

WKNC 88.1 FM

NCSU STUDENT RADIO

Training & Operations Manual

THIS MANUAL BELONGS TO

PART OF THE STUDENT MEDIA FAMILY INCLUDING
AGROMECK • BUSINESS OFFICE • NUBIAN MESSAGE • TECHNICIAN • WINDHOVER • WKNC 88.1 FM

CONTACT US

STATION PHONE NUMBERS

(All are area code 919)

WKNC request lines 515-2400

WKNC request lines 515-0881

These are our request lines. You are not required to play every, or even any, listener requests. Your primary responsibility is to keep the radio station on the air.

Answering the telephone is always secondary. Never be abusive, inflammatory or insulting in any way to a caller.

Business line/voice mail..... 515-2401

This is our business line. Never give out the business line number on the air for contests or take requests on this line. If you receive a request on this line, please direct the caller to one of our request lines. You are not obligated to answer this line, especially after business hours. If one of the other staff members is not available to answer the call, it will go to the general manager's voice mail. If it's *really* important, another staff member will call on the hot line.

Fax line 515-5133

This is our fax line. If someone calls and wants to send a fax, give them this number. The fax machine is in the Student Media business office, so please keep in mind you will only be able to access it during regular business hours.

Hotline

This is our secret special line used when someone needs to speak to the person in the studio. Only staff members and key University personnel have this number. Keep it that way.

BUSINESS HOURS

Monday-Friday, 9 a.m. - 5 p.m. (except University holidays)

This is when winners can come to the station and claim their prizes and musicians can drop off a copy of their CD. After 5 p.m. and all day on weekends, the front door should be closed and locked. This is for your safety. Anyone with business at the station after business hours should have a key. If you are ever uncomfortable with a guest and he or she will not leave, call campus police.

MAILING ADDRESS

WKNC 88.1 FM
343 Witherspoon Student Center
Campus Box 8607
Raleigh, NC 27695-8607

STUDIO LOCATION

SUITE 343 WITHERSPOON STUDENT CENTER
On the campus of North Carolina State University
On the corner of Cates Avenue and Dan Allen Drive

TRAINING AND OPERATIONS MANUAL

PRODUCED BY

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Bradley Wilson, media coordinator, 2002-2011

Brian Ware, general manager, WKNC, 2006-2007

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PREFACE

WELCOME TO WKNC

WKNC is a non-commercial, educational radio station licensed to the Board of Trustees of North Carolina State University. As you begin working at WKNC, you will find every effort has been made to create a professional working environment. Radio can be a lot of fun, as well as a learning experience. It will also provide you with the skills necessary to enter the professional work force. This manual is designed as:

1. A training manual for operator duties.
2. A guide on how to get on the air and how to stay on the air.
3. A guide about what good broadcasting is and how to do good radio.
4. A guide to station policies and procedures.
5. A guide to Federal Communications Commission (FCC) regulations.
6. An essential resource for current staff.

Each station member is responsible for being familiar with all information contained in this manual. Because the station manual is the final word on station policy and FCC regulations, check with the general manager, program director, chief engineer and/or station adviser if anyone on the staff tells you something different from what's in the manual.

It will take time and effort to get started at WKNC. However, if you take the time and make the effort, it will be well worth it and a lot of fun along the way.

The logo features the number '88.1' in a very large, bold, black, distressed font. Below it, the call letters 'WKNC' are written in a similar bold, black, distressed font. The overall style is high-contrast and energetic.



General manager Steve McCreery interviews N.C. State Chancellor James Oblinger during Habitat for Humanity's 2007 Shack-a-Thon. Photo from Agromeck (2008).

INTRODUCTION

Welcome to the WKNC training program. The classroom lectures and in-studio training, along with this manual, are designed to provide a maximum of free choice and self-responsibility in accomplishing your goals at WKNC. These are also designed to provide a systematic and self-paced procedure for you to learn WKNC operations.

The goal of the WKNC training program is to prepare students to be DJs at WKNC. Be sure to read the text PRIOR to the class where they are scheduled to be reviewed. The station adviser and members of the WKNC Board of Directors will provide the classroom lecture. Students will also be paired with current WKNC DJs for one-on-one in-studio training. Upon completion of the program, students must pass a written operator's exam and studio board test. A student who has passed both tests is eligible for a regular air shift.

While this manual contains a wealth of information, there is no way the training program can cover everything you need to know. If at any point you have a question or need clarification, just ask. We're happy to help.

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INTRODUCTION

THE HISTORY OF NCSU STUDENT RADIO

N.C. State student radio dates back to Aug. 31, 1922, when WLAC at North Carolina State College became the first radio station in eastern North Carolina and the second to be licensed in the entire state. The 2,000 watt AM station was founded by students and faculty of the communications department with a studio in Winston Hall. WLAC's first broadcast was on Oct. 16, 1922. Guest speaker for the evening was Josephus Daniels, former secretary of the U.S. Navy and owner of the *Raleigh News & Observer*. Daniels made the ironic prediction: "Nobody now fears that a Japanese fleet could deal an unexpected blow on our Pacific possessions... Radio makes surprises impossible." In the book *Education's Own Stations*, S. E. Frost reports "as there was no appropriation available to care for the expenses of the station, only intermittent broadcasts of a more or less experimental nature were possible." No application for renewal was filed and the station went off the air the next year. The station was deleted from the FCC records on Oct. 29, 1923.

PAST GENERAL MANAGERS

WOLF/WNCS

1944-1946
Harrison Wroton

WNCS/WVWP

1946-1947
Wesley Jones

WVWP-AM

1947-1948
Peter Swanson

1948-1949
Ralph Young

1949-1950
Wade DuBose

1950-1951
Paul Miller

1951-1952
Joel Heim

1952-1953
Philip Turvey

1953-1956
Sam Harrell

1956-1957
Jerry Rasor

1957-1958
Bill Bradley

More than 20 years after WLAC fell silent, a couple of aerospace and electrical engineering students brought radio back to the university with an experimental station unofficially called WOLF in 1944. WOLF was financed entirely by these two students and only reached a few of the student dormitories as a carrier-current station. In 1945, WOLF became WNCS 570 AM and the station was admitted into the Student Publication Authority (now known as Student Media), given a budget of \$1,100, and studio space on the second floor of Owen Hall. The station's transmitter was located in the basement of the 1911 Building (then a dormitory). A March 29, 1946 *Technician* article proclaimed, "Adopting a strict ban on soap-box operas, hill-billy music, and transcribed ditties extolling the various products on the American market, State students have established their own radio station and are broadcasting a variety of programs, including complete world news coverage, to an increasing audience of campus dwellers."

The next change occurred in 1947 as WNCS became WVWP, "VOICE of the WOLFPACK," and made its first attempt at out-of-town sports coverage with a broadcast of the State v. Davidson football game. In



Charles Turner and Robert Blackwelder in the WVWP control room. Photo from *Agromeck* (1957).

1948, WVWP carried all home Wolfpack basketball games from Frank Thompson Gymnasium. The 1948 *Agromeck* yearbook praised the station: "In its first year of full time operation, the Campus Radio Station, WVWP, continued to bring the students programs that were unavailable in other places. Highlights were the broadcasts of football and basketball games not heard in Raleigh." The station was shut down by the FCC on April 31, 1952 for over-radiation of its signal, and remained off the air until September 1952 while engineering staff made improvements on the transmitter.

1922	1944	1945	1947	1952	1958	1966
<ul style="list-style-type: none"> ▶ WLAC first broadcast on Oct. 16 in Winston Hall 	<ul style="list-style-type: none"> ▶ WOLF, funded by two students, starts as a carrier-current station 	<ul style="list-style-type: none"> ▶ WOLF changes to WNCS 570 AM; admitted to Student Publication Authority; University gives financial support and office space in Owen Hall 	<ul style="list-style-type: none"> ▶ WNCS becomes WVWP "Voice of Wolfpack"; carries all home basketball games 	<ul style="list-style-type: none"> ▶ FCC shuts down WVWP for over-radiation 	<ul style="list-style-type: none"> ▶ Call letters change to WKNC 580 AM 	<ul style="list-style-type: none"> ▶ WKNC 88.1 FM on air with 10-watt transmitter
<ul style="list-style-type: none"> ▶ WLAC goes off the air 				<ul style="list-style-type: none"> ▶ WVWP broadcasts first ACC basketball tournament at Reynolds 		



Photo by David Turner from *Agromeck* (1981).

In 1958 came yet another change in call letters, this time to WKNC 580 AM. The following year, WKNC became the first college radio station in the southeast to cover two independent campuses when a satellite transmitter was installed at Peace College. This partnership continued until 1965. The 1963 *Agromeck* reported “WKNC is now housed in the new air-conditioned studios in the Publication Center. It boasts of having two control consoles, professional tape recorders and turntables, and a library of over 12,000 records. Originally worth \$100, WKNC is now valued at more than \$35,000.”

Feeling the need to expand their coverage of NCSU and beyond, WKNC made plans to go to FM in the mid-1960s. As a carrier-current AM station, WKNC could only be heard in Lee, Sullivan and Bragaw residence halls. In October 1966 WKNC 88.1 FM was born, marking the end of WKNC-AM. With a 10-watt transmitter, WKNC-FM could reach most of Raleigh. However, after a poll showed only about half of students had an FM radio, WPAK 600 AM was established as a carrier current station in 1968 alongside WKNC-FM to serve those students still without FM radios. WPAK was on the air until 1971.

The 1970s saw some major developments for WKNC. In 1972, the station moved into new studios in the University Student Center, since named the Talley Student Center. The studios, built almost entirely by student

PAST GENERAL MANAGERS

WKNC-AM

1958-1959
Ed Finch

1959-1961
Kent Watson

1961-1962
Ray McCrary

1962-1963
Lewis Nelson

1963-1964
George Heeden

1964-1965
Bill Powell

1965-1966
Don Grigg

WKNC-FM

1966-1967
Don Grigg

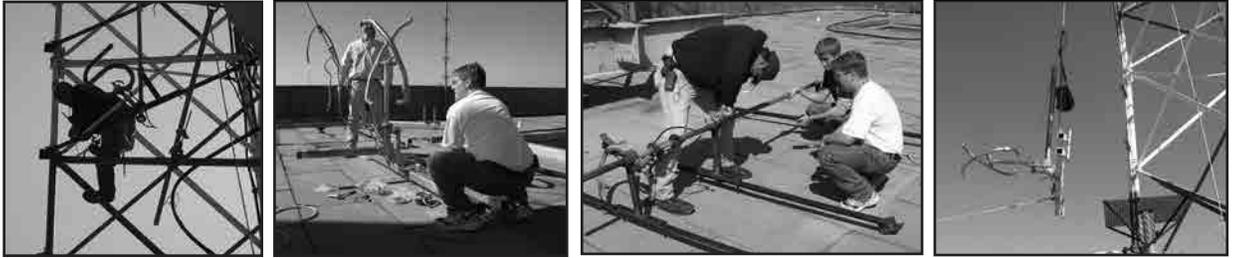
1967-1969
David Brown

1969-1970
John Davis

1970-1971
Fred Plunkett

1972-1973
Don Grady

1972 ▶ WKNC moves to new studios in University Student Center; antenna tower built atop D.H. Hill Library	1974 ▶ Power increases to 1,000 watts 1984 ▶ Power increases again to 3,000 watts	1991 ▶ WKNC moves to Student Center Annex (now called Witherspoon Student Center)	1997 ▶ WKNC begins streaming audio on the Internet at wknc.org	2003 ▶ WKNC begins broadcasting at 25,000 watts in October	2004 ▶ The first Double Barrel Benefit is held	2007 ▶ WKNC and <i>Technician</i> offer their first podcast, “88.1 Seconds of <i>Technician</i> ”
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PAST GENERAL MANAGERS

1973-1974

Don Byrnes

1974-1975

Michael Gray

1975-1976

Michael Upchurch

1977-1978

Sam Taylor

1978-1979

Susan Shaw

1979-1980

Jim Pickett

1980-1981

Duncan Brown

1981-1982

Bill Booth

1984-1985

Chrystal Bartlett

1985-1987

Charlie Helms

1987-1988

Divakar Shukla

1988-1989

Mark Zenow

1989-1990

Elbert Alexander Jr.

1990-1992

Christopher Newton

1992-1993

Rebecca Reising

1993-1994

Paul Williams

On Oct. 2, 2003, WKNC got a new antenna, allowing its now 25,000 watt broadcast to cover most of Central North Carolina. Consulting engineer Will Patnaud and general manager Jamie Proctor work with construction crews to install the new tower and dismantle the old tower atop D.H. Hill Library.

volunteers, included some unique design features to better accommodate the air staff. A 30-foot antenna tower was also built on top of D.H. Hill Library. WKNC increased its power from 10 to 1,000 watts in 1974. Another increase in power came in 1984, from 1,000 to 3,000 watts, taking the signal about 40 miles outside of Raleigh. With a growing staff, audience, and power output - as well as improvements in format - WKNC became recognized as one of the top college radio stations in the country. "For the first time WKNC-FM ... began to compete seriously within the Raleigh listening area," read the 1982 *Agromeck*.

Entering 1991 and to celebrate its 25th Anniversary as an FM station, WKNC moved into a new studio in the Student Center Annex, later named the Witherspoon Student Center. On Saturday, March 9, 1991 WKNC 88.1 FM signed on the air from its new facilities. The station remains on the third floor of Witherspoon with the rest of N.C. State Student Media, next door to the African American Cultural Center.

In 1994, WKNC attempted to increase its power from 3,000 to 25,000 watts. At the same time, three other stations attempted to increase their power which created confusion due to signal interference. In 2001, the FCC approved WKNC's construction permit. In October 2003, WKNC began broadcasting at 25,000 watts. Another milestone for WKNC came in 2006 with the hiring of a full-time staff adviser. Since that time the station has applied for license to broadcast as an HD radio station, increased its revenue and decreased its reliance on student fee funding.

HONORS AND AWARDS

College Broadcasters, Inc. national student production awards

- Best promo, "Friday Night Request Rock 'New Stereo,'" Paul Williams, 2012
- Best feature (finalist), American Muslims Reflect on 9/11," Selma Abdulhai, 2012
- Best feature (finalist), "Taco trucks," Mark Herring and WKNC staff, 2011
- Best student media Web site, wknc.org, 2011
- Best student media Web site, wknc.org, 2010
- Best radio DJ, Mike Alston and Kelly Reid, 2010
- Best regularly scheduled program, "First Friday," Mike Alston and Kelly Reid, 2010
- Best regularly scheduled program, "Musicology: Americana," Matt Gossett and Caitlin Cauley, 2010
- Best newscast (finalist), "88.1 Seconds of Technician - April 27, 2009," Saja Hindi and Derek Medlin, 2009
- Best radio DJ (finalist), Americana, Blues and Company with Steve McCreery and Caitlin Cauley, 2008
- Best newscast (finalist), "88.1 Seconds of Technician - Sept. 7, 2007," Tyler Dukes, 2008
- Best station promotion (finalist), Double Barrel Benefit 4, 2007

Society for Collegiate Journalists publications and broadcasting contest

- Companion broadcast Web site (second place), wknc.org, 2011
- Commercial, promotion and public announcement (second place), 2011
- Broadcast news (first place), "88.1 Seconds of Technician - Jan. 8, 2009," Kyle Robb, 2010
- Commercial, promotion and public announcement (honorable mention), "Dance Dance Revolution," Kyle Robb, 2010
- Broadcast news (first place), "88.1 Seconds of Technician - March 17, 2008," Tyler Dukes, 2009
- Broadcast news (second place), "88.1 Seconds of Technician - Dec. 1, 2008," Kyle Robb, 2009
- Broadcast news (third place), "88.1 Seconds of Technician - Feb. 18, 2008," Laura White, 2009
- Commercial, promotion and public announcement (third place), "Industrial Revolution promo," Robert Earle, 2009
- Broadcast news (first place), "88.1 Seconds of Technician," Saja Hindi, 2008

College Media Association Pinnacle awards

- Best radio station (finalist), 2012

mtvU Woodie awards

- Best college radio (top 10), 2011

Independent Weekly Best of the Triangle

- Best college radio station, 2013
- Best local Internet radio, 2013
- Best radio DJ (finalist), Adam Kincaid, 2013
- Best college radio station, 2012
- Best nonprofit radio station (finalist), 2012
- Best radio DJ (finalist), Damian Maddalena, 2012
- Best local radio show (finalist), "Mystery Roach," 2012
- Best college radio station, 2011
- Best nonprofit radio station (finalist), 2011
- Best college radio station, 2010
- Best radio DJ (finalist), Michael Jones, 2010
- Best radio station (finalist), 2009
- Best radio DJ (finalist), Kelly Reid, 2009
- Best radio station, 2008
- Best radio station, 2007
- Best radio DJ (finalist), Sam McGuire, 2007
- Best radio station, 2006
- Best radio DJ, Tom Wharton, 2006
- Best college radio station, 2005
- Best radio for music, 2005
- Best college radio, 2004

Spectator Best in the Triangle

- Best radio station for local music, 2002
- Best radio station, 2001
- Best online site, wknc.org, 2001

Independent Weekly Indies Arts Award

- Steve Salevan, 2008

Associated Collegiate Press best of show awards

- Audio podcast (fourth place), "88.1 Seconds of Technician - Sept. 2, 2011," Mason Morris, 2011
- Audio podcast (second place), "88.1 Seconds of Technician - Oct. 2, 2009," Graham Bruns and Stephen Kinane, 2009
- Audio podcast (third place), "88.1 Seconds of Technician - Sept. 12, 2008," Sam Cox and Kyle Robb, 2008
- Audio podcast (second place), "88.1 Seconds of Technician," Pete Ellis, 2007

Edmund C. Arnold Chapter of the Society for News Design at Michigan State University Design College for College Students

- Promotions and advertising (finalist), "Double Barrel Benefit X," Julie Alvarez, 2013
- Promotions, "Rock Can Roll," Kirsten Southwell, 2011

PAST GENERAL MANAGERS

1994-1996
Christopher Phillips

1996-1997
Charles Coulter

1997-1999
Alan Watkins

1999-2000
Chris Overby and Duke Rodgers

2000-2001
Joe Ovies

2001-2003
Arielle Menges

2003-2005
Jamie Proctor

2005-2006
Dave Nourse

2006-2007
Brian Ware

2007-2008
Steve McCreery

2008-2009
Kyle Robb

2009-2010
Mike Alston

2010-2011
Tommy Anderson

2011-2012
Molly Matty

2012-2013
Michael Jones

2013-2014
Bri Aab

CHAPTER ONE

RADIO 101

HOW A RADIO STATION OPERATES

SOUND

Radio technology began as wireless telegraphy.

Sound travels through air as pressure waves or rapid fluctuations in air pressure. The rates of fluctuation in air pressure that we humans can perceive as sound is commonly said to vary between 20 cycles per second and 20,000 cycles per second. (Cycles per second are also known as Hertz. 20,000 cycles per second is 20 kilohertz or kHz.). In fact, few adult individuals can hear above 15 to 17 kHz. High frequency hearing loss occurs naturally as we age but, in addition to that, many young people have been careless in their exposure to high sound pressure levels — such as at rock concerts or with headphones — resulting in premature high frequency hearing loss.

When sound waves hit a microphone, the pressure fluctuations are converted into fluctuations of electric voltage on a wire. Voltage is to electricity as pressure is to air. It is a kind of electric pressure. The higher the voltage, the greater the pressure with which electrons are pushed through a wire. Louder sounds are associated with higher sound pressure levels (SPLs) and produce larger voltage fluctuations at the microphone.

SIGNALS

The fluctuations of voltage that represent sound and travel down a wire are known as an audio signal. Signals are translated back into sounds by loudspeakers and headphones. The fluctuating voltage induces a fluctuation in the position of a diaphragm or speaker cone. The moving speaker cone causes local fluctuations in air pressure, which propagate through the air as sound. The propagation of sound waves through air is analogous to the propagation of waves on the surface of water.

Audio signals can be stored in a variety of ways. A phonograph record stores signals as fluctuations in the position of a groove. As the phonograph needle is dragged through the groove, it translates the groove position fluctuations back into electrical signals.

Signals can be stored on tape in another analogous form: fluctuations of magnetism. Tape heads translate electrical signals into magnetic signals laid down on the tape and vice versa. Signals can also be translated into numbers and stored on CDs as fluctuations in the reflectivity of a shiny surface or, again, as magnetic fluctuations such as on Digital Audio Tape (DAT) or minidisks.

RADIO AND MODULATION

Radio propagates sound signals long distances through air and space by the use of high frequency carrier waves. The sound signal is imposed on the carrier wave by a process called modulation. The carrier wave then carries the signal the long distance to the radio receiver. The receiver amplifies the signal from its antenna, selects and tunes the station, demodulates the carrier back into a sound signal, amplifies it, and sends it to a speaker to be translated back into sound.

FM stands for Frequency Modulation. In FM radio, the audio signals are imposed upon the carrier waves using frequency modulation. This means that the instantaneous frequency of the high frequency carrier wave (88,100,000 Hertz - cycles per second) is altered (modulated) by the instantaneous value of the audio signal. In AM radio, it is the amplitude of the carrier signal that is modulated. FM is like opera singing: the modulation of the 88.1 MHz carrier wave by the audio signal is analogous to the vibrato of an opera singer. The opera singer modulates his or her pitch (frequency) by a slowly varying signal called the vibrato. The singer's voice is broadcast throughout the concert hall. Your ear picks up the sound of the singer like an antenna picks up a radio wave. Your brain tunes in and demodulates the signal like an FM radio, and you perceive the vibrato.



Audio from WKNC's on-air studio is sent to our transmitter on the 10th floor of D.H. Hill Library and then broadcast from our antenna on the library roof to radio receivers in our listening area.

COMMERCIAL V. NON-COMMERCIAL RADIO

The term **"radio"** can be applied to many different kinds of radio stations – terrestrial (meaning land-based), Internet, satellite and HD radio. WKNC is a terrestrial station that simulcasts its programming using an Internet stream. There are two categories of terrestrial radio stations: commercial and non-commercial. Although the FCC makes this classification, both stations are businesses with the difference being in how they make their money. Commercial stations are located on the FM dial at frequencies above 92.1 and are allowed to sell advertisements or commercials, charging businesses money in exchange for air time. Many of these stations are owned by large corporations like Clear Channel or Infinity Broadcasting that own multiple stations and are interested in having many listeners. These stations charge heavily to run commercials so that they can exceed the operating costs of running each station, pay its staff and generate a profit so the broadcast group can stay in business. Commercial stations are allowed to make a profit by broadcasting; non-commercial means non-profit.

The second category of broadcasters are what the FCC labels **non-commercial educational stations**, and their purpose is simply to serve the public without having to worry about catering to advertisers who have a vested interest in what is broadcast. They still need to make money, but only enough to offset what they spend. Although many commercial stations can afford "high profile" marketing to capture loyal listeners, many non-commercial stations that feature the syndicated National Public Radio (NPR) network, other educationally-oriented or alternative programming remain extremely popular. Non-commercial stations have three different methods of making money to cover their operating expenses, and may use any combination of these resources:

1. They are allowed to sell what's called "underwriting" which involves a trade of money for air time, but with strict limitations on the length and content of such announcements.
2. They are allowed to have fund raisers or "radio-thons" in which they solicit listeners who particularly enjoy their programming to donate money to support the station.
3. They are partially or fully subsidized by a sponsor institution, such as the university that holds its license or receive grants from the Corporation for Public Broadcasting.

HOW WKNC OPERATES

WKNC is a non-commercial station, located on the FM band at 88.1 MHz. We are not owned by a large broadcast group but by North Carolina State University and its Board of Trustees. As the licensee of WKNC-FM, the Board of Trustees of North Carolina State University is responsible for all programming and operational decisions at the station. The Board allows the student staff to make day-to-day programming and personnel decisions and to choose music and other content within the guidelines agreed to and published in this manual.

WKNC is a business, and our business is having fun while sounding good on the air. Although that may sound simple, it isn't. It requires business sense, responsibility, preparation and lots of practice. Being an announcer isn't brain surgery, but creating "good" radio does involve study of FCC rules and regulations, memorization of mechanical operations, and the ability to do many different tasks simultaneously.

WKNC
DEPTS.
Programming
Production
Promotions
Engineering
Music

Each new DJ must pass a written operator's exam and in-studio board test. Personnel director Bobby Earle quizzes DJ Lenard Williams on the AudioVAULT software during his board test. Photo by Jamie Lynn Gilbert.



Surprisingly, most of the work required to make radio happen occurs outside of the control room. Of course what happens inside the control room is the most exposed and hence the most critical aspect of the station's operation, but it is for this reason that the work done by the **engineering, programming, production, promotions and music departments** to prepare material broadcast is of paramount importance. In other words, what goes out over the airwaves should be thought of as the finished product of a large group working together rather than just the work of one announcer. An announcer can only be as good as the station for which he or she works.

A staff of the most dynamic announcers in the world does not make a radio station. Without a programming staff to determine the sound of the radio station; without a production staff to create that sound; without a promotions staff to develop exciting ways of getting the public's attention; without a music staff that knows what's hot and what's not; without an engineering staff that knows how to maintain and effectively operate all the equipment which make the "magic" happen, announcers are powerless. This is true for commercial and non-commercial stations on the AM or FM band, satellite and Internet radio stations. Teamwork counts!

GETTING STARTED

Operating a 25,000 watt FM radio station is not easy. It is much more than just spinning records or CDs and being cool when talking on the radio. A good show requires careful planning so the music is arranged and played in a way that is enjoyable to the listeners, breaks are made when scheduled on the program log, and rules are followed as determined by station management and the FCC. Logs must be filled out accurately, and breaks should be relevant, interesting, crisp and to the point. Anything short of trying your best to follow this example is not acceptable. These guidelines are not to keep you from having fun while on the air, but to protect you as an announcer from breaking station policy.

The only way all of these things can be mastered is through careful training and practice. Anyone who thinks knowing how to run the board is all it takes is mistaken. Anyone running the board without training is breaking station policy. Anyone allowing an untrained operator to broadcast on our frequency is subject to suspension or dismissal. This is why WKNC does not allow anyone to be scheduled for a DJ shift without successfully completing the training process - which consists of the initial DJ training class, a written operator's exam and a board test to demonstrate proficiency of station equipment.

MISSION AND ORGANIZATION

STUDENT MEDIA MISSION STATEMENT

As a public forum for free expression, the student media at North Carolina State University exist to inform and to entertain, first and foremost, the students followed by members of the surrounding community and peers in the journalism profession. Working in student media gives participants hands-on experience in the mass media which will assist them regardless of their career goals. By upholding the highest standards of journalistic ethics, the student-run media will help students become competent as ethical and responsible adults, who are enthusiastic about their future involvement in human affairs and optimistic about their future.

WKNC MISSION STATEMENT

WKNC strives to provide information and entertainment to the students of N.C. State University and the citizens of the Raleigh-Durham area. WKNC also provides NCSU students with the opportunity to gain experience in preparation for jobs in the broadcast industry. Finally, WKNC attempts to use its airwaves to compliment and support N.C. State University.

WKNC'S CHARTER

The campus student-operated radio station shall present musical and other forms of entertainment, and supplement the newspaper with instantaneous coverage. Whenever appropriate, the station shall engage campus and other figures of student interest for discussion and debate programs. In short, WKNC-FM shall compliment, through its unique format, the functions of the other student media.

STATEMENT OF EQUAL OPPORTUNITY EMPLOYMENT

Discrimination based upon race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is in violation of federal and state law and North Carolina State University policy, and will not be tolerated. WKNC will follow all Student Media, University, state and federal procedures, policies and laws regarding equal opportunity employment.

STUDENT STATUS

WKNC is one of only a handful of college stations across the country which is not only completely student run, but is student-run, 24 hours a day, seven days a week. WKNC is also unique that we compensate some of our "student volunteers" for their time spent at WKNC. We are able to do this because student fees subsidize a portion of our annual budget. Consequently, we do not offer paid employment to individuals not currently enrolled as full-time students at N.C. State University.

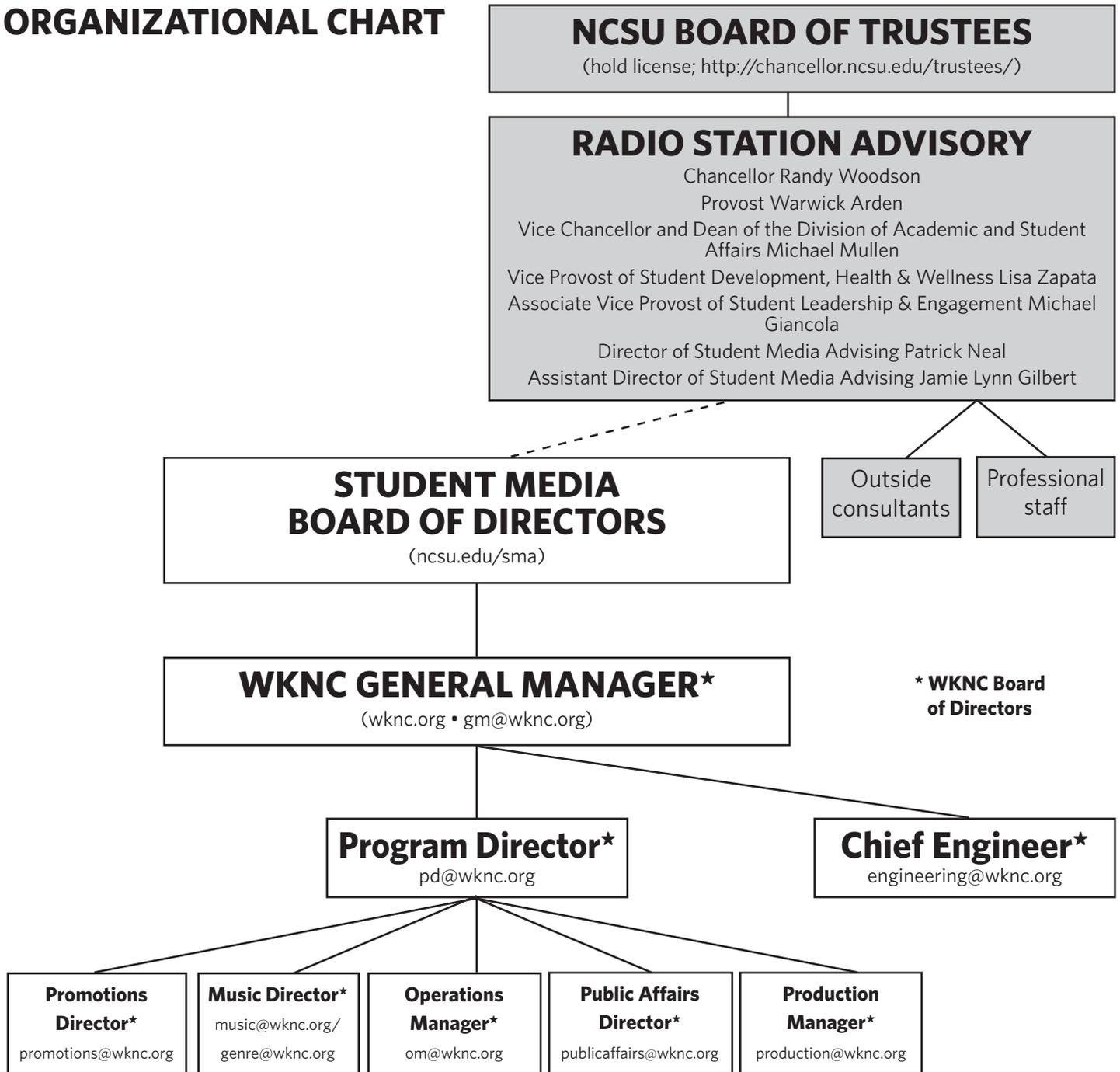
It is the policy of N.C. State Student Media that all employees, paid and unpaid, maintain the minimum grade point average established in the current Student Media Academic Progress Policy. All paid student employees of Student Media shall be full-time students at N.C. State University unless in their final semester of study.

WKNC does, periodically, have alumni and others affiliated with the university assist us with training or other station duties. Alumni should make every effort to involve students in their programs. In the event the schedule is full for a given semester, non-students may be asked to give up their air shifts so students may have them. Those not enrolled during the summer semester, but enrolled in the fall, are still considered active students. Students with more than one air shift may also be asked to give up their additional shifts.

**NCSU.EDU/
SMA**

Visit the Student Media Web site for information about all student media, along with the Student Media constitution, board agenda and minutes, policies and press releases.

ORGANIZATIONAL CHART



WKNC STAFF POSITIONS

BOARD OF DIRECTORS

The WKNC Board of Directors serves as the primary policy making body for the station. The board consists of the general manager, program director, chief engineer, operations manager, personnel director, promotions director, production manager, music directors and public affairs director. The board meets regularly and accepts petitioners for changes in staffing, procedures or policies. Many of these are paid positions and are applicants must comply with the regulations set forth for student leaders in the Student Media Academic Progress Policy. All WKNC student leaders must use an @wknc.org email address for official communication and provide office hours to the personnel director at the start of each semester.

GENERAL MANAGER

Hired by the Student Media Board, the general manager is responsible for the overall operation of WKNC as a media outlet and as an organization. As the station's leader, the general manager provides the vision to ensure WKNC grows and improves and the needs of the staff and listeners are met.

Specifically, the general manager's duties are to:

- Coordinate and manage all aspects of the station in compliance with FCC regulations, the WKNC training manual and all Student Media and N.C. State policies.
- Schedule and conduct regular meetings for all staff and the executive board.
- Establish and evaluate semester and/or annual goals with each executive staff member.
- Represent WKNC as a member of the Student Media Board of Directors and attends all Board meetings.
- Serve as a member of the Chancellor's Liaison Committee and the Student Body President's Roundtable and attend regular meetings of those groups.
- Be available for assistance regarding any aspect of station operation.
- Serve as the final authority on any decision internal to station operations.
- Approve all expenditures and develop the annual budget to present to the Student Media Board.
- Retain the right to alter or retract any rule, regulation, or procedure at the station.
- With the program director, supervise and hire all station employees and take disciplinary action as needed.
- Complete all payroll records for student employees on or before the university payroll deadlines.
- Coordinate all WKNC recruitment and retention efforts including student organization fairs and during new student orientation.
- Meet weekly with the radio station adviser and submit monthly reports to the Student Media Board regarding station operation, including progress towards annual goals; income/expense projections and progress; personnel notes including training efforts, recruitment/retention, morale and staff vacancies; long-range planning; technology implementation; and any legal issues.
- Work with the program director to ensure all on-air staff have passed the written operator's exam and board test.

PROGRAM DIRECTOR

The program director is responsible for all material broadcast over the airwaves and wknc.org. The program director is on-call 24 hours a day for programming issues. The program director is responsible for the hiring and firing for all on-air staff and programming department members. The program director serves as the adviser to the on-air staff regarding FCC and station on-air rules and regulations. The program director is responsible for enforcing the rules and regulations regarding the programming of the station. The program director generates program logs and oversees scheduling of all on-air elements. The program director assumes all responsibilities of the general manager in his or her prolonged absence, until a new general manager can be selected.

CHIEF ENGINEER

The chief engineer is responsible for the maintenance of all equipment at the station. The chief engineer works closely as an adviser to the general manager regarding the purchase of any equipment at the station. The chief engineer is responsible for enforcing the rules and regulations regarding equipment at the station.

OPERATIONS MANAGER

The operations manager is the assistant program director and works closely with the program director to maintain station operations. Duties include assisting the program director in scheduling and management of on-air staff, assisting in scheduling of DAs, PSAs and promos, furnishing log reports to be submitted to the program director and general manager, and supervising all Wolfpack sports scheduling and broadcasts. The operations manager assumes all responsibilities of the program director in his or her prolonged absence.

PRODUCTION MANAGER

The production manager helps the program director convey the image of the station to the listeners through produced liners, promos, donor announcements and public service announcements. The production manager is also responsible for training all necessary staff members in the use of the production studio. The production manager works closely with the engineering department to maintain and acquire all needed production equipment.

PROMOTIONS DIRECTOR

The promotions director works closely with the general manager and the program director to develop exciting and interesting on-air contests and activities to keep listeners interested in WKNC. The promotions director promotes the station's image, programs and activities on campus and in the community. Duties include planning and executing station events, overseeing giveaways, maintaining the Rock Report and other events as specified by the program director.

MUSIC DIRECTOR

The music director works closely with the program director to program the music for his or her format. The music director also serves as the coordinator of the assistant music directors and as the primary reporter of the station to trade publications. The music director also serves as a representative of the station to record and promotion companies. WKNC has designated directors for the indie rock, hip-hip, electronic, metal and local music genres.

PUBLIC AFFAIRS DIRECTOR

The public affairs director coordinates all of the station's public affairs programming, including locally originated public service announcements, weekly public affairs programs and special programs/events.

EXECUTIVE STAFF

The creative services manager and various other directors and assistant directors comprise the rest of the executive staff of WKNC. Many of these are paid positions and are applicants must comply with the regulations set forth for student leaders in the Student Media Academic Progress Policy.

Should an executive staff member need to leave before the end of his or her term of employment, the general manager needs to be notified – in writing – at least two weeks in advance. The staff member must return all station property, including keys, before leaving the position, or an academic hold will be placed on the student's record until all material is returned.

CREATIVE SERVICES MANAGER

The creative services manager is an assistant to the production manager with a specific emphasis and concentration on producing original pieces which define the station's identity (i.e. liners, sweepers, promos and legal IDs). The creative services manager is responsible for quality control of all pre-produced material to be

used on air, scheduling use of the production studios and working in cooperation with on-air staff in producing original materials.

ASSISTANT ENGINEER

The assistant engineer works closely with the chief engineer to ensure proper maintenance and operation of all equipment. The assistant engineer assumes all responsibilities of the chief engineer in his or her prolonged absence.

ASSISTANT PROMOTIONS DIRECTOR

The assistant promotions director works with the promotions director to promote the station's image, programs and activities on campus and in the community. The assistant promotions director is also responsible for the station's Internet and social media presence.

ASSISTANT PUBLIC AFFAIRS DIRECTOR

The assistant public affairs director works with the public affairs director to produce the station's public affairs programming, including locally originated public service announcements, weekly public affairs programs and special programs/events.

ASSISTANT MUSIC DIRECTORS

The assistant music directors work with the music directors to program the music for his or her format.

ENTRY-LEVEL STAFF

Entry-level positions make up the majority of the WKNC staff. All DJs and board operators must complete the training program and pass the written operator's exam and board test. The other positions are open to anyone and do not require the training program, although it is certainly encouraged. Staff and assistants report to the appropriate department head.

ON-AIR OPERATOR/HOST (DJ)

The on-air host strictly follows the programming format and FCC regulations. The host is also responsible for the behavior of in-studio guests and visitors.

BOARD OPERATOR

The board operator operates the control board during syndicated programming and sports broadcasts. The board operator airs donor announcements according to the program log and performs other duties as assigned.

PROGRAM/PUBLIC AFFAIRS PRODUCER

A program or public affairs producer works with one or more specific programs to provide content or otherwise assist the program host on a regular basis.

SPORTS DIRECTOR

The sports director is responsible for leading the sports department in creating unbiased sports programming and coordinating sports coverage for all of Wolfpack athletics online and on-air.

LOCAL BAND LOCAL BEER COORDINATOR

This position coordinates promotion for the weekly "Local Band Local Beer" music series. Duties include conducting live or recorded interviews with the week's performers, if possible.

BLOG EDITOR

The blog editor is responsible for content on the WKNC blog. He or she creates original content and solicits, edits and approves submissions from other staff.

All WKNC staff, paid and volunteer, need to complete a new job agreement each year.

WEBMASTER

The webmaster is responsible for updating and maintaining wknc.org.

GRAPHIC DESIGNER

The graphic designer serves as an in-house designer for station-related material.

DAYTIME MUSIC ASSISTANT

The daytime music assistant works with the daytime music staff to manage incoming music submissions.

STAFF PHOTOGRAPHER

The staff photographer serves as an in-house photographer for station-related material. The photographer is also responsible for gathering accurate and complete caption information.

MUSIC LIBRARIAN

The librarian maintains the station's music library. The librarian works closely with the music director to ensure that new music is available for use by the on-air staff.

PRODUCTION ASSISTANTS

The production assistants work closely with the production manager to produce liners, promos, donor announcements and public service announcements.

PROMOTIONS ASSISTANTS

The promotions assistant works with the promotions director to coordinate and promote major events and volunteers at event functions. A promotions assistant may be assigned to on-campus events, off-campus events or special projects.

MUSIC STAFF

The music staff works with the music director to review new music.

ENGINEERING STAFF

The engineering staff works with the chief engineer to ensure proper maintenance and operation of all equipment and assists on special projects as needed.



More than 100 N.C. State students make up the WKNC board of directors, executive staff and entry-level DJs and assistants. 2009-2010 staff photo by Luis Zapata from *Agromeck* (2010).

WKNC PROGRAMMING

WKNC is one of about 40 commercial and non-commercial AM and FM radio stations in the Raleigh-Durham radio market, a metropolitan area serving with a 12+ population of more than 1.4 million. Most radio stations try to format their programming with a style of music or news unique to their market. That's why some stations play country music, some classical music, some feature a lot of news, sports and talk shows, while others play rock n' roll. Hence the market is "segmented" into radio stations with different formats. Over the years, WKNC has developed a unique niche in our market.

Unlike most radio stations, the goal of WKNC is not to focus on a certain style of music, but rather a certain quality of music. Anyone who has listened to any commercial radio station anywhere in the country can attest that governmental deregulation and the ensuing conglomeration of the radio industry has led to a dramatic drop in the variety and quality of FM radio programming. College radio has been a spectator to those developments and is left with the task of serving as an alternative to the pre-packaged slop that most things above 92.1 MHz have become. A 1998 poll of NCSU students, who directly fund WKNC through their student fee allocation, showed that the types of music they most wanted to hear on their radio station were alternative/indie rock, electronic and hip-hop. Surveys from spring 2007, fall 2008 and fall 2010 reinforce that, along with metal, students still list these among their top listening choices.

WKNC cannot compete with large commercial stations, run by full-time professionals with large budgets, for major shares of the listening audience as a whole. We can, however, provide an alternative for those who grow tired of listening to the same old songs and commercials. Our commitment to offering an alternative to mainstream commercial radio has earned WKNC a large and loyal listener base in this market.

PROGRAMMING STRATEGIES

WKNC features block programming of its four primary music formats: indie rock, electronic, hip-hop and metal. Block programming means that each different format of music is given a block of time each week when listeners will be able to tune in and consistently hear that genre of music. During the weekends we feature a number of specialty programs not available during the week. For example, every Sunday morning WKNC airs a show called "Geet Bazaar." Listeners who might not normally listen to our station at this time of day during the week because they don't really like rock music tune in to hear music from India and Pakistan. Formatting the radio station in this way not only gives us great flexibility in programming many different styles of music, but also allows us to have these "blocks" of time sponsored by businesses in the area interested in targeting customers who would be likely to listen to certain kinds of music.

Although it would certainly be interesting, not block formatting our music like this and allowing disc jockeys absolute freedom as to what kind of music is to be played has proven to be undesirable. Experiments in the past have shown this approach to be unsuccessful in captivating the imagination of the public at large. Tune in to WXYC at 89.3 FM in Chapel Hill for one such example.

WKNC is fortunate enough to have an automation system, which allows us to stay on the air 24/7/365 regardless of whether a live DJ is present. Without AudioVAULT, if an announcer did not show up for a shift or there was no one scheduled, the last person would have to sign off the station and shut down the transmitter until another person came along. Imagine showing up 10 minutes late for a shift and finding the station off the air! The down side of having an automation system, however, is that the staff can come to rely on it and use it as an excuse to not show up for an assigned shift. Automation should be treated as a resource, not a replacement for a live DJ.

#42
Raleigh-Durham's
market ranking
from Arbitron.

DMCA LIMITATIONS

The FCC has no authority over what type of music we want to play. We could be 24/7 speed metal or just play Beethoven's five piano concertos on repeat. There are, however, some limitations to what we can play on our Internet stream. The Digital Millennium Copyright Act of 1998 (DMCA) states that in any three hour period, an Internet streaming station can only play three songs from one album or compact disc, if no more than two of these are played in a row; or four songs by the same featured artist or from the same box set, if no more than three of these are played in a row. This is one reason why WKNC has instituted a "five-hour rule" in that the same artist should not be played more than once in a five hour period. Another stipulation is that we cannot publish a complete playlist in advance. Remember that these rules ONLY apply to our Web stream, and not our terrestrial broadcast.

ELEMENTS OF A BROAD- CAST HOUR

Music
Announcements
Auto Content
Talk

PROGRAMMING ELEMENTS

WKNC is more than just music. There are actually four elements that make up any broadcast hour: music, announcements, "auto content," and talk. The schedule for an hour is referred to as a "clock" and each format has one specially designed for it that includes pre-selected music, announcements and auto content. If no one is present for an hour, the computer will play what is has scheduled. Announcements and auto content will be referenced here, while music and talk will be discussed in other chapters.

During the indie rock format (Monday through Friday from 5 a.m. to 8 p.m.), WKNC takes two scheduled breaks per hour - one at the top of the hour and one at 20 minutes past. Outside of indie rock, there is only one scheduled break at the top of the hour. Each break follows this order: liner, promo, DA/PSA, DA/PSA, sweeper/legal ID. Each element plays a specific role, so it is important to understand the differences among them.

Promotional Announcement - These 30-second promos are for station programming or events. Each format and specialty show should have its own promo and refresh it regularly. Promos can be found in their own tab in AudioVAULT and all file names should begin with the letters "PR."

Donor Announcement - From a business perspective, this 30-second announcement is the most important part of the hour. Sometimes called underwriting or a station sponsorship, a donor announcement is an on-air thank you for a business or organization that has donated money to the radio station. As per the FCC's sponsor identification rules, every donor announcement begins with "programming on WKNC is supported by" and/or ends with "WKNC would like to thank [Business] for its continued support." Donor announcements can be found in their own tab in AudioVAULT and all file names should begin with the letters "DA." They also show up in green on the music log. All donor announcements must air as scheduled and any discrepancies should immediately be reported to the program director.

Public Service Announcement - In a perfect world, WKNC would air four donor announcements every hour. Any time there is not a donor announcement we air a PSA instead. WKNC runs 30-second announcements for registered non-profit organizations only, both local and national. PSAs can be found in their own tab in AudioVAULT and all file names should begin with the letters "PSA." You do not have to air the scheduled PSAs, or any PSAs at all, although you are encouraged to do so. Please see the supplemental material "Guidelines for Submitting Public Service Announcements" at the end of this manual for more information.

Liners, sweepers and legal IDs make up a category that we at WKNC call "auto content." A sweeper is a short, pre-recorded sample used to segue between songs and identify the radio station. A legal ID is essentially the same as a sweeper, but includes our legal ID (WKNC Raleigh). Liners are typically longer than sweepers and legal IDs and can inform and entertain in addition to identify the radio station. Auto content is meant to take the place of a live DJ. There is no need to play auto content immediately preceding or following a live air break. All auto content can be found in the "LIN/SWP/ID" tab in AudioVAULT and are can be identified by their prefix.

PUBLIC SERVICE ANNOUNCEMENT SUBMISSION GUIDELINES

WKNC-FM is a non-commercial educational radio station charged with serving the public interest of the North Carolina State University campus and Raleigh-Durham community. As such, WKNC commits unsold sponsorship inventory to airing public service announcements (PSAs) regarding the programs, activities or services of federal, state or local governments and the programs, activities of services of registered local, state and national non-profit organizations.

PSAs are accepted for both general informational announcements about an organization and for one-time or short-run events. The 30-second pre-recorded announcements can run approximately four times per day and can be in regular rotation for 30-90 days. WKNC is unable to guarantee when or if any announcement will run on the radio station. If an organization needs an announcement to run according to specific schedule, they are encouraged to purchase an underwriting package through our business office by calling 919-515-2411 or emailing sales@wknc.org.

Interested organizations should prepare a 90-word script and send it to our public affairs department at psa@wknc.org. Scripts should not include qualitative or comparative language, price information, calls to action, first-person and second-person language, or inducements to buy, sell, rent or lease. Please read over the following guidelines before submitting your script.

- The requesting organization **MUST** be non-profit and no for-profit organization can benefit from the organization or event. Announcements for fundraisers at for-profit establishments will not be accepted, even if a portion of the funds are donated to charity.
- Information or events should have obvious appeal and value to the N.C. State and/or Raleigh-Durham community. Events should be located in or around Wake, Durham or Orange County.
- A PSA cannot be used for political purposes; if PSAs have political slants for or against a controversial issue, they will be rejected.
- Event PSAs should be submitted at least two weeks prior to the event.
- Do not send a press release, brochure, calendar or flier in lieu of a script.
- Please provide pronunciation (pro-NUN-see-A-shun) for any difficult words or names.

WKNC, as part of student media of North Carolina State University, reserves the right to reject any announcement. Announcements that discriminate on the basis of race, creed, color, handicap, age, gender, or sexual orientation will not be accepted. Announcements for products, services or promotions that are illegal in North Carolina will be rejected. No announcements will not condone, glorify or encourage underage drinking, drug abuse or other illegal activities.

Example PSAs

Second Chance Pet Adoptions is a non-profit animal rescue organization serving the Triangle since 1989. Second Chance helps place dogs, puppies, cats and kittens in adoptive or foster homes. Second Chance Pet Adoptions is located one mile west of the state fairgrounds on Chapel Hill Road. Visit their website at SecondChanceN-C.org to see photos of your prospective pet, download the adoption application and find out about adoption events near you. This announcement is a public service of 88.1 WKNC.

The Caldwell Fellows is a collaborative, experiential learning community dedicated to developing ethical leaders for global social change. The program invests in its scholars through tuition and experiential learning stipends. Valued at approximately 20-thousand dollars over three years, it is the only university-wide merit fellowship for exceptional students already enrolled at N.C. State University. Applicants must be current, full-time undergraduates in their first year of study at NCSU. Applications are due January Fourteenth and can be completed online at N-C-S-U.edu/slash/Caldwell. This announcement is a public service of 88.1 WKNC.

CHAPTER FOUR

THE FCC AND ITS REGULATIONS

LEGAL ID:
WKNC
RALEIGH
The FCC requires all stations to identify themselves in this specific way, during a natural break as close to the top of the hour as possible.

The FCC is the acronym for the Federal Communications Commission, an independent United States government agency, created, directed, and empowered by Congressional statute. Headquartered in Washington, DC, the FCC was established by the Communications Act of 1934 as the successor to the Federal Radio Commission and is charged with regulating interstate and international communications by radio, television, wire, satellite and cable. Your job as a DJ is to be familiar with the many rules for which the FCC holds stations and announcers accountable. The FCC consists of five commissioners who regulate all aspects of how the radio industry works - everything from issuing broadcast licenses, allocating call letters, regulating the Emergency Alert System (EAS), making surprise visits to stations to inspect the Public File, or just tuning in late at night to make sure legal IDs are done correctly.

The general manager, program director and Student Media advisers know a great deal about specific FCC rules and regulations. If you have any questions about anything, please contact one of these people. You will learn about some of the most important FCC rules while studying this section of the manual. Perhaps the most important thing to keep in mind when studying these rules is that they are meant to be observed. Stations that fail to follow FCC rules are regularly fined large amounts of money and subsequently refused the privilege of broadcasting.

THE LEGAL ID

The FCC requires all stations to identify themselves in this specific way. Called the Legal ID, it must be played during a natural break as close to the top of the hour as possible. Within five minutes on either side of the hour is generally acceptable. You may either say it live or play a liner from AudioVAULT. (You will be trained in all aspects of operating AudioVAULT during your air-studio training.) The FCC stipulates that the proper legal ID will have the station's call letters followed by its city of license. Our Legal ID is: "WKNC Raleigh."

You are permitted to insert the station's frequency in between its call letters and city of license, meaning "WKNC-FM Raleigh" and "WKNC 88.1 FM Raleigh" are also acceptable. You are NOT allowed to insert any other information in between WKNC and Raleigh. This means "WKNC 88.1 FM," "WKNC in Raleigh," "WKNC The Revolution Raleigh" and "88.1 KNC" are not legal IDs. You may put whatever you want before or after it, but every legal ID must contain "WKNC Raleigh." Consistent failure to do a proper legal ID will lead to your suspension, and, depending on the blatancy of the infractions, could lead to your dismissal.

PAYOLA/PLUGOLA

Payola and plugola are two areas where it is very easy for the untrained disc jockey to get into trouble. Payola is the unreported payment to, or acceptance by, employees of broadcast stations, program producers or program suppliers of any money, service or valuable consideration in return for airplay of any programming. In simpler language, the DJ (or music director or program director) receives some form of compensation in exchange for playing a record over the air. Compensation can include cash, concert tickets, vacation packages, video games, computer equipment, extra copies of a CD (more than you would normally need for a giveaway) and even drugs and prostitutes. The Communications Act of 1934 requires the licensee to announce that the material being broadcast is paid for and to disclose the identity of the sponsoring individual or organization. A 1960 amendment requires any station employee who accepts cash or other consideration in exchange for broadcasting material disclose that payment to the station, who in turn ensures proper disclosures are made. Simply put, it is illegal for you as an on-air talent to receive anything from anyone except WKNC for broadcasting on our station. Payola is a crime punishable by one year in prison and a fine of up to \$10,000.

Plugola is the "plugging" (mentioning) of products, events, venues or services not paid for or underwritten by a sponsor. It occurs when someone responsible for program selection at a radio station gives on-air promotion for something in which he or she has a financial interest. Plugola is similar to payola, except that it need not involve

an outside party or monetary payment of any kind and can be accomplished by a single station employee. Some examples of plugola are when a local night club provides payment to a radio announcer to spin records at his or her club and the DJ in turn announces these appearances on the air, if the program director schedules additional donor announcements for a company for which he or she also works, or when a station or DJ is provided with “gifts” such as concert tickets with an expressed or implied understanding that the DJ will hype the artist or event. Plugola is often considered a form of employee theft, as the DJ or other staff member is giving away announcements for which the company would otherwise need to pay. Bands and businesses will frequently ask the radio station to “plug” an upcoming event. DJs are free to talk about upcoming events if they so choose, but should be aware that excessively mentioning a business could be perceived as plugola even if the DJ is not receiving any direct benefit. Bands and businesses will frequently ask the radio station to “plug” an upcoming event. DJs are free to talk about upcoming events if they so choose, but should be aware that excessively mentioning a business could be perceived as plugola even if the DJ is not receiving any direct benefit. DJs are also not allowed to play their own music on WKNC, as there is the public appearance that material would otherwise not have received airplay.

Below are some examples of what could be considered plugola.

- A DJ announces his public appearances (“I’ll be hosting 80s TV trivia tonight at the Borough”) . *Plugola. The DJ personally benefits from increased attendance at the event.*
- A DJ directs listeners to her Web site for booking information (“If you want to book me for an upcoming gig, details are on my MySpace”). *Plugola. The DJ is blatantly promoting his or her personal business.*
- A DJ is a waiter at a local Italian restaurant. In his sign off, he tells the listeners he is going to work and if any listener wants to stop in, he’ll “treat you real nice.” *While this might not be explicitly payola, the DJ is promoting his place of work and encouraging patronage with his promise of special service.*
- A DJ is best friends with the bartender at a local pub. Each week, she mentions how much fun she has at the pub. *Probably not meant to be payola, but mentioning the same business every week is promotional and should be avoided.*
- A DJ is in a local band. When she reads the Rock Report, she includes information on the band’s performance along with several other shows that night. *This is perfectly acceptable. The DJ has simply provided information, giving no preference to her show or any of the other events mentioned.*
- A DJ’s best friend from grade school now lives in Colorado and has released an album. The DJ personally gives the album to the music director with a recommendation. *This is perfectly acceptable. The DJ is following proper procedure for submitting music.*
- A DJ plays the same song by the same artist every week on her radio show. *While probably not payola, that’s just bad radio.*

CALLS TO ACTION

One of the major differences between a non-commercial station like WKNC and commercial stations is that we are prohibited by the FCC from issuing any calls to action. A call to action is when a DJ asks, urges, or suggests that the listener should perform some task that could result in a for-profit business making money. You should note that this rule does not apply to non-profit organizations. All donor announcements on WKNC should be in compliance with FCC regulations. If you suspect one is not, tell the general manager.

Calls to action include:

1. Urging the listener to buy a record,
2. Urging the listener to go to a concert or performance,
3. Urging the listener to go to a certain store or club.

Calls to action are especially important to watch when doing an in-studio interview with a band. You are allowed to give basic information about an event, but not directly tell listeners to attend. Below are examples of what does and does not constitute a call to action:

FUN FACT

In 2005 and 2006 Sony BMG, EMI, Universal and Warner Music Group all settled lawsuits with the New York Attorney General after an investigation uncovered payola practices at their record companies.

CHECK IT OUT!
Phrases like “check it out” and “visit their website” are calls to action - even if you add “if you want to” at the end. Do your best to eliminate them from your on-air vocabulary.

- “This is the latest single from the Future Kings of Nowhere.” - *Legal. You are just pre-selling a song.*
- “That was the Avett Brothers. Their new album comes out next Tuesday.” - *Legal. You are only providing information.*
- “That was Annuals. Their new album comes out next Tuesday and you should go buy it at School Kids Records.” - *Illegal on several levels. You are urging the listener to make a purchase, as well as mentioning a specific business.*
- “That was Future Islands. They are playing tonight at Cat’s Cradle.” - *Legal. Again, you are only providing information.*
- “That was Inflowential. I saw them last week at Cat’s Cradle and they were awesome.” - *Legal. It is a myth you can never mention a business on the air. If you find yourself constantly mentioning a business, however, you are bordering on plugola.*
- “I have the Rosebuds here with me in the studio. They’re playing tonight at the Lincoln Theatre and we have a pair of tickets to give away to the second caller.” - *Legal. You are just doing a giveaway.*

So when can you issue a call to action? If you are referencing a non-profit organization, such as WKNC, then you can urge all you want. Even if the non-profit will financially benefit (i.e. “send your donations to the American Red Cross”), it is still legal. This is how we are allowed to run public service announcement that contain calls to action. If WKNC is listed as a cosponsor of an event you must consider who the primary beneficiary is before issuing any calls to action. If it is WKNC, such as with the Double Barrel Benefit, then go for it. If it is the for-profit business, then regular rules apply and you should avoid calls to action. If you are not sure if something is a non-profit, it is best to err on the side of caution.

Another thing you will want to file under “things not to say” is price information. Mentioning the price of a concert ticket, that a student discount exists or even that an event is free is all prohibited by the FCC. Free is still a price. While this applies more heavily to donor announcements, it is important to keep in mind for everyday broadcasting as well.

LOTTERIES

Federal law generally prohibits the broadcast of advertisements or information about lotteries. The FCC defines a lottery as “any game, contest or promotion that combines the elements of prize, chance and consideration.”

To make something a lottery, all three elements must be present. A prize is anything of value offered to the contestant. It does not matter how much the value of the prize is, what it is, or if it is in the form of a discount or refund. Chance is when the prize is awarded to a person whose selection is determined in whole or in part upon chance rather than the contestant’s skill. Being the eighth caller is a form of chance. Consideration is when a contestant is required to furnish money or any other item of value (like an entry fee) or are “required to furnish any money or other thing of value or are required to have in their possession any product sold, manufactured, furnished or distributed by a sponsor of a program broadcast on the station in question.”

While there are some instances in which advertisements or information about lotteries are permitted, what you should take with you is that the FCC has very specific rules governing how stations conduct contests (such as lotteries). This is why the promotions department needs to oversee all contests run on WKNC.

DEFAMATION OF CHARACTER/SLANDER

Defamation of character is “communication which exposes a person to hatred, ridicule, or contempt, lowers him in the esteem of his fellows, causes him to be shunned, or injured him in his business or calling.” Libel is the communication of such statements in a printed or fixed medium (including the WKNC blog). Slander is the communication of such statements in a transitory or non-fixed medium, usually through oral (spoken) representation, such as making defaming remarks on the radio. The National Association of Broadcasters’ “FCC Rules and Policies for Radio” (2002) provides these examples of potentially defamatory statements:

- Accusing a person of professional incompetence or unethical business dealings.
- Accusing a person of a crime or past criminal record without verification.
- Attacking the honesty, virtue, temperance or truthfulness of a person.
- Calling someone, without verification, a liar or saying they have a drinking problem, a disease or a history of psychological problems.

Statements made against public figures need to be made with “actual malice,” in which the speaker knew the information was false and would cause harm to the subject but broadcast it anyhow or acted with reckless disregard for the truth. Radio stations can also be charged with slander by rebroadcasting a defamatory statement made by someone else (such as in sound clip from a news story). The best defense against slander and libel is provable truth, so always double check your facts.

FALSE INFORMATION/BROADCAST HOAXES

It is illegal to knowingly broadcast false information about a crime or catastrophe, especially if such communications may cause substantial “public harm.” Public harm includes direct and actual damages to people or property and the diversion of law enforcement or public health and safety authorities from their duties.

WKNC is designated to receive emergency communication from the university via our hotline. To prevent the broadcast of false information, it is especially important to verify any emergency communication received is indeed genuine. Ask for the name and telephone number of the university official providing the emergency information. You can quickly verify his or her credentials via the online university directory and call back on a university line. If *Technician* is in production, check with the editor-in-chief and news editor to see if they received the same information.

EDITORIALIZING

Editorializing is when a DJ goes out of his or her way to offer an opinion about something other than the music played, such as the DJ’s views on abortion, campaign finance reform or the death penalty. WKNC is primarily as music station and we strive to create a clear separation between our entertainment and public affairs programming. Think of the station in terms of a newspaper, where editorials are reserved for the editorial page. Likewise, try to reserve editorials for public affairs programming. If you do offer your opinion, you need to ensure the audience what you say is your opinion only and not the opinion of WKNC, N.C. State Student Media or North Carolina State University. If you find yourself editorializing, make sure you air the Opinion Disclaimer cart in AudioVAULT immediately thereafter. Designated public affairs programs should air the Opinion Disclaimer cart at the beginning of each show. Non-commercial stations like ours are also prohibited by the FCC from endorsing political candidates, so you need to be sure your air breaks do not put us in violation of this rule. Ultimately, when you feel the urge to editorialize outside a public affairs program, ask yourself how it benefits your audience. If it doesn’t, then don’t do it.

PUBLIC AFFAIRS AND ASCERTAINMENT

Because not everyone can have their own terrestrial radio station, the FCC requires those who do to operate in the “public interest, convenience and necessity.” This requirement is met through the broadcast of daily news reports (88.1 Seconds of *Technician*) and weekly public affairs programming. The station’s public file (see below) contains quarterly reports detailing the most significant public issues addressed by the station during the three month period.

As part of our service to the campus and Raleigh community, WKNC also airs recorded public service announcements for non-profit organizations. Sometimes people will call the request lines asking the DJ to announce their non-profit event. All local PSA requests should be directed to the public affairs director.

OBSCENE, INDECENT AND PROFANE BROADCASTS

It's Against the Law

It is a violation of federal law to air obscene programming at any time. It is also a violation of federal law to air indecent programming or profane language during certain hours. Congress has given the FCC the responsibility for administratively enforcing these laws. The FCC may revoke a station license, impose a monetary forfeiture, or issue a warning if a station airs obscene, indecent, or profane material.

\$325,000
That's the maximum fine, per instance, for broadcasting indecent material.

Obscene Broadcasts Are Prohibited at All Times

Obscene material is not protected by the First Amendment and cannot be broadcast at any time. The Supreme Court has established that, to be obscene, material must meet a three-pronged test:

1. "The average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest;
2. Whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and
3. Whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value" (*Miller v. California*, 1973).

Indecent Broadcast Restrictions

The FCC has defined broadcast indecency as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities." Indecent programming contains patently offensive sexual or excretory material that does not rise to the level of obscenity.

The courts have held that indecent material is protected by the First Amendment and cannot be banned entirely. It may, however, be restricted to avoid its broadcast during times of the day when there is a reasonable risk children may be in the audience. Consistent with a federal indecency statute and federal court decisions interpreting the statute, the Commission adopted a rule that broadcasts—both on television and radio -- that fit within the indecency definition and that are aired between 6 a.m. and 10 p.m. are prohibited and subject to indecency enforcement action.

Profane Broadcast Restrictions

The FCC has defined profanity as "including language so grossly offensive to members of the public who actually hear it as to amount to a nuisance." Like indecency, profane speech is prohibited on broadcast radio and television between the hours of 6 a.m. and 10 p.m.

Note to WKNC broadcasters:

With respect to the broadcast of obscene, indecent and profane material, WKNC will not air anything which could be construed to meet any of the above criteria. If a student is unsure or whether material is obscene or indecent, he or she should not air it. Although the FCC has established a "safe harbor" between the hours of 10 p.m. and 6 a.m. where broadcasters are allowed to air indecent material, WKNC does not recognize the safe harbor. This means that material broadcast on WKNC at 2 a.m. is subject to the same rules and regulations as material broadcast at 2 p.m.

WKNC staff are held responsible for all material broadcast during their programs. This includes what an announcer says on air, what his or her guests say on air, and the recorded music played during the program. All music in the AudioVAULT must be pre-screened and deemed acceptable for broadcast by the appropriate music director. Students who play music from CDs or other sources are responsible for ensuring the music is acceptable for broadcast.

FCC v. Pacifica Foundation (1978) identifies seven words specifically found to be actionably indecent. These words, collectively known as the "seven dirties" are shit, piss, fuck, cunt, cocksucker, motherfucker and tits.

Broadcast of any of these words or their derivatives – at any time of day, in any context – are a violation of WKNC policy and the student responsible is subject to disciplinary action. Station policy also prohibits the broadcast of asshole, pussy and other slang words for female genitalia, nigger/nigga and other slang terms used to degrade a person based on his or her race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation. Public complaints need not be received for a student to be held in violation of this policy.

THE PUBLIC INSPECTION FILE

The FCC requires WKNC maintain a public file, which includes many of our most important documents. It is located in the adviser's office (354 Witherspoon) and must be available during regular business hours, Monday through Friday 9:00 a.m. to 5:00 p.m. We are required by law to allow anyone inquiring about the public file to inspect it during normal business hours. Failure to provide access to the public file can result in large FCC penalties and be used against us when we ask to renew our broadcast license. If anyone wants to see the public file and the adviser is not available, find the general manager, program director, chief engineer or a member of the Student Media professional staff. Interested parties are also allowed to make photocopies. These can be done in the Student Media business office. Copies of 29 or fewer pages is free, while copies of 30 or more pages will cost \$0.10 per copy.

Contents of the public file includes our FCC license, applications, contour maps, ownership reports, political file, equal employment opportunity file, a copy of The Public and Broadcasting manual, quarterly issues/programs lists, donor lists, local public notice announcements (dealing with license renewal) and any material relating to an FCC complaint or investigation.

PUBLIC INSPECTION FILE

This file is located in 354 Witherspoon and must be made available to the public during regular business hours.

EAS BROADCASTS AND EMERGENCY COMMUNICATION

RECEIVING EAS TESTS AND ALERTS

The Emergency Alert System (EAS) is designed to provide a means to communicate information to the public during a national, state or local emergency. The majority of EAS activations are weather related and come from the National Weather Service. WKNC broadcasts emergency alerts for the following events: child abduction emergency (called an AMBER Alert), missing endangered adult (called a silver alert), civil emergency message, evacuation immediate, flash flood warning, hurricane warning, nuclear power plant warning, tornado warning and tornado watch.

There is equipment in the Engineering room that monitors WQDR 94.7 FM and WDCG 105.1 FM 24 hours a day for EAS broadcasts. This is because WKNC does not generate its own EAS messages; we pick them up from the aforementioned stations. Because WKNC is automated at times, our EAS system is configured to send messages over the air without needing a live announcer. The EAS message will automatically override the audio console. Since the message does not originate from the board, a DJ will only hear it over the air monitor. Whenever you hear the EAS tone, make sure to pot down whatever music you may have on and pay attention to the message.

EAS TESTS

To ensure the EAS system works properly, weekly and monthly tests are required. You will know the message is a test if you hear the following or a similar message after the EAS tone.

“This is a test of the North Carolina Emergency Alert System. This is only a test. Broadcasters in cooperation with local, state and national authorities have developed this system to provide the public with important emergency information, should the need arise. This concludes the monthly test of the North Carolina Emergency Alert System.”

If you receive an EAS test, upon its completion play or say a legal ID and resume regular programming.

EAS ALERTS

If the message is an alert and not a test, you will hear the following or a similar message after the EAS tone.

“We interrupt this program to activate the (name of operational area or state) Emergency Alert System at the request of (activating official) at (time). Important information will follow.”

WQDR or WDCG will send a second tone that will last for eight seconds. Listen to the information that follows, you may want to jot down some notes. After the message concludes, air a legal ID and resume regular programming. Feel free to repeat the information at the next regular break. Use the computer in master control to keep track of any weather systems passing through the area. If you receive a tornado warning for Wake County, please notify anyone else who may be in the building. The *Technician* is often in production late into the evening, so always check. Building safety and evacuation procedures are posted in the studio.

THE RALEIGH OPERATIONAL AREA

The Raleigh operational area includes Wake, Johnston, Harnett, Lee, Moore, Chatham, Orange, Durham, Person, Vance, Franklin and Warren counties. This means you may receive an alert for something that seems of no consequence to you, but is still important to our listening area.

WOLF ALERTS

In the event of a campus emergency, a designated university official will call the radio station hotline to request activation of a Wolf Alert by using this message: "This is [Caller's Name] from the [Campus Police/Fire Department]. I am requesting broadcast of a Wolf Alert Emergency Communications Message. Please call back at [515-3000 for Police/515-2568 for Fire] to verify the authenticity of this message." The caller does not need to use the exact script, but must provide his or her full name, department and return phone number so the announcer can match this information with the campus directory. While this may seem bothersome in an emergency situation, it is WKNC's duty to protect its listeners from the broadcast of false or misleading information and we must take efforts to ensure the authenticity of any emergency notification message.

The following callers are approved to activate Wolf Alerts on WKNC: David Rainer (Associate Vice Chancellor, Environmental Health and Public Safety), Fred Hartman (Director of Public Relations, News Services), Jack Moorman (Chief, Campus Police), and Todd Becker (Emergency Manager, Environmental Health and Safety).

When the announcer returns the call, the university official will provide the announcer with the nature of the emergency to select which Emergency Communications Message to air. The following situations have pre-recorded announcements, approved by both parties and available in the specialty tab in AudioVAULT:

- TORNADO
- HAZARDOUS MATERIAL
- ACTIVE SHOOTER
- ALL CLEAR
- TEST MESSAGE

If an announcer chooses to supplement the pre-recorded message with additional details (such as expiration times for weather warnings), he or she must write out the information first so it can be communicated clearly and calmly. Alerts for severe weather should always be verified with the National Weather Service at <http://nws.noaa.gov/>. It is fine to issue a Wolf Alert even if an EAS alert has already aired. Once the situation has been resolved, WKNC should receive another call on the hotline to request broadcast of the ALL CLEAR message. The ALL CLEAR message will be broadcast three times in a 15-minute period.

CHAPTER SIX

THE LOGS

WHY ALL THE LOGS?

WKNC, like any other radio station, has many different logs. The reason we have so many is because we must keep track of a lot of different things all at once. Some logs are kept for the FCC, some for our donors and others for our own in-house reasons. The forging of any information contained in a WKNC log is against station policy. WKNC has four logs - the operation log, program log, music log, and control studio log. You will need to know the name and purpose of each log.

OPERATING LOG

The operating log is a paper document used to record who was in control of the audio board and when. At the beginning of your shift - indeed the first thing you should do upon entering the studio - you must sign the operating log (located in the notebook labeled Operating Log). Sign your legal name (not a nickname or your DJ name) in blue or black ink, along with the time you sign on and off of your shift. If you showed up at 1:13 p.m. instead of 1:00 p.m., write down that you took control of the station at 1:13 p.m. It is important to note the exact time you signed on, as you will be considered responsible for anything that happened during that time period. Failure to properly fill out the operating log each shift will result in your suspension and possible dismissal. The operating log is also used to determine shift attendance. If you do not sign in, we may assume you skipped a shift when you were actually here.

PROGRAM LOG

The program log is a paper document generated by the WKNC programming department that lets the announcer know what donor announcements (DAs) and public service announcements (PSAs) are scheduled for a given day. WKNC runs two breaks per hour during weekday indie rock programming (at the top of the hour and at 20 minutes past) and one break during weekends and weekday non-indie rock programming (at the top of the hour only). Each break is listed on the program log and contains the time the break is scheduled, the CopyID (cart number), and a description of the announcement. The most important piece of information is the cart number. Sometimes a sponsor will have multiple DAs running, or what is written on the program log won't exactly match the name of the DA file in AudioVAULT. If there is ever any question, play whatever file matches the cart number.

WKNC schedules the elements of its breaks in this order: Liner, Promo, DA/PSA, DA/PSA, Legal ID/Sweeper. DAs are highlighted or otherwise indicated on the program log. Check the program log at the beginning of each shift so you know what DAs you will need to play. If a DA is not scheduled, a PSA should be played instead. You do not have to play the exact PSA scheduled, but you should play a PSA.

SAMPLE LOG

The program log is a list of DAs and PSAs for every scheduled break.

WKNC-FM Program Log

Thursday, June 06, 2013

Page 2

LogTime	CopyID	Description	Length	LogType	Note	OrderLineID
4:00:00 PM	9119	Tir Na nOg Irish Pub - Local Band Local Beer	:30	UW	Spot	0001-001.02
4:20:00 PM	9034	Live Nation The Postal Service	:30	UW	Spot	0013-011.01
4:20:00 PM	7163	Distracted Driving	:30	PSA	Filler	0004-047.01
5:00:00 PM	9035	Live Nation The National	:30	UW	Spot	0013-012.01
5:00:00 PM	7167	Pet Adoption	:30	PSA	Filler	0004-043.01
5:20:00 PM	9031	Cat's Cradle Dawes	:30	UW	Spot	0002-040.01
5:20:00 PM	7165	HIV	:30	PSA	Filler	0004-045.01
6:00:00 PM	9105	Hopscotch Music Festival	:30	UW	Spot	0023-002.01
6:00:00 PM	7161	UNCF	:30	PSA	Filler	0004-036.01
6:20:00 PM	9035	Live Nation The National	:30	UW	Spot	0013-012.01
6:20:00 PM	7045	Military Families Resources	:30	PSA	Filler	0004-015.01

You should break as close to the time listed as possible, but you do not have to alter the music flow just to break exactly at :20 instead of a few minutes before or after. Do not, however, wait until :30 or :40 to air the :20 break. If for some reason you cannot air the break until later in the hour (and it better be a darn good one), indicate on the program log exactly when you did air the break. After each break initial on the program log that you did in fact aired the scheduled announcements. Note any discrepancies on the program log and send an email to the program director. The accuracy with which the DJ follows the program log is VERY important. If a problem comes up later, the programming department uses your initials to verify a DA played or did not play. Again, if for some reason you cannot play a scheduled DA, notify the program director immediately. Don't just initial your break - listen to make sure the correct DAs and PSAs actually played first.

MUSIC LOG

WKNC's music log provides a listing of music and non-music elements (DAs, PSAs, promos, sweepers, etc.) scheduled to play throughout an entire 24-hour period. It can be located under the "Music Log" tab found on AudioVAULT's DJ interface screen in the on-air studio. While at first glance the music log may appear as a random listing of songs, it is actually a precise compilation of tracks determined by WKNC's music directors.

The music log serves three purposes:

1. To provide great music to our listeners by preventing the repetition of songs and ensuring a mix of new and classic cuts regardless of format,
2. To assist all announcers in programming a good mix of music within each format, and
3. To prepare non-music elements, making it easier for the DJ and ensuring DAs and PSAs air when we are in automation mode.

The music log is the road map to your show. Indie rock DJs will notice some songs on the music log are highlighted in orange. These are your "Must Play" songs. Our music directors have determined these are the newest, hottest songs right now and our listeners need to hear them. If a "Must Play" shows up during your shift, you Must Play it. If you come across a Must Play song you absolutely hate, 1) play it anyway, 2) don't talk bad about it on air, and 3) email the music director (music@wknc.org) to let him or her know. Don't be rude - just explain why you didn't like the song ("it sucks" is not a valid review) and try to suggest a better alternative.

CONTROL STUDIO LOG (ONLINE PLAYLIST)

The online music playlist is located on the WKNC Intranet under the heading "Control Studio Logs." This log can only be accessed from the on-air studio and is used to manually enter songs not played via AudioVAULT. This log is linked to our online playlist. It is important to have our online playlist as accurate as possible. First, we use this information to report information to SoundExchange and performance rights organizations ASCAP, BMI and SESAC. Second, we are legally obligated by the Digital Millennium Copyright Act to simultaneously display song and artist information as we Web stream. Finally, people want to know what you're playing!

The artist and title information entered on the control studio logs shows up in a number of places: on the front page of the WKNC website, at wknc.org/playlist, on the @wknc881playlist Twitter feed, on the Student Media iPhone and Android app, and on digital display radios. All songs played from AudioVAULT will automatically show up on the control studio log, but any song played from another source has to be manually entered. Try to have the next song already typed in so you can hit submit right after you start the song. You can edit your entries as long as you are still signed in to the control studio log. Song requests made via the Student Media app show up on the right side of the screen. To indicate a listener requests, place an asterisk after the artist's name (for example, "A Sunny Day in Glasgow*").

Nothing annoys listeners more than hearing a song repeated several times throughout the day. In order to avoid this, check the online playlist before beginning your shift. WKNC has a "five hour rule" in that we can only play an artist once every five hours. A song should never be played more than once a day.

CMJ, BMI, SX, etc.
WKNC uses the Control Studio Log to generate regular playlist reports to send to the College Music Journal and sporadic reports to other agencies like BMI and SoundExchange. For that reason, please try to keep the playlist as accurate as possible.

Currently Logged in As: DJ Pon3
Current Listeners: 94
Current Format: IndieRock

88.1 WKNC
Log-On Window at the Helm

Please be Sure to Logout When Your Shift is Over

Please use the "refresh" button located toward the top left part of the Studio Logs to refresh the logs. Don't use the browsers refresh button or F5!

These are your logs for today.
Make changes to the songs you've played by using the "edit" button to the right of the song.

Time(Automatic) 03:22PM

Artist: A Sunny Day in Glasgow
Title: Sleepwalker

Submit Edit Delete

This is the log for today. Search for recently played Artists and Songs below using ctrl-F on the keyboard.

Time	Artist	Title	DJ
03:22PM	Moon Duo	Sleepwalker	AV
03:16PM	The Pastels	Kicking Leaves	AV
03:14PM	Motopony	King of Diamonds	AV
03:09PM	Bauhaus	Mirror Remains	AV
03:07PM	Monica LaPlante	Matches	AV
03:02PM	Doveside	I Fell	AV
02:59PM	Donors	Happily Ever After	AV
02:54PM	James Husband	Window	AV
02:50PM	Team Me	Weatherwax and Chemicals	AV
02:47PM	Delbert McGraw	The Days of Aboard	AV
02:45PM	Fruit Bats	You're Too Word	AV
02:40PM	David Byrne & St. Vincent	Who	AV
02:37PM	Darlingside	Still	AV
02:34PM	Field Music	Measure	AV
02:30PM	We Are Loud Whispers	This Time	AV
02:28PM	Scott Miller	The Palace Wedding	AV
02:23PM	Sky Hi	November Was White, December Was Grey	AV
02:21PM	Ty Segall and Mikal Cronin	Drop Dead Baby	AV
02:16PM	Viva Voice	Analog Woodland Song	AV

Song Requests
Requests from the App
Lil' Patters: 10:45:33

CONTROL STUDIO LOG

Be careful what you enter on the control studio log, as the same information shows up in multiple places.

SOME OTHER THINGS TO KNOW

Besides the logs, there are two other folders in the on-air studio of which you need to be aware. The first is the **Giveaway Folder**. Our promotions team works to obtain concert tickets, CDs or other prizes we use as on-air giveaways. Check the folder at the beginning of each shift to see if there are any new items. Be sure to read each sheet thoroughly! Prizes that need to be picked up can be done so from 354 Witherspoon during regular business hours. If you do a giveaway outside these hours, place the prize in the adviser's mailbox so it can be put in the right place.

During N.C. State women's basketball and baseball seasons, you will also find the **Wolfpack Sports Folder**. This contains game logs for board operators. WKNC airs regular and post-season games for women's basketball and baseball. Schedules are always posted on the window in the main studio and on GoPack.com. DJs need to make themselves aware of when a sports broadcast will preempt their shift.

THE ON-AIR STUDIO

AUDIO BOARD

The audio board, also referred to as the console, is the primary interface between you and the on-air signal. Everything that goes out over the air comes through the board. For this reason, anyone who wants to be a WKNC DJ must demonstrate proficiency by passing a board test.

Each audio source (microphone, CD, AudioVAULT, etc.) is assigned to a channel. Also called faders or pots (short for potentiometer), the channel contains a number of controls. Beginning at the bottom of the channel there is a pair of buttons labeled START and STOP. Think of these as on and off switches for the channel. Once the START button is pressed, the fader for the channel becomes active and is used to control the desired volume level of the source audio. The START button can also be used to “auto fire” the CD players. That means if there is a CD cued up in the player and you hit the START button for that channel the CD will start playing automatically. You can also manually start the CD players by hitting the play button.

Above the fader on every channel (except the microphone channels) is a red button labeled CUE. When CUE is active on a channel, the audio for that channel will be played through the small cue speaker mounted in the console to the right of the meters. The volume of the cue audio is controlled using the fader knob labeled CUE located on the right-hand side of the board (above the control for headphone volume). The volume of the cue audio is unaffected by the channel faders or the START/STOP buttons. However, if a channel is in cue when that channel’s START button is pressed, it will be removed from cue. Cue is useful when you need to sample an audio source before putting it on air. Also keep in mind that whenever a channel is in cue, the headphones are dedicated to the cue audio. Therefore, before you do a break you will need to take all channels out of cue.

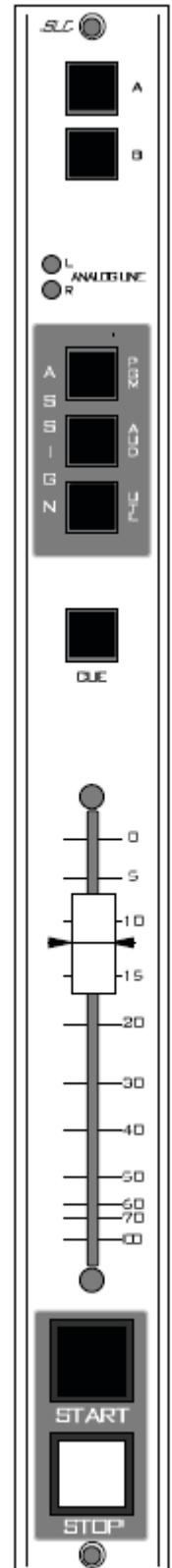
Above the CUE button for each channel is a series of three buttons labeled PGM, AUD, and UTL. These buttons determine the bus onto which the source audio for that channel will be applied. Borrowing the definition from Dolphin Audio, “A bus is basically a path in which you can route one or more audio signals to a particular destination.”

The program (PGM) bus carries our on-air signal that is routed to the transmitter. Beware that any channel on the program bus **WILL GO OUT ON THE AIR!** The audition (AUD) bus serves as a backup for the program bus in the event of a failure but is more commonly used as a record bus. This bus is routed to the record input of the on-air computer. The utility (UTL) bus is routed to the telephone hybrid, or the audio that a caller will hear. Most of the time this means only the studio microphones will be in utility.

You can select which bus you want to listen to using the buttons found above the CUE volume knob introduced earlier. There are two external audio inputs you can select to monitor in addition to the three busses discussed. The first of these external inputs, labeled AIR MONITOR, allows you to listen to the signal that is coming out of our transmitter. This is what you would hear if you were listening to the radio. The second external input is the program bus, which is the audio coming from the board. If our transmitter goes off the air or we have an EAS test or alert (which bypasses the audio board) you would never know if you were only listening to program.

WKNC uses a profanity delay (discussed later in this chapter), that creates an eight second delay between the audio generated by the audio console and that heard on the radio. For this reason, you need to always listen to the PROGRAM MONITOR.

Above the bus select button for each channel are two more buttons, one labeled A and one labeled B. This allows two inputs to be assigned to the same channel, although only one input can be used at a time. At WKNC, the last three channels on the board (those closest to the monitor controls) are programmed to have multiple inputs. When you want to use one of these channels, make sure the proper input is selected.



The audio board's meterbridge contains three pairs of left-right LED meters for PGM, AUD and UTL. Only the PGM meter needs to be active. Keep your eyes on the meters to try to keep a balanced audio level. Peaks may pass into the red but should NEVER reach the top of the meter. This causes painful clipping and will make us sound bad. On the other hand, a level that is too low will make our station sound weak. Strive for a level that sits between 0 and +3 on the meter for both music and voice. You may need to adjust your voice levels to match the music or vice versa.

Timer controls are located on the board to the right, with the timer display on the right-hand side of the meterbridge. Make sure the AUTO button is illuminated. This will force the timer to restart every time a channel's START button is pressed. However, the timer can be restarted at any time by simply pressing then RESET button. If, for some reason, the timer is not counting, then the timer must have been stopped by someone hitting the S/S button. The timer can be resumed again by pressing the S/S once. The HOLD button will freeze the timer display, but not the timer itself.

AUDIOVAULT

Broadcast Electronics' AudioVAULT Flex is WKNC's automation program. It allows us to operate the radio station 24/7/365 regardless of whether a DJ is present. AudioVAULT interfaces with a program called Selector to choose all the songs to be played on WKNC and another program called Natural Log to schedule our DAs and PSAs. AudioVAULT is a great tool to aid you during your DJ shift but should never be considered an excuse to miss your air shift. A live DJ is always preferred to automation. The part of AudioVAULT the DJs work with is called AVAir.

AVAir has two modes of operation: automation and live. When in automation mode, the computer will operate according to the set schedule without interruption. The second mode is live mode, also called manual assist. This means that AudioVAULT is running, but it is being controlled by a live operator with the ability to start, stop and rearrange audio elements. DJs use AudioVAULT in live mode. To switch between modes in AudioVAULT Flex, click on the third button on the right-hand side of the screen. When it reads "Goto Live" you are in automation mode. Click it once and it will read "Goto Auto," switching you to live mode. Click it a second time and you are back in Auto mode.

Start with AudioVAULT in Auto mode. Across the top of the screen on the screen are four elements. The first is the current time and date. The next element shows you the total time of scheduled content remaining before AudioVAULT will stop playing. It is called "Break" because when you are in DJing this will tell you when your next air break will be. When you are in Auto mode, it can read 10-20 minutes. After each element is played it will be replaced with the next scheduled element, which is what allows us to be on the air without a live DJ. The third element is your Event Timer, which tells you how much time you have remaining on your current event - the song or other element currently playing. Finally, the last element is your Intro timer that tells you the number of seconds you have in a song before the vocals begin. DJs can use this box as a tool to help them talk over the instrumental introduction of a song, ending their air break before the vocals begin. The box will mostly read "---", which means you do not have any intro time remaining on the song or other element.

To the right (Audio Decks)

AudioVAULT Flex's screen is divided into two parts. The left side of the screen will display your Music Log or one of your category screens. The right side of the screen is your "now playing" audio decks. In Auto mode you will see four boxes above the decks - Start Next, Auto Segue, Fade Out and Goto Live. Start Next will cause the next cued element to begin, fading out any element currently playing. Fade Out will fade out the element currently playing, but will NOT start the next element automatically.

The most important element in this grouping and one of the most important elements in AudioVAULT as a whole is the Auto Segue button. When switching from live mode back into automation mode, Auto Segue is what tells the computer to initiate the automation function. You MUST engage the Auto Segue button when you

CHAPTER SEVEN ILLUSTRATION
AUDIOVAULT MODES

When playing AudioVAULT in Auto mode, click on the Auto Segue button, and then make sure the break and event timer are not the same.

DAs show up in green and Must Plays show up in orange on the Music Log.

Click on a tab to bring up a category view.



Click Goto Live to switch from Auto to Live mode.

AUTOMATION MODE

A green status box indicates that cart is currently playing, while yellow indicates it is cued in the Audio Deck.

Music for all specialty formats can be found in the specialty tab and sorted by category.



Click Goto Auto to switch from Live to Auto mode.

1:57 of this track has played and 0:23 is remaining.

Use the & button to make the next track play automatically.

LIVE MODE

AV1, AV2 and AV3 indicate the channel on the audio board tracks will be played through.

enter Auto mode, or else when the current element stops the next one will not start and we will have dead air. You can tell if Auto Segue is engaged by comparing the Break and Event Timer times above the Decks window. If they are the same, AudioVAULT will stop when the countdown hits zero. Click Auto Segue and the button will turn from grey to yellow and the Break time (total time scheduled in the decks) will increase.

The top of the screen (between where it reads “Decks” and the decks actually begin) looks slightly different when you are in Live Mode. The Start Next button is replaced with a Start Auto button. Clicking this button switches you to Auto mode AND engages the Auto Segue button. There is no Auto Segue button in Live mode, since you cannot engage automation from Live mode. The Fade Out button will fade out the current element, as it will in Auto mode. Finally, the Goto Auto button will engage Auto mode.

Each deck contains four elements - a square button, followed by a long rectangle and then two more square buttons. When AudioVAULT is in live mode, the DJ is allowed to control what elements will play by placing them in a deck on the right-hand side of the screen. Each deck is assigned to a corresponding channel on the audio board – AV1, AV2 or AV3. In live mode the first square button on the left side of the deck will show the assigned channel and either “Load” to indicate the deck is empty and ready for a new element to be loaded or “Start” to indicate the element is cued and ready to go.

If a deck is loaded in Auto mode, the first button will show a play button and the board channel to which it is assigned (AV1, AV2 or AV3). Any empty deck (one without a new element cued and ready to air) will have the play button greyed out. For the element currently playing, the first button will be orange and display the assigned channel and a timer showing the time elapsed on the current element. Remember the Event Timer above the decks will show how much time is remaining on an element.

The second rectangular box in the deck has an ampersand (&). If the ampersand is white that means Auto Segue is enabled for that element and it will play automatically after the element before it. If Auto Segue is not enabled the ampersand will be greyed out and have the Ⓞ symbol over it. The rest of the rectangle includes six pieces of information about the element. The first line has the element's title and artist. The title is justified to the left side while the artist is labeled with an “Artist:” prefix and justified to the right side. The second line shows the duration of the element, the intro time, its outcue and file (cart) number. The same information is displayed in both Live and Auto mode.

When in Live mode, the third box in the deck will show either a squiggly line (if the element is currently playing) or a pair of headphones. The DJ can click on the squiggly line to fade out the current element, while the headphones allows him or her to preview that element. The final box will show either a stop sign (if the element is currently playing) or an X. Clicking the stop sign will cause the current element to stop immediately with no fade out. The next song will begin IF auto-segue is enabled. The stop sign will also show how much time is left on the current element before the next element begins. This may vary slightly from the time shown on the Event Timer on the top of the screen (something called a Sec Tone added to the element can cause the next element to start while the current element is still playing - remember that if you join the music or production department later). Clicking the X button will clear that element from the deck so you may replace it with something else, but the element will stay on the Music Log.

In Auto mode, the third box in the deck will show the same fade out or preview option. The last button will display either a stop sign or a trash can. As with Auto mode, the stop sign show how much time is left on the element before the next element begins and will cause that element to stop if pressed. The trash can, like the X button, will clear an element from the decks but the trash can will also delete the element from the Music Log.

To the left (Music Log and Tabs)

Now that you understand how the decks work, you need to put something in them. The left side of the screen is the Music Log or one of 14 other tabs. The Music Log, as described in an earlier chapter, is the schedule of all

the music, announcements and auto content scheduled for a given day that will play if AudioVAULT continues in Auto mode. The Music Log shows the scheduled time, title, artist, name (cart number), duration, status and category. A green box in the status field indicates that element is currently being played. Yellow boxes indicate those elements are loaded in the Audio Deck and ready to air. A red box with the letter E in it indicates that element is scheduled to play but AudioVAULT cannot find it. This happens when something is deleted from AudioVAULT but is still being scheduled by Natural Log or Selector/Linker.

To change the left side display, select one of the 14 other tabs on located at the bottom left corner of the screen. The other tabs will show certain categories of AudioVAULT. The tab for Donor Announcements is colored green and the Must Play tab is colored orange, as they show up on the Music Log. All other category tabs are a blue-grey color, while the pinkish-red tab will show all inventory in AudioVAULT. When a category is selected, the screen will display the description (title), artist/title, name (cart number), start date and (if applicable) kill date. Clicking on each header will sort based on that descriptor.

MICROPHONES

While the use of a microphone seems elementary, there are some important things to keep in mind to sound professional. First, never touch the microphone, especially while it is live! Make your adjustments using the mount before going live. Touching the microphone to move it while it is on will create a great deal of background noise for the listener. Second, never hit or tap your hand or any object on the counter top while a mic is live. DJs can often do this without being aware of it so if you see someone doing it please let him or her know. The shock mount on the main studio mic helps filter out some but not all of this type of noise.

Finally, the microphones used in the on-air studio are cardioids, so-named for the “heart-shaped” pattern of sound they pick up. They are very good at picking up sound in front of the microphone and deliberately reject sound from the rear. The closer you are to the microphone, the warmer and fuller your voice will sound because the low frequencies of your voice are being boosted more than the high frequencies. You should not, however, speak directly into the microphone. Instead, the mic should be four to six inches away and tilted at about a 45 degree angle. This will allow you to talk across the mic rather than into it and help eliminate any popping noise.



DJs and guests should talk across, rather than directly into, their microphones. Here, WKNC's "Uncle" Paul Williams demonstrates the proper technique. Photo by Josh Lawson

CD PLAYERS

Basic operation

1. Push the POWER switch to turn on the unit. The display will indicate NO DISC.
2. Insert a disc into the slot, label side up. After a disc is inserted, the total playing time and number of tracks will be displayed. Do not force the disc into the slot; the player will pull the disc when partially inserted.
3. Press the SKIP key to select the desired track, then PLAY/PAUSE. The number of the current track is indicated on the display. To stop playback, press the STOP key. To pause, press the PLAY/PAUSE. The indicator light will blink, and the unit will enter playback standby mode. To resume playback, press PLAY/PAUSE again.
4. To remove the disc, press the EJECT key. You can re-insert a disc into the slot by pressing the EJECT key or pull the disc and slot it in again.

Playback modes

There are four different playback modes. The mode selected is indicated on the display. You can also select the

playback mode by pressing the CALL/Play Mode key on the front panel when the player is in SHIFT mode.

- Normal (continuous) playback mode: no indication lamp
- Single playback mode: S is lit
- Program playback mode: PGM is lit
- Random playback mode: RANDOM is lit

PROFANITY DELAY

The fine for airing indecent programming, as you recall from earlier in this manual, is \$325,000 per instance. As such as fine would potentially shut down the radio station's terrestrial operation, WKNC has installed a profanity delay to minimize the risk of broadcasting indecent material. The profanity delay is located below the CD players in the on-air studio. The delay works by creating an 8-second buffer between the program audio signal and the air signal. The front of the profanity delay has five big buttons: Build, Exit, Cough, Dump and Bypass. In a normal setting, the red Dump button will be lit. If it is not, hit the green Build button. To turn off the delay (for live sporting events only), hit the yellow Exit button.

Turning the delay on (hitting the green Build button) will cause the profanity delay to subtly slow down the on-air signal until it is a full eight seconds behind the program signal. Once the profanity delay has its pre-determined eight second buffer, the red Dump light will come on. This means the delay is ready.

When the delay is turned on and a DJ hears an indecent word, he or she has eight seconds to press the Dump button to dump the next four seconds of audio. He or she can press it twice to dump the full eight seconds if necessary. The air signal will jump ahead ("dumping" the audio with the indecent word) to match the program signal and then the profanity delay will slowly rebuild its eight second delay. Unless the DJ is absolutely certain that is the only indecent word in a song, he or she should still fade out the offending song and start a new one.

TURNTABLES

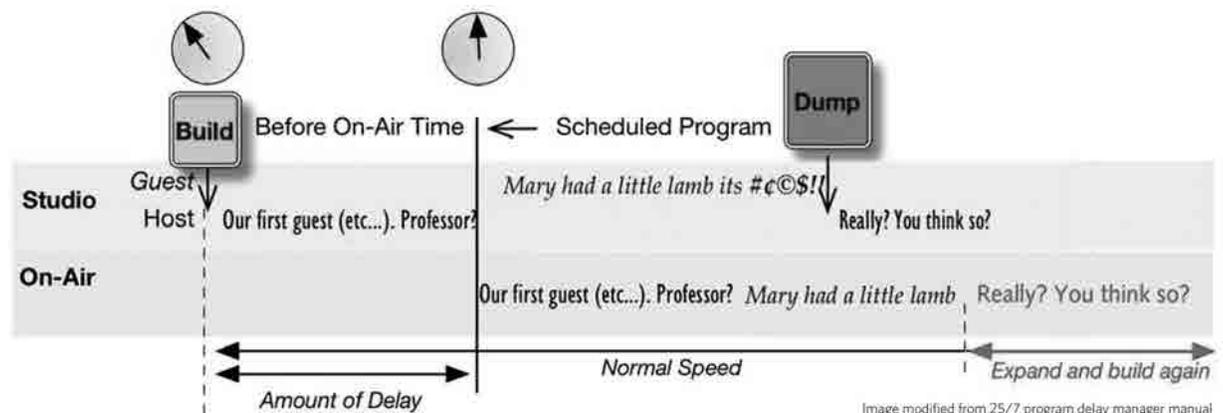
In addition to the many CDs WKNC has in its library and on-air studio, we maintain a healthy collection of vinyl in the music library and in the open production studio. Each turntable has a corresponding channel on the audio board, labeled "TT1" and "TT2." Turn on the turntable by turning the round knob on the left side of the turntable. Place your record on the platter and then lift the cue lever to place the tone arm over the record. Place the needle in the groove before the song you want. Place one hand on the platter 180 degrees from the needle and hit the start button. When you hear the song begin, hit stop and move the platter back a half revolution to cue the record for playback. Once the turntable is on and the record is cued with the needle, its function can be controlled by the audio board. WKNC does not permit staff to "scratch" or use any other DJ tricks with our needles. If you wish to do this, you must bring and use your own needles.

STUDIO TELEPHONES

There studio telephone contains our two request lines (919-515-2400 and 919-515-0881) and our hotline

PROFANITY DELAY

Hitting the red Dump button will cause the on-air audio to skip ahead four (or eight) seconds, thus eliminating the offensive audio before it airs.



(secret!). If the hotline rings, ANSWER IT. DJs are not required to answer the request lines and should remember answering the phone is always secondary to operating the audio board. Just don't give out the request line numbers if you don't feel like answering them. If someone calls on the request lines with a business-related call (pretty much anything other than a request or comment), tell him or her to hang up and dial the business line at 919-515-2401 to speak to someone on the executive staff. DJs don't take messages - they DJ.

BULLETIN/WHITE BOARD/WINDOW

The bulletin board in the studio is where some important documents like the emergency action plan and executive staff office hours are kept. Try to take a look at it once a shift to see if there is anything of interest. The white board is where we list upcoming promotions, interviews and giveaways. Again, try to look at it once a shift to see what's going on at the station so you can promote it during your show. Perhaps most importantly, the request lines are written at the top of the white board so if you completely blank on them during an air break you can just read them off the board. Finally, the window directly behind the DJ will contain the most current Wolfpack Sports schedules. Women's basketball runs November through March and men's baseball runs February through May/June, which preempts scheduled air shifts.

CD RACKS

There are several CD racks mounted on the walls of the on-air studio, divided by format. Local music also has a separate section. These are the newest CDs and ones you are encouraged to listen to and play during your show. Keep them alphabetized as much as possible. There is also a smaller CD rack on top of the CD players. This is for brand new music and those CDs are indicated with a small red dot on the spine.

LIBRARY

Older CDs are placed in the WKNC music library, right across from the on-air studio. The library is divided into sections for each format, as well as smaller sections for specialty music programs. To request space in the CD library, ask the music librarian. Play CDs as you wish and always put a CD back in the appropriate space. During the training process you will find out the combination to the library door. It is important not to forget this combination and not to give it out to anyone who is not on WKNC staff. Prop the library door open if you must, but always close it when you have completed your air shift. If there is a DJ on after you, he or she can choose to prop it open again. The library door should never be open when no one is on the air.

CHAPTER EIGHT

ON-AIR AND OFF-AIR POLICIES AND DISCIPLINE (Or, how not to get fired from WKNC)

FOLLOWING THE LOGS

Now that you know what all the logs are for, you must follow/keep up with all the logs all the time. If you notice any errors, please notify station management immediately so they can be corrected.

GUESTS

Have nothing to gain from joining you on the radio. If you invite a venue owner, promoter or musician on your show that's not a guest - it's an interviewee and you need prior approval from the program director.

THE HOTLINE

This secret special phone line is reserved exclusively for WKNC staff members and other key University personnel who need to contact the on duty announcer. The number is NEVER to be given out over the air and should not be given to anyone unaffiliated with WKNC. Additionally, the hotline should not be used to call out on and should never be answered "WKNC" or in any way that identifies the radio station. We do get wrong numbers calling the hotline and we don't want those people to think they have stumbled upon their personal request number.

As a WKNC operator you are required to answer the hotline. If you are on the air when the hotline rings, cut to music as quickly as possible without sounding alarmed. When the hotline "rings," a strobe light flashes in the studio. If you fail to answer the line, whoever is calling may assume something is wrong and may call Campus Police. Additionally, unless there are extraordinary circumstances, failure to answer the hotline may result in suspension. Failure to answer the hotline a second time may result in dismissal. Keep in mind that when calling in to the hotline, it is common courtesy to identify yourself to the on-air announcer.

DECRYING STATION EQUIPMENT, PROGRAMING OR POLICY

DJs may never speak negatively about station equipment, promotions, programming, sponsors, staff or policy on the air or in public. DJs are required to discuss any concerns they may have with the proper board of directors member or the general manager. Our aim is not to stifle your complaints, but rather address them in the appropriate forum.

The reason we do not talk about equipment failures or inadequacies on the air is because we want our listeners to believe that the broadcasts we create for them are as effortless as imaginable and we never clue them in to behind the scenes terminology like AudioVAULT, rotation, log, computer, etc.

Also, never speak negatively about things you may do. For example, don't ever say anything bad about an artist you have to play or someone's request. If you don't like a song that is requested, don't play it. If you don't like a song in rotation, tell the program director or music director. In the meantime, pretend that you love it.

GUESTS

Each DJ on duty is permitted to have one guest. A guest is someone who has nothing to gain from being on air with you, like your little sister or your roommate. If your "guest" is a musician, promoter, business owner or anyone else who uses our airwaves to talk about the product or service he or she represents, that is an interview. If you need to have more than one guest, you need to get prior permission from the program director. Remember that even though a guest is permitted, only have a guest when you are experienced enough to handle having someone else around. A guest rarely enhances the quality of work produced on a shift.

FOOD IN THE STUDIOS

WKNC prohibits food or drinks in the on-air and production studios. It doesn't matter if you are not eating the food or if your water bottle is empty. This is a **ZERO TOLERANCE** policy. WKNC has thousands of dollars worth of equipment in these studios that we cannot afford to replace. Please keep all food and drinks on the bench outside the studio and instruct any guests or interviewee to do the same.

BEING ON TIME

Being on time for your shift means arriving at least 15 minutes early. If you are not present at the time of your shift, you will be considered late. For example, if you have a 5 p.m. shift and you arrive at 5:07 p.m., you are late. It is impossible to do a good job on the air without any preparation. Plan ahead.

MISSING A SHIFT/FINDING A SUBSTITUTE ANNOUNCER

As an announcer, it is important that you are responsible and reliable regarding coming to your shift punctually and regularly. WKNC will not tolerate consistently missed shifts or chronic tardiness. It makes the station look bad and gives the wrong idea to listeners, guests and trainees. If you anticipate this being a problem for a certain shift, don't sign up for it! However, there will be a few occasions when you won't be able to cover the shift for which you are regularly scheduled for a valid reason such as having an exam at that time, sickness, or a death in the family.

When you sign up for a shift you are agreeing to show up and do that shift every week. In the event you cannot make a shift, it is your responsibility to follow these steps:

1. Notify the program director at least one week in advance that you are trying to find a sub for your show at (time) on (date). This does not mean the shift is no longer your responsibility.
2. Notify the staff via the email list about your shift being open at (time) on (date). This does not mean the shift is no longer your responsibility.
3. If you still need a sub, use the Intranet phone list to call other DJs to see if they are available. This does not mean the shift is no longer your responsibility.
4. If you do find a sub, notify the program director who will be filling in for you at least 24 hours in advance of your show. Only now is the shift no longer your responsibility.

It is unacceptable for a DJ to miss their shift without finding a substitute. The purpose of AudioVAULT is not to cover for you when you can not make your shift, therefore you should not rely on it to do so. Responsibility and reliability are behaviors every staff member is expected to maintain while at WKNC. DJs are accountable for their shifts and chronic absenteeism will not be tolerated.

DRUGS AND ALCOHOL

Alcohol cannot be possessed or consumed in nonresidential buildings on university property except with the direct permission of the Chancellor. This means that under no circumstances is anyone to ever have any alcohol at WKNC. This applies equally to DJs and station guests - and remember that you are responsible for your guests. Station policy prohibits any DJ from operating the station while under the influence of alcohol or illegal drugs. If a DJ is found violating this policy he or she will be terminated immediately and permanently, no exceptions. Offending DJs will also be referred to the Office of Student Conduct.

BROADCAST OF PHONE CONVERSATIONS

It is against WKNC policy to air live phone conversations. At WKNC, the only time we will EVER broadcast a live phone call is if we have a designated news/talk or sports/talk show in which we are soliciting listeners to call in or a previously scheduled live telephone interview. A DJ cannot suddenly decide in the middle of his or her shift that it's a talk show. Any show that requests live phone calls to be broadcast must be approved in advance by the program director will be closely monitored by both the general manager and program director.

According to the FCC, "before recording a telephone conversation for broadcast, or broadcasting such a conversation simultaneously with its occurrence, a licensee shall inform any party to the call of the licensee's intention to broadcast the conversation, except where such party is aware, or may be presumed to be aware from the circumstances of the conversation that it is being or likely will be broadcast." If a listener calls in during a designated talk show, he or she is presumed to be aware the call may be aired live or pre-recorded for future broadcast. When a listener calls in to the request lines during a music program, there is also the presumption the call may be pre-recorded for future broadcast. Only calls made to the station on the request lines can be

recorded for broadcast. You may never record an outgoing call without first notifying the other party of your intentions. If there is any doubt the caller is unaware the call is being recorded for future broadcast, notify the caller and ask permission to broadcast.

INTERVIEW APPROVALS

All interviews must be approved by the program director, preferably a week in advance. This helps ensure all interviews are relevant to the station's audience and the same artist or band is not being interviewed multiple times. This also allows the DJ plenty of time to compose thoughtful interview questions. WKNC does not grant "on-the-spot" interviews. The program director may specify that an interview be handled by a DJ other than the DJ who is scheduled at that time. Also, any DJ who feels uncomfortable handling an interview may request a replacement.

PERSONAL INFORMATION

DJs are strongly encouraged not to tell too much about themselves on the air. Radio stations tend to attract strange people. There have been cases where thieves have broken into apartments when they've figured out who announcers are in real life. It is for this reason many announcers prefer to use a DJ name or only their first name. You must also never give out personal information about another staff member. If an email address is posted on someone's DJ page on wknc.org, he or she has chosen to make that information public and you may provide it if requested. Names, phone numbers and email addresses on the Intranet are private and you must never give them to someone not affiliated with the station.

USE OF MUSIC LIBRARY AND PRODUCTION STUDIOS

No food or drinks of any kind are allowed in any studio or the music library. Smoking is prohibited inside all university buildings. Outside smoking must be in accordance with N.C. State University regulations. Use of the library and production facilities are limited exclusively to staff members of WKNC. The open production room can be reserved in advance, but keep in mind the production staff always has priority. WKNC can rent out the use of its production facilities with staff supervision. Contact the general manager for details. WKNC reserves the right to deny access to the library or production studios to any individual not on staff.

USE OF STATION EQUIPMENT

North Carolina law prohibits state employees (and in our case, state volunteers) from the misuse of state property and use of state property for personal gain (N.C.G.S. 14-91). Any state property that is taken away from campus, to your home or other locations is governed by the rules on capital assets. This includes expressed written pre-approval by the student media coordinator. At the end of your term of employment with WKNC, you are required to return all state property.

Staff may not alter or operate equipment without the authorization of the engineering department. Do not switch equipment around. Do not attempt to "fix" equipment. Any equipment, including but not limited to telephones, speakers, CD players and tools, not found in their regular or assigned location may be considered stolen. The removal of equipment from the station without the permission of a student media director will be considered theft and reported to Campus Police.

PERSONAL SAFETY

Keep the front door locked between 5 p.m. and 9 a.m. (all day on weekends). Anyone who needs access to the station will have a key. Never prop open the front door after hours and never ever prop open the stairwell door. This is for your protection and the protection of others in the building. You can order a non-employee off the premises at any time. If you need assistance, call Campus Police (919-515-3000 for non-emergency and 911 for emergency). You can also call Campus Police for an after hours safety escort to any point on campus. This is a free service and you should not hesitate to use it.

FIRE AND DISASTER DRILLS

Fire drills are regularly conducted in Witherspoon to test fire safety equipment and give occupants practice responding to an alarm. Should a fire alarm go off while you are on the air, put AudioVAULT in auto mode and exit the building immediately with the rest of the station staff and any guests and lock the front door behind you. If you need to leave before the drill is completed, make sure someone knows you are leaving. You may return to the station when the drill is completed or alarm is cleared.

COMPUTERS

Only staff members are allowed to use the computers at WKNC. Use of the computers by executive staff during scheduled office hours members will take precedence over other staff. Installation of software on any computer without the approval of the Student Media systems administrator will be considered vandalism. The use of computing resources is subject to the N.C. State Computer Usage Policy.

TELEPHONES

Staff who need to make long distance calls for station purposes will be given a security code. You will need to dial 7, then the number, then the code. Keep the security code private. Calls within the 919 area code require full ten digit dialing, while on campus calls can be made using just 5 or 3, followed by the four digit number

MISREPRESENTATION

Staff are not permitted to represent WKNC in ways not consistent with their job descriptions. For example, a DJ may not contact a record company on behalf of the station to request a CD. Similarly, the music director cannot negotiate a sales contract without the consent of the student media business manager. Staff are also not allowed to request press/media passes without prior authorization by the general manager.

SUSPENSIONS/DISMISSALS: HOW TO GET FIRED

Penalties consist of warnings, suspensions and dismissals. You do not need to receive a warning before being suspended or dismissed. A warning means beware. It can be as simple as "don't let it happen again" or as severe as "one more screw up and you're out." A suspension means you are temporarily removed from all duties at WKNC, for one or two weeks or longer. Suspension does not mean dismissal. It's more like a time out to consider the behavior that led to your suspension and take corrective action. Suspensions will come from the general manager and/or program director. The next step of disciplinary action is dismissal. A dismissal relieves you of all duties at WKNC with no possibility of return. The general manager is responsible for all dismissals.

The general manager reserves the right to handle discipline the way he or she believes is in the best interest of WKNC. Remember that you are also responsible for the actions of your guest. Suspensions or dismissals may result from any of the following:

- Reporting to work under the influence or being in possession of any illegal drug or any alcoholic beverage (regardless of age)
- Vandalism or theft of station property or removal of any station property from the premises without permission
- Blatantly promoting any business on the air or taking consideration (money, memberships, coupons, or anything of value) from any business with which WKNC has business connections; or using WKNC to promote your own, a friend's or an employer's business interests, even if you don't receive consideration
- Doing improper donor announcements or giveaways, or selling air time on WKNC without authorization
- Decrying station equipment, programming or policy
- Misuse of station property
- Insubordination of WKNC board members
- Consistently missing or being late for scheduled air shifts
- Having guests on-air or in the studio without authorization
- Conducting interviews on the air without authorization

- Failure to complete required logs while on duty as an announcer
- Failure to follow rotation, including Must Plays
- Forging signatures of any kind on logs, time sheets or other station documents
- Physically or verbally threatening any staff member of WKNC
- Sexual, racial or other harassment
- Smoking on the premises of WKNC
- Knowingly broadcasting obscene or indecent material
- Representing WKNC at public or professional functions or traveling to such without authorization
- Disregard of WKNC, University and FCC rules, regulations, policies and procedures

GRIEVANCES

If you have a complaint concerning station policies or operations, or if you feel that you have been suspended or dismissed unfairly, you may file a grievance. All complaints must be submitted in writing to the general manager within two weeks of the related incident. The general manager will then discuss your concerns with you. If you still have a complaint after meeting with the general manager you may request to have your case heard by the WKNC board of directors.

WKNC PROMOTIONS

DID SOMEBODY SAY FREE STUFF?

Radio stations often get promotional items to use as listener giveaways. These freebies range from tickets to concerts, plays or movies to physical items like CD/LPs, T-shirts, posters and more. There is a binder in the on-air studio that lists all of WKNC's current giveaways. Each giveaway has its own sheet that stays in the binder until removed by the promotions director. The giveaway sheet will include the basic who (performer), when (date) and where (venue), or a description of the item. Everything you need to know is on that sheet, so please read it over carefully before doing any giveaway.

Some giveaways are reserved for specific programs/genres or are assigned to specific days/times. The vast majority, however, are open for anyone to do at any time. A few of the major giveaways have specific instructions, like asking a trivia question or playing a song clip for the listener to identify. Again, for the vast majority the nature of the giveaway is entirely up to you. You can choose a trivia question (related to the giveaway or not), ask for a specific caller, or have someone call in when they hear a specific artist or song. Other DJs ask for stories about a certain subject and then select the best one among all callers. Be creative and remember to give out the phone numbers.

When you have a winner, write down his or her legal name (as it appears on a driver's license or alternate ID) on the giveaway sheet and explain how the winner can claim the tickets or item. Each ticket giveaway will specify whether the tickets are "hard tickets" or "will call." Hard tickets mean there are physical tickets the winner must pick up at the station during regular business hours, Monday through Friday 9 a.m. to 5 p.m. If the tickets are will call, that means the winner should go to the will call booth at the venue. Any physical item needs to be picked up at the radio station during regular business hours, Monday through Friday 9 a.m. to 5 p.m. If an item is not claimed within three months the giveaway will be considered void. Finally, email the promotions director at promotions@wknc.org with the giveaway(s) you did and the winning name(s).

If you are on the WKNC staff you are not eligible to win tickets or items. Instead, some giveaways include what is called a "DJ pass." As a special perk of working for WKNC, DJ passes allow a staff member to see a show for free. The official procedure for claiming a giveaway pass is to write your name down on the giveaway sheet and email the promotions director at promotions@wknc.org. If you take a DJ pass you are expected to use it. If you claim a DJ pass and then decide you cannot use it, strike your name from the giveaway sheet and let the promotions director know. For will-call tickets, once the names have been submitted (typically by noon on the day of the event, or Friday for weekend shows), it is not possible to "un-claim" the DJ pass.

All giveaways MUST go through the promotions department. DJs are not allowed to solicit their own tickets or items for giveaway and should forward any giveaway requests they receive from promoters, venues or businesses to the promotions director. These reason for this is that on-air contests are actually regulated by the FCC. The North Carolina Association of Broadcasters offers this advice regarding station contests:

1. If a station mentions on air how to enter or participate in a contest, all "material terms" of the contest must be fully and accurately disclosed; and
2. The contest must be conducted substantially as announced or advertised—no contest description may be false, misleading, or deceptive with respect to any material term.

Material terms refer to how and when a person can enter, entry deadline dates, the value of prizes and similar details. Generally our material terms aren't that complicated (call now, get a pair of tickets), so the takeaway for DJs is to follow any instructions given by the promotions department and then do any giveaways as you said you were going to do them.

CHAPTER NINE SUPPLEMENTAL MATERIAL
SAMPLE GIVEAWAY SHEET



Giveaway

Who: Curren\$y

When: Wednesday, June 8

Where: Cat's Cradle

Announce the Who, When and Where. If a caller has additional questions (start time, directions to the venue, etc.), refer him or her to the venue's Web site.

1. John Bunch +1

2. Ryan Smith +1

DJ Kunal Vasudev

DJ Chris Cliff

Listener tickets are almost always +1 (meaning it is a pair of tickets).

DJ passes are only one ticket unless marked +1 on the giveaway sheet.

Instructions for claiming tickets (hard tickets or will-call) will be on each sheet.
Hard tickets or items can be claimed in 354 Witherspoon (advisor's office)
Monday - Friday 9 a.m. - 5 p.m. ONLY.

These are will-call. Winners must bring photo ID. Once you do a giveaway, you MUST email the names to promotions@wknc.org

Don't forget to email winning names to the promotions director!

WKNC PRODUCTION

WHERE THE MAGIC HAPPENS

Everything that airs on WKNC that isn't a song or someone's voice is created by the production department. WKNC maintains two studios, which we call "open" and "closed" production. Open production is the smaller room across from the adviser's office. All front door keys also open this door and all DJs are welcome to use the open production studio. Closed production is a larger room with a bigger audio mixer and is thus generally reserved for use by the production team. Closed production can accommodate more people and also has the ability to record telephone interviews.

The production team uses Adobe Audition 3, which is installed on both open and closed production computers. All our audio files are stored in a folder called "Audio Files" and each staff members should create his or her own folder and use it to store all files. Please only use the computer desktop for temporary file storage; these files are regularly deleted and you don't want to lose a file you spent hours working on. Files saved in the Audio Files folder are also accessible from both production computers, while desktop files or those saved anywhere else are not.

To get started in production, open Adobe Audition in edit view and create a new waveform with a sample rate of 44100, mono channel and 16-bit resolution. Hit record in the transport window and position your microphone at a 45 degree angle to your face so you talk across rather than into it, just as you would in the on-air studio. As a general rule, read your script three times consecutively. Find the take you like best and listen back to it while reading the script to make sure you said everything correctly. Delete any extraneous audio. You can "clean up" your audio file by eliminating long pauses for breaths - just be sure you are not cutting off the ends or any words. You can then adjust your audio level by using the Amplitude And Compression > Normalize effect to set a peak level of -1 for a file or selection or use the Broadcast Compression or Mastering effect saved under the Favorites tab. Different voices respond to each effect differently, so use the one that sounds best for your voice.

Once you have the voice part recorded, save the file as a Windows PCM wave file and switch to Multitrack view, placing the vocal file on the first track. Now look for a music bed in the MUSIC BEDS folder in Audio Files area. Each of these music beds was either created by a WKNC production staff member or otherwise cleared for use. If you want to use a different music bed, make sure it is not a copyrighted song or you have permission from the copyright holder. Put the music bed on the second track, adjust the volume accordingly and fade out at the end.

Once you are satisfied with your production, use File > Export > Audio Mix Down to mix the vocals and music bed down to one file. You are welcome to save the multitrack session file if you want. Now listen back to your creation and evaluate it using these criteria:

- Are my vocals loud enough to be clearly understood?
- Are my vocals so loud they peak into the red on the meterbridge?
- Did I enunciate clearly so you can hear the endings of each word?
- Did I pronounce all the words correctly? Am I sure?
- Is the music bed so loud that it drowns out my voice?
- Is the music bed so soft that you can't hear it?
- Does the music bed sound appropriate with the script?
- Is my DA, PSA or promo longer or shorter than 30 seconds?

Once you are satisfied with your recording, complete a production order so it can be scheduled.

HOW TO BE A GOOD DJ

RECOMMENDED HEADPHONES

Sennheiser
HD 202



Sony
MDR-V150



The National Alliance of State Broadcasters Associations, which maintains the employment website CareerPage.org, defines an announcer as the “radio station’s ‘voice’ ... with whom the public identifies. This person introduces programs and music, reads commercial copy and public service announcements, and is involved in the overall public presentation of the station.” The Bureau of Labor Statistics defines some of the duties expected of an announcer as taking listener requests, interviewing guests, managing listener contests and preparing program content. This chapter offers suggestions on how to best prepare and present yourself as an on-air announcer/DJ.

HEADPHONES

All good DJs wear headphones. Turning on a microphone in the on-air studio mutes the speakers, which means the only way you can hear what is happening during an air break is to listen through your headphones. This is especially important when there is more than one person in the studio, as the person running the audio board needs to ensure each voice is talking at the same level, adjusting fader levels as necessary. Similarly, if that second person’s microphone was not turned on the DJ would not know without monitoring the levels on the board and through his or her headphones.

Go for the over-the-ear type headphones because they stay on your head a lot better than ear buds, clip ons or those that wrap around the back of your head. The last thing you want to worry about during an air break is whether your headphones will slip off.

Your headphones will need to have a 1/4” plug for the audio board. Most headphones are 1/8” and may or may not come with an adapter.

The two most popular brands around WKNC are the Sony MDR-V150 and Sennheiser HD 202. Koss and Bose are also excellent brands. When you do get a pair of headphones, label them with your name or initials so you know they are yours. If you lose your headphones, the adviser may have a pair you can borrow or use for studio guests.

CHOOSING A DJ NAME

All What you need to keep in mind when choosing your DJ name is that this is how people will come to know you during your time at N.C. State. Indeed, many fellow DJs may never know your real name. The only real restriction is that you CANNOT use genitalia as part of your DJ name - so no funny stuff like C. Lit or DJ Deez Nuts. Think twice before using something too racy or suggestive. You also shouldn’t use someone else’s DJ name, since he or she was here first.

It is highly recommended you not use your real full name. WKNC is VERY popular in Central Prison, Butner Federal Prison and half a dozen other inmate facilities. Plus lots of strange folks listen to the radio, especially late at night. You don’t necessarily want them to look you up in the campus directory.

You can use your first or last name, or a variation of such like DJs Bex, Chuck, Cioffi, Jenna or Mick. You could also spice up your name like Mz Kelly, May Day, Sweet Melissa, C’est La Bri, Uncle Paul, Cannibal Cory, Tommyboy, Sarahnade, Mollypop, phlavorphil, Filthy Rich, Ben Himself or Just John.

Some recent DJs who get points for creativity are: 57, Agent Orange, Cabbage, Cagey B, Danger Tape, DJ Blaze, DJ Switch, dj trafficjam, DJ Two Sheds, DJ Wise (you don’t have to start your DJ name with DJ, you know), Dr. Kittens, ed. word to your mother, E-force, Gene Jacket Sanford, Godrik, Gustaf Von Ottokar, Hellen Back, Hot Tamale, JENOCIDE, JonesFactor, K-Swish, laserbeard, L.A.S.E.R.T.R.O.N. 2047, leachface, Lucretia, Mama Pearl, The Mattador, Murderbot 3000, The Noobhammer, Optimus Rhyme, Quality Jones, que cera, Riff Raff, Safety

Scissors, Sean Franchise, Special K, Sweet Annie Rich, Toast, tuberculosis folks, and VI the Great.

Or you can always play around with a random DJ name generator and see what you find. They might get you thinking in the right direction.

<http://www.airtalents.com/music-1.php> (for the gentlemen)

<http://www.airtalents.com/music.php> (for the ladies)

<http://www.publicradionamegenerator.com/>

http://www.fantazia.org.uk/interactive/djname_generator.htm

PERSONALITY

Personality may be the most important part of being a DJ. It would be easy to have a computer pick and play music all day, but without the voice of the DJ, the station has no personality. We cannot explain how to effectively have personality by listing all things you should do — if we did, you would become a cliché. Instead, the best way is for us to tell you what not to do, and what is left will be your unique personality.

The main point is to make sure that you sound like a real person on the radio. Do not confuse this with being unprofessional, this is not what this means. Don't alter your voice when you go on the air; your listeners can always tell. Back in the thirties, announcers altered their voices to what we now refer to as the "announcer voice." Back then, radio was the predominant medium and people thought of it as such a novel and grand thing that they expected that kind of articulate perfection. But today, with television and the Internet, radio is not such a radical medium and people want it to be more personal. This is why we use our regular voices during air breaks.

One important thing to remember is not to rely on other DJs to do things the right way. Some DJs are better than others. Just because you hear someone who has been at the station for a long time do something, that doesn't mean it is good.

MUSIC SELECTION

A word of advice: if you came to WKNC to play your favorite music, do that at home — we are in the business of pleasing our listeners. WKNC serves the community, not ourselves.

Being a DJ is a privilege, not a right. When you accept an air shift within one of our four formats, you are committing to represent the musical integrity of the format. As a DJ, you represent WKNC to the masses. During your show, it is your JOB to make us look awesome. We are NOT a free format radio station. That is why you can't play whatever you want whenever you want. You should absolutely play songs that you are passionate about, but you should absolutely not rotate your favorite twenty songs from week to week. Don't play anything during your shift that you played the week before. Incorporate new music into your sets. As a DJ, you are a musical trendsetter. There are a lot of older songs that are great, and you shouldn't stop playing them, but it's really important to provide our listeners with fresh, awesome new music all day all night and all weekend long.

Our mission at WKNC is to provide an ALTERNATIVE to commercial radio stations in the Triangle. This is the tradition of college radio. A general rule is that if you can turn the dial and hear a song on a local commercial radio station, then you shouldn't be playing it on WKNC. One of the major critiques of commercial radio is that they play the same songs over and over and over again. That is why we have a five-hour rule, meaning you should never play an artist on your show that was played in the past five hours on WKNC. Once five hours have passed, play a different song by that artist. "But it's a request" is not an acceptable excuse for breaking the five hour rule.

Learn and then continue to learn about the genre you represent. Follow music magazines or blogs and review new music on Reverb Nation, Pandora, Hype Machine (hypem.com), Spotify, Last.fm, and other sites that haven't even been invented yet.

EXPERIMENT WITH YOUR PLAYLISTS

Step outside your musical comfort zone and try artists and songs you have never heard before. You'll never know what new favorites you might find in AudioVAULT or our CD/LP library.

Finally, when choosing music for your air shift you want to arrange songs in sets that cleanly flow from one track to the next. You want to avoid a transition between songs that is so jarring – soft instrumental to hard rock, for example – that folks in the radio industry call it a “train wreck.” This is where the preview function in AudioVAULT can help you.

PREPARATION (OR, PRIOR PLANNING PREVENTS PISS-POOR PERFORMANCE)

Never open the microphone before you have a good idea of what you plan to say. If you plan to talk about an upcoming show, make sure you know all the details you want to give about it. Getting on air and saying, “That band is playing tonight at Motorco. I’m not sure what time the show starts.” lets the audience know you didn’t properly plan that air break. If you don’t know something, don’t talk about it.

***REQUESTS**
To signify the song you are playing is a request, put an asterisk next to the artist’s name in the Control Studio Log.

It is not uncommon for new DJs to literally write out their air breaks ahead of time. While that isn’t a practice you want to keep forever, it is a great way to get used to talking on air. Preparation also means you have your headphones on and are ready in front of the audio board. Your microphone has been moved into proper position. If you are using AudioVAULT, it is scheduled to stop when the current element does. If you are using a CD or other player, it is either in single mode or you are prepared to fade down the channel before the next song begins. Anyone in the studio with you has been notified that you are going on air and they need to keep quiet. Your cell phone has been silenced so it won’t ring in the middle of your air break. You know what you plan to say and you have the next element cued and ready to start at the conclusion of your air break. Then and only then are you prepared for your air break.

FOLLOW THE PROGRAM LOG

Another form of preparation is following the Program Log, which lists scheduled DAs and PSAs. The GTL Simple scheduled at 58:30 of each hour is a time check that causes the log to refresh and ready the next hour. Whatever is playing will continue to play, but the next element on the program log will begin your top of the hour break. If you have a 20-minute break, try to do it as close to 20 minutes after the hour as you can. If you find yourself going into your 20-minute break more than five minutes early or late, denote so on the program log. You can load your breaks by moving carts over to the AudioVAULT decks directly from the Music Log. If you ever find that the breaks in the Music Log don’t follow what is scheduled in the Program Log, make sure you are looking at the right page of the Program Log. If they still don’t match, contact the program director immediately. When in doubt, it is always best to play a donor announcement when you didn’t need to then not play one when you did.

REQUESTS (OR, “I’LL SEE WHAT I CAN DO”)

WKNC is one of the few stations in the area where listeners can get their requests played. It is important to remember that you are not obligated to answer the request lines if you are busy. Also, you don’t have to play a song just because it is requested. Never promise a caller you will play their request, in case you can’t work the song in or decide you don’t want to play it. You should never play a requested song without listening to it first because it might not be in our format. Always be courteous and respectful to our callers. They are our most dedicated listeners. Don’t take what callers say to be representative of how all the listeners feel. Only certain personality types will actually call a radio station; some people listen all day without ever thinking of calling. If you want people to call you, make sure you announce the request line phone numbers often.

STUDIO CROWDS

People love to hang out in the on-air studio. Sometimes you want to do a break with some other people in the room, but in general it makes for a poor sound on the air. The DJ on duty is in charge of the on-air studio. If you’re on duty, you can and should ask any extra people to leave the room, even if it’s the GM or PD. The only exception to this rule is that from time to time the engineering department will have to work in the on-air studio, but they will be as considerate to you as possible. Anyone in the studio with you should be completely silent whenever your microphone is on.

HOW TO TALK ON THE AIR

No matter how cool you think you are, remember your audience is listening to the radio to hear music, not to hear you talk. That doesn't mean you don't have to do a good job on your air breaks; it just means say what you need to say and then play more music.

Identify the Radio station

Every air break should include at least one reference to our call letter and frequency – WKNC 88.1 FM. You don't need to identify yourself as the DJ each time, but you should do so at least once an hour.

Be Succinct

Always remember: shorter is better. Listeners don't want to hear a DJ ramble on for two minutes about nothing. Say what you have to say as quickly as you can. Eliminate useless words and don't ramble. Always know what you plan to say before you go on the air, or the listener will know you don't know what you are talking about. There isn't time to think about new ideas while you are on the air. If your air breaks last longer than 40 seconds, they are probably too long.

Back Sell / Front Sell

After the front page of the wknc.org, the most visited section of the Website is our online playlist. People want to know what they are hearing! Back selling refers to playing a set of music and then announcing the titles. When you do this, try your best to avoid the "before that" syndrome in which you announce a song "and before that" a second song "and before that" a third song "and before that" a fourth song. A good DJ has a bigger vocabulary. For example, "New music from The Decemberists on WKNC 88.1, it's 'Down by the Water.' We also heard from Rilo Kiley with 'Silver Lining,' Bombadil's 'Honeymoon' and a request for Max Indian's 'Now I Know.'" There is no need to announce more than four songs at a time, as your audience may not have been listening that far back. Instead, refer listeners to the complete playlist on wknc.org.

Front selling is telling the audience what is to come. Doing this can create an anticipation that will cause a listener to keep the radio on WKNC. For example, "I have music from Miniature Tigers and Avett Brothers coming up, but first here's Prabir and the Substitutes with 'Everybody's Got Somebody' on WKNC 88.1."



Tom Wharton, aka DJ Rochester, receiving his "Best Radio DJ" recognition for Independent Weekly's Best of the Triangle 2006 awards. WKNC was also awarded "Best Radio Station." Photo by Jamie Lynn Gilbert

**Other Best Radio DJ finalists:
Sam McGuire, "BigFatSac," 2007
Kelly Reid, "Mz Kelly, 2009
Michael Jones, "DJ Ones," 2010
Damian Maddalena, "La Barba Rossa," 2012
Adam Kincaid, 2013**

Promote the Next DJ

Don't promote the end of your shift; instead promote the beginning of the next DJ's shift. It does the same thing in a much more effective way.

Time Checks and Weather

A time check is when you announce the time to your listeners. Time checks are especially important in the morning (7-10 a.m.) when people are going to work. The AudioVAULT computer displays the time in the upper-right corner. If you want to give a brief weather report and temperature check, use the National Weather Service at weather.gov.

PRETEND IT DIDN'T HAPPEN

If your audience didn't notice your mistake there is no reason to point it out to them. They probably aren't paying that close of attention anyhow.

Never Draw Attention to a Mistake

Start a song with the fader turned down? Pretend it didn't happen. Didn't have your guest's mic on? Pretend it didn't happen. Say you are going to play one song but actually play another? Pretend it didn't happen. Maybe the audience didn't notice your mistake.

Using the Intros/Background Music

Each song in AudioVAULT should have an intro time, meaning the number of seconds between when a song begins and when the vocals begin. DJs can use this time, displayed as a countdown in the box in the upper-right corner on the AudioVAULT computer, as a tool to help them talk over the instrumental introduction of a song, ending their air break before the vocals begin. You can do this for very short air breaks that begin when the previous song starts to fade out and end before the vocals begin on the next song. DJs can also start a song right before the end of their air breaks, finishing up over the instrumental beginning of a song. Just remember to keep an eye on the countdown so you will stop talking before the vocals start.

The BED category in AudioVAULT has a number of instrumental music beds that you can use during air breaks. Using music beds, when done correctly, sounds great and keeps your air breaks shorter because you will want to stop before the music bed runs out. Just remember to keep the music bed at a volume lower than your voice and fade it out when you are done.

Moving the Microphone

Do not move your microphone when it is on, whether you are talking into it or not. Doing so causes a low rumbling sound known as "mic handling noise." This sounds horrible on the air and should be avoided. Part of planning for your breaks includes positioning your microphone properly. Have any on-air guests do so as well.

How to Tell if you are Doing it Wrong

You could be doing a better job if:

1. A friend asks you to say something "in your radio voice."
2. You meet a listener who says you sound a lot different in person than you do on the air.
3. If you emphasize little words like "and," "the," "is," "can," or "will."
4. If you sound like you are reading.
5. If you apologize every time you stumble on a word or stop to correct yourself. Just forget it and move on.

Listen back to old air breaks

WKNC has a skimmer program that records both the entire broadcast hour and every time you open the microphone. You will receive information on how to access the skimmer in the training class. Use it. If you don't want to listen to your old air breaks that signifies you have no desire to improve upon them and you are probably better suited for an off air role at the station.

HAVING OTHERS ON THE AIR

Whether the people with you are fellow DJs or guests, the most important thing to keep in mind is that the person running the audio board is the person in control. If someone walks into the studio and sits down during

your air break and wants to talk, it is up to you to turn his or her microphone on. You also have the ability to turn it off.

A real conversation between two or three people can be interesting, but a lot of DJs will overdo it. Here are some guidelines for these kinds of situations:

1. Think before you talk, and talk with a purpose. You don't want your break to sound rehearsed, but you should always let your guest know what you will be talking about so you both can be prepared.
2. Keep it brief. Just because more people are talking doesn't mean you have more time to talk! In fact, you must be that much more conscious of the clock. It becomes easy to get distracted with the other person speaking. Don't ramble.
3. Limit the number of people in the conversation. Having more than three voices can be confusing for the listener. Two people should never share one microphone; it sounds horrible.
4. Everyone in the conversation needs a microphone and needs to use it properly. While you may be able to hear someone standing in the studio doorway, your audience cannot. Therefore If someone is not on mic, they do not exist to the listener and shouldn't exist in your conversation. If your guest is behind a microphone but is too far away from it, non-verbally cue him or her to get closer. Multiple times, if necessary.
5. No inside jokes! They alienate anyone not in on the joke, in this case your entire audience.

CHAPTER ELEVEN SUPPLEMENTAL MATERIAL

PREPARING FOR AN INTERVIEW (PREP SHEET)

Courtesy of Justin Boucher

Cobalt and the Hired Guns Interview

March 31, 2009

Members:

- Alie Plotsky - drums, vocals, percussion
- Matt Hart - vocals, guitar, bass
- Mike Roth - bass, guitar, vocals
- Tom Fort - vocals, guitar, bass

Group History Notes:

- Performed last night (Monday) at the Pour House with Pistel and the Dogwood Deddy
- Performing tonight (Tuesday) with Dashboard Confessional at Page Auditorium @ Duke 8 p.m.
- Debut LP "This Way Out" released January 2007 through "DIY fashion"; Promoted themselves through 22 shows in 15 states to put themselves on the map
- "Cobalt & the Hired Guns is a boot-stompin', tambourine-shakin', irresistibly genuine good time." - from their website
- "This band is about love and guts, energy and enthusiasm - refusing to pretend they aren't having fun." - quote from a producer off of their website

Discography:

- Demo Album EP "Six" released April 2004
- "Schmobalt" Compilation CD released during your 2006 tour
- First full LP "This Way Out" released 2007, and was followed by the epic tour
- "Jump the Fence" released 2008

PREPARING FOR AN INTERVIEW (PREP QUESTIONS)

Courtesy of Justin Boucher

Cobalt and the Hired Guns Interview
March 31, 2009

Interview Questions:

- What genre do you consider your sound to be? What are your influences? (rock/folk/pop/blues)
- How was your show last night? What brought you to NC, and what do you think of the music scene here? How do you feel about tonight's show with Dashboard Confessional? What are you excited about?
- How did you meet and what brought you together with the idea to make a band?
- Tell us some about what producing your debut EP "Six" was like back in 2004. You were all in college at Oberlin in Ohio when it was recorded. What was the process like?
- What's the origin of the band's name, Cobalt and the Hired Guns? Has it always stuck from the beginning or have you changed it before?
- Who writes your songs? Do you have any main themes or topics in your songs or albums? How has your music evolved since you first began playing together? Do you have an idea for how your sound might change over time in the future?
- Is there a certain song that is your favorite or has a crazy story for how it came to be?
- If you could have anyone/anything (alive or dead/ real or fiction) come to one of your shows and play live on stage with you (even just a simple tambourine or something), who would you want it to be?
- Your song "Up To You" won an award with OurStage.com, tell us some about that? (Play song?)
- If the band hadn't become such a huge success and didn't end up taking up most of your time like it does now, what do you see yourself doing with your days instead?
- On your website you have a separate section titled "causes" where you list a few organizations that the group supports such as the Chicago Coalition for Homeless, and Taking Back Your Body (a cooking show on YouTube run by Alie's brother). What's the story on this? How did you get involved with these groups?
- What has been your biggest challenge as a band? Have you been able to overcome that challenge? If so, how?
- What advice do you have for people who are in the position you were once in and are struggling to form a band or a group of their own?
- What's next after you leave NC and head back to Chicago? Any long term goals?
- How can fans stay in touch with you and get a hold of your music?
- Other thoughts?

Other Notes:

GETTING STARTED AT WKNC

CLEARANCE PROTOCOL

To be considered for an on-air position at WKNC you must:

1. Complete the WKNC DJ class. This requirement may be waived by the general manager if the prospective DJ has significant prior radio experience;
2. Complete in-studio training with a current WKNC DJ;
3. Pass the written operator's exam with a score of 80% or higher;
4. Pass the board test given by the general manager, program director or other designated Board of Directors member. Even after you pass you may be asked to do some additional on-air training or submit an air check; AND
5. Complete job agreement and have it signed by the general manager.

NOW THAT YOU'RE A DJ

After passing your operator's exam and board test and completing your job agreement, you're ready to be a DJ. You will receive your login and password to the WKNC Intranet. Your user name will be your Unity ID, but please be aware that your Intranet account and Unity account are in no way linked. You will also be subscribed to the WKNC staff email list, where you will receive regular email communication.

You are now eligible to substitute for another DJ at any time. Anyone not able to make a shift will send an email to the listserv. The first one to "reply all" to the listserv claiming the shift gets it. Make sure you follow the shift's assigned format. Daytime, Chainsaw, Afterhours and Underground all have music in AudioVAULT. Specialty shows are often played off CD or computer, so you should check with the show's regular host to determine if there is a sufficient amount of music available at the station or if you will need to bring music from your personal library.

Shortly after the conclusion of the training class, the program director will contact new DJs about signing up for open shifts. Check the schedule online, paying attention to the format assigned to each time period. Any time slot without someone's name on it is available. New DJs should cohost whenever possible.

To be scheduled for a regular air shift you need to have a DJ name. The program director cannot physically schedule you without one and you may lose the shift you wanted to someone with a name. Log on to the WKNC Intranet to edit your DJ profile, adding your DJ name and telephone number.

VOLUNTEER ACTIVITIES

The WKNC executive staff puts in a lot of hours to make the station work but they still need your help! All WKNC student staff are expected to complete two volunteer activities per month to maintain their position at the station. Volunteer activities are regularly announced on the staff listserv. Specific volunteer activities include but are not limited to:

- Updating venues on the Rock Report
- Contributing articles to the WKNC blog
- Reviewing new albums for indie rock, afterhours, chainsaw, underground, or a specialty music genre
- Producing a segment for "Eye on the Triangle"
- Conducting a station tour
- Setting up, tearing down, or staffing a table for a WKNC event
- Putting up event fliers around campus
- Conducting a pre-approved on-air interview
- Recording "88.1 Seconds of Technician"
- Writing public service announcements or station promos

STAFF LISTSERVS

All WKNC staff are subscribed to the main staff email listserv. This is how station management communicate information to you about staff meetings, training sessions, shift scheduling and station promotions. While there can be a number of emails about missed shifts and moved office hours, it is still important to keep an eye on the listserv for important announcements. Any staff member can send or reply to a listserv message, but keep in mind two basic rules: 1) Is your message a private joke for just a few staff? Then send an email to just those staff members; 2) Is it possible nobody gives a crap about what you're saying? Then use Twitter instead.

The main staff listserv is actually one of several utilized by the station. Please ask the station adviser to add you to any of the specialty listservs:

- board-ops@wknc.org - emails for those who board op Wolfpack sports games
- daytime@wknc.org - new music emails and correspondence for indie rock DJs
- eot@wknc.org - emails for those who contribute to "Eye on the Triangle"
- local@wknc.org - new music emails and correspondence for those interested in local music
- promo@wknc.org - emails for those on the promotions team
- underground88@wknc.org - new music emails and correspondence for underground DJs
- wknc-afterhours@wknc.org - new music emails and correspondence for afterhours DJs
- wknc-chainsaw@wknc.org - new music emails and correspondence for chainsaw DJs

HOW TO GET A KEY

Keys are issued by the Student Media Business Office Manager inside the 307 Witherspoon suite (all the way down the hall from the studio). He or she will have a list of DJs eligible to receive keys. Keys are issued in person on weekdays during regular business hours. While we understand that you may have a full-time job or other school, social or family commitments, please understand that the full-time Student Media staff does too. This is important to remember if you need a key to do a weekend air shift. Please don't wait until Friday at 4 p.m. to ask for a key because you might not be able to get one. The standard issue WKNC key opens the front door to the Witherspoon Student Center, the front stairwell door, the front door of WKNC and the open production studio. You are required to recheck your key at the end of every spring semester and turn it in if you will be gone for an extended period of time (if you leave Raleigh for the summer or study off-campus for a semester).

WHAT TO DO IF YOU LOSE YOUR KEY

Don't lose your key! If you do there is a \$35 charge to replace it. This will be charged to you personally. Lost keys must be reported immediately to the radio station adviser, who will ask you to notify the police if the key was stolen. You may be liable for missing/damaged equipment if you do not notify the staff of your missing key in a timely fashion.

All keys are property of N.C. State University. It is illegal to make copies of university keys. Students who do not turn in their keys upon graduation, resignation or termination from the staff will have their records placed on hold, prohibiting them from receiving a diploma/transcript and from registering for classes.

PODCASTING

New WKNC DJs are often very proud of their DJ mixes and want to share them with the world by creating podcasts through PodOmatic or posting their shows online through SoundCloud or a similar service. **DON'T.** While it's great that you're so enthused, by placing an audio file on the Internet (even if the file cannot be downloaded) you are redistributing someone else's copyrighted content. Unless you have written permission from the performer and copyright holder for each and every song included in your set, you are breaking the law and using WKNC's name to do so. WKNC can and does podcast public affairs programming and musician interviews (with permission), but never entire programs.

HOW TO GET ON THE PAYROLL

Some WKNC staff members, primarily those on the Board of Directors and executive staff, are compensated for their role at the station. To be placed on the WKNC payroll:

1. You must be enrolled as a full-time student at N.C. State University;
2. You meet all eligibility requirements set forth in this manual, by N.C. State Student Media and North Carolina State University; AND
3. You must complete a payroll package and meet with the Student Media Office Manager to complete your package. You may need to bring specific documents with you, as specified in the payroll package.

PARKING

All staff should obey N.C. State University parking regulations. If you do not have a University parking pass you will need to use the Dan Allen Pay Lot or park in a lot after enforcement hours have ended. Any parking tickets you receive while working at WKNC are your own responsibility. N.C. State does have modified enforcement during University holidays and breaks, which are always indicated on the transportation website. The Wolfline also has a stop in front of Witherspoon if you wish to utilize public transportation.

STUDENT MEDIA BOARD OF DIRECTORS MEETINGS AND MINUTES

The WKNC general manager represents the station on the Student Media Board of Directors and submits a written report on station activities for each meeting, held regularly through the fall and spring semesters. These are public meetings and all staff are welcome and encouraged to attend - especially if you are interested in becoming general manager one day yourself. Information and meeting minutes are online at ncsu.edu/sma.

On-Air Studio Checklist

NO.	ITEM	INSTRUCTOR	EVALUATOR
WKNC Station Logs and Procedures			
1	Demonstrate signing on and off duty in the operating log		
2	Demonstrate how to do a Legal ID at the top of the hour		
3	Demonstrate how to set up and log a :00 or :20 break		
4	Explain wknc.org's Intranet features		
5	Demonstrate how to enter tracks played off CDs or vinyl into wknc.org's Control Studio Log		
Control Board			
1	Identify functions of all channels on the control board		
2	Explain headphone and monitor controls		
3	Demonstrate use of cue system		
4	Demonstrate appropriate meter levels		
5	Explain the select A/B switches		
6	Demonstrate difference between air monitor and program monitor		
7	Explain how a mixer (or other device) could be brought up through the board		
AudioVAULT			
1	Demonstrate switching between automation and manual mode		
2	Demonstrate sorting carts by title, artist and length		
3	Demonstrate pulling up carts from specific tabs		
4	Demonstrate how carts can be arranged to play continuously in manual mode		
5	Demonstrate starting and pausing carts		
6	Demonstrate using the preview button to audition a cart		
7	Explain the necessity of clicking auto segue when running in automation mode		
8	Explain the purpose of the GTL Simple element		
9	Demonstrate changing the layout so other tabs are visible		
Compact Disc Players			
1	Cue CD to prepare for playback		
2	Demonstrate how to play a cued track on air		
3	Demonstrate how to switch the time display mode and playback mode		
Miscellaneous			
1	Explain the procedure for doing an on-air giveaway		
2	Explain why WKNC does not allow live phone conversations (except in talk shows)		
3	Explain how to check the Wolfpack Sports schedule		
4	Do an air break		
5	Demonstrate returning studio to a 'normalized state' upon completion of shift		