters must adhere to in order to remain legal. The FCC can make substantial fines against station's failing to comply, and can even revoke a station's license to broadcast. | fcc.gov |
| HAAT | Height Above Average Terrain | Measurement of height of an antenna, used for evaluating the relative merits of a particular tower and location. | |

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|---|---|---|---|
| HD (Radio) | Hybrid Digital Radio | New technology created by iBiquity in response to a Congressional mandate to expand FM broadcasting into the digital realm. One benefit is to allow FM stations to broadcast more than one "stream" of audio over the same FM frequency. | www.hdradio.com |
| Log | Program Log | Schedule of all on-air events | |
| LPFM | Low-Power FM | A new class of broadcasters, created by the FCC in response to lawsuits and political pressure for the creation of more community-focused public radio resources. LPFMs typical have a very, micro-local broadcast range and programming focus, sometimes only as large a particular neighborhood | PrometheusRadio.org |
| Mackie | | Maker of mixing consoles and other audio gear | |
| MCR | Master Control Room | Another name for the Air Room - the main studio used for broadcast | |
| ME | Morning Edition | Flagship NPR morning program | |
| Mic | Microphone | | |
| Metro | Metro Service Area | A definition of all the zipcodes in the Metropolitan Seattle area that are surveyed by Arbitron during a particular rating's period. Metro is a subset of TSA, and does not include some parts of KSER's coverage area. | |
| NAB | National Association of Broadcasters | Represents big, corporate commercial broadcasters, and some public radio stations who choose to join NAB | NAB.org |
| NDOA | Northwest Development Officers Association | Regional membership organization for non-profit development officers. | ndoa.org |
| Net Neutrality | | Term coined to advocate for equal treatment for all internet traffic. The opposite would allow carriers to prioritize certain content providers based on higher fees, thereby penalizing small content provides, including public radio stations. | |

| | | | |
|---|---|---|---|
| NFCB | National Federation of Community Broadcasters | "Trade" and advocacy organization for community radio stations. Hosts a valuable annual training conference that forms the back-bone of shared knowledge and practice among community broadcasters | NFCB.org |
| Non-com | Non-commercial broadcasters | Just like it says: any non-commercial broadcaster, including public radio, public TV, religious broadcasters, etc. | |
| NPR | National Public Radio | National distributor of public radio programming, including ATC and ME | npr.org |
| Pacifica | Pacifica News Network | National distributor of progressive public radio programming, including Democracy Now | Pacifica.org |
| PR | Production room | Studio for producing pre-recorded audio. Able to function as back-up broadcast studio if necessary. | |
| PRDMC | Public Radio Development Conference | Public Radio Development and Marketing Conference | |
| PRI | Public Radio International | National distributor of public radio programming, including BBC, This American Life, The World, etc. | |
| PRPD | Public Radio Program Director's Association | National organization for public radio program director. They hold a highly valuable annual conference that provides educational workshops and trade information for program directors. | prpd.org |
| RCC | Radio Research Consortium | Re-seller of Arbitron data for public radio stations. They negotiate a discounted rate for Arbitron date on behalf of public radio. | rrconline.org |
| RFP | Request for Proposals | Common term for an invitation to apply for a grant | |
| RIAA | Recording Industry of America | Powerful lobbying group on behalf of Record labels and music copyright holders. | riaa.org |
| SoundExchange | | Royalty collection agency for internet broadcasting on behalf of composers and song-writers and performers | |
| TLA | Three Letter Acronym | Humor | |

| | | | |
|---|---|---|---|
| Traffic | | Not traffic on the road, but the radio term for the scheduling and billing of paid, on-air announcements, and in general the scheduling of all on-air events. | |
| TSA | Total Survey Area | A definition of all the zipcodes that are surveyed by Arbitron during a particular rating's period. TSA is a super-set of the Metro Survey area. | |
| UW | Underwriting | Abbreviation for Underwriting | |
| WPBA | Washington Public Broadcasters Association | Advocacy group on behalf of member public broadcasters (TV & Radio) in Washington. Bill Stauffacher is our long-time lobbyist | |
| WSAB | Washington State Association of Broadcasters | Trade organization for Washington State broadcasters. They schedule monthly EAS announcements and set other inter-station business protocols in Washington State. | wsab.org |
| The Current | Trade magazine for public broadcasting | Excellent resource for everything to do with public radio. Their history site is an excellent introduction to nearly everything you'd want to know about public broadcasting. | current.org |

# Acknowledgements

This handbook owes much to the work of those staff in community radio who have contributed to the education, training, and support of volunteers. We would especially like to thank Bob Redmond, Kristen Walsh, Peter Graff at KBCS and the good folks at the National Federation of Community Broadcasters for their contributions to this handbook.