TRAINING MANUAL

You are not required to play every, or even any, requests from our listeners. Don't let them get to you. Just concentrate on running a smooth sounding air shift. Never be abusive, inflammatory, or insulting in any way to a caller.

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 transfer the caller to the request line. You are not obligated to answer this line since we have voice mail, especially after business hours.

We share the Student Life Center's Fax Line. If someone calls and wants to send a fax, give them this number.

Monday-Friday, 8a.m.-5p.m. This is when winners should be told that they can come by and claim their winnings. All such transactions are conducted at the Student Life Center (student center 274) with permission from the student media adviser. Anyone with any business at the station after business hours should have card-key access. This is for your safety.

Kennesaw State University
MB# 0501
Kennesaw GA 30144

Carmichael Student Center, Rm 171.

Welcome to OWL Radio. OWL Radio, or KSU Radio, is a student-run, internet-only radio station and student group under the umbrella of the KSU Student Media Board State University. As you begin working at OWL Radio you will find that every effort has been made to create a professional working environment. Radio can be a lot of fun, as well as a learning experience, that will provide you with the skills necessary to enter the professional work force. This manual will tell you virtually everything you need to know about OWL Radio and radio in general. It 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 the Digital Millennium Copyright Act, broadcast Federal Communications Commission (FCC) regulations, and SoundExchange, the D.C.-based organization that collects and distributes royalties.

Each station member is responsible for being familiar with all information contained in the manual. Because the station manual is the final word on station policy and regulations, check with the general manager, program director, or technical director 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 OWL Radio. However, if you take the time and make the effort, it will be well worth it and a lot of fun along the way.

OWL Radio, like The Sentinel, is both a student media organization and a business, and our business is having fun while sounding good on the air, and utilizing all our resources to make revenue. 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. There are two kinds of radio stations, commercial and non-commercial. Although the FCC makes this classification, both kinds of 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, and charge businesses money in return for air time. Professional Internet stations also fall under this heading, and OWL Radio is one of these.

We are not yet located on the FM band (someday!) and we are not owned by a large broadcast group but by Kennesaw State University, the OWL Radio Executive Board and the Student Media Board. As the licensee of OWL Radio, the KSU Student Media gives all programming and operational decisions at the station to the students. The Board allows the student staff to make day-to-day programming and personnel decisions and also to choose the music content within the guidelines agreed to and published in this manual. KSU can, however, make broad policy decisions. They have the authority to make whatever decisions about the station they choose within

their authority as the licensee of a station at a public
institution of higher education. We are allocated funds by

1. Webcasting services under these licenses cannot be interactive. Accepting a listener request, as is typical of many radio stations, does not necessarily make a service interactive.
2. In a three hour period a Webcaster can transmit no more than: - three songs from one album or compact disc, if no more than two of these are played in a row, and - 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.
3. Advance announcements or program schedules listing the titles of specific sound recordings, album titles, or names of featured recording artists are prohibited, with limited exceptions.
4. Provide a text display for the receiving device, at the time the sound recording is performed, of the title of the sound recording, the album title, and the name of the featured recording artist.
5. Archived programming of less than five hours in length is not permitted, and archived programming cannot be made available for a period exceeding two weeks.
6. Looped programming cannot be less than three hours in duration.
7. An identifiable program that plays songs in a predetermined order cannot be repeated more than three times in any two-week period if the program is less than one hour in duration, or cannot be repeated more than four times in a two week period if the program is one hour or more in duration.

http://wiki.live365.com/pmwiki.php?n=Broadcasting.DMCA.

The general manager, program director and Student Media adviser know a great deal about specific FCC rules and regulations and are held accountable for violations; if you have any questions, please contact one of these people. Perhaps the most important thing to keep in mind when studying these rules is that they are meant to be observed.

The FCC requires all stations to identify themselves in a specific way within five minutes of the top of every hour. You may either say it live or play a liner from MegaSeg. (You will be trained in all aspects of operating MegaSeg during your air-studio training.) 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 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. 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 person furnishing the funds or considerations.

Simply put, it is illegal for you as an on-air talent to receive anything from anyone except OWL Radio for broadcasting on our station. This is a serious matter, as it is a crime punishable by one year in prison and a fine of up to $10,000. Plugola is also easy for on-air talent to violate. Plugola is the excessive "plugging" (mentioning) of products, events, venues, etc. not paid for or underwritten by a sponsor. The FCC is the governing body for what is considered excessive. This rule applies to any material that is broadcast by the station, including interviews with personalities.

As an Internet -only station, most of the laws regarding Obscene, Indecent and Profane Broadcasts are not valid. However, as part of its educational mission, we operate OWL Radio within the law to better prepare our staff for the actual employment market.
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.

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.) hether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value."

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

the beginning of your shift, you must sign the operating log. You must use ink and you must use your legal name, not your nickname or your air name. Also record the time that you sign on and the time you sign off.

The Operating Log is also where a DJ can record any problems or abnormalities about his or her shift. When a MegaSeg track has errors or cannot be found, for example, it should be logged. All problems with studio equipment should be noted in this log. CDs and trash left in the studio as well as tardiness by fellow DJs must also be reported in this log.

The program log tells you at what time during each hour to break and play donor announcements (DAs), public service announcements (PSAs), and advertisements. You will notice that each hour features a pattern of breaks which is repeated throughout the day. In programming jargon this is referred to as "the clock" because, if you picture the face of a clock, you can visualize where on the clock the pattern of breaks scheduled on the program log appear. At OWL Radio, we normally break at :00 (top of the hour) and :20 minutes after the hour for scheduled promos, DAs and PSAs. 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 :22 after the hour.

an "interactive service." For your purposes, this means that you cannot perform sound recordings within one hour of a request by a listener or at a time designated by the listener. It is best to play requests in the second hour of your show and take requests from your station blog or online requests.

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. 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. People that call radio stations represent less than 5 percent of that station's listening audience. 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.

As often as possible, mention our community. It makes people more comfortable with you and more likely to tune in. Talk about local landmarks and events. Mention neighborhoods and streets in your on air banter. Also, when you announce a request, you might want to mention where the caller is from. For example, "Here is the new Chili Peppers song for Matt in KSU Place."

Headphones are required. No DJ, regardless of skill, can do a good job without using headphones. They help you to hear what your background music is doing and also help you segue songs together.

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.
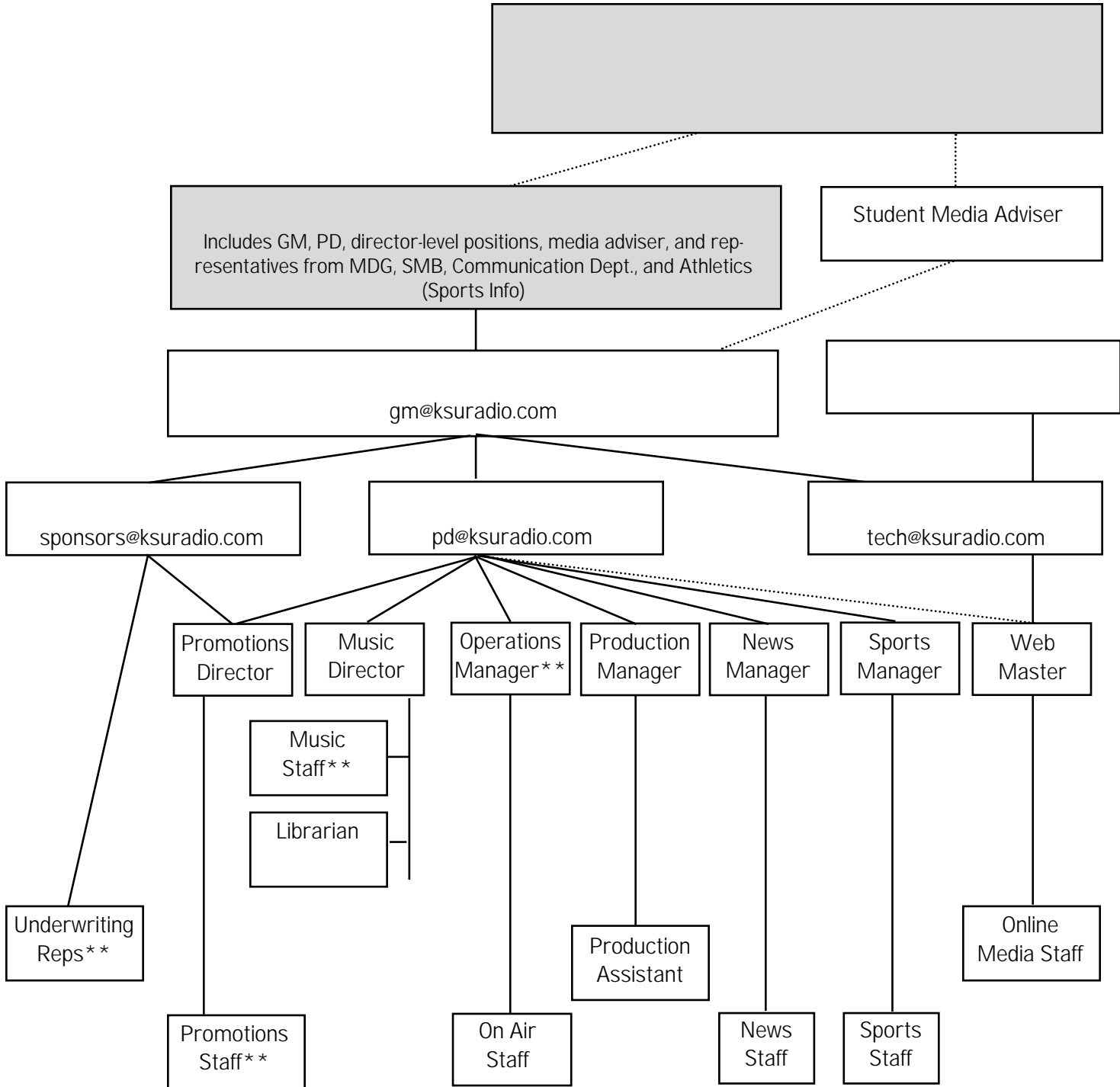
You could be doing a better job if:
1. A friend asks you to say something "in your radio voice."
2. You meet a listener who says you sound a lot different in person than you do on the air.
3. If you emphasize little words like "and," "the," "is," "can," or "will."
4. If you sound like you are reading.
5. If you apologize every time you stumble on a word or stop to correct yourself. Just forget it and move on — whatever you do, don't call attention to it.

On-air technique is a combination of discipline and style. Discipline is the development of good habits while on the air. Examples include: not chewing gum, not bringing food or drinks into the studio, not having unauthorized guests to distract you while on the air, and filling out your logs with regards to promos aired or read, giveaways and winners names and donor announcements. Style is how you personalize your show. Examples include: always starting off your show with a certain liner or song, always saying the call letters out of breaks and into music, or never talking for more than 30 or 40 seconds at a time. These are basics, but they are things on which every announcer at OWL Radio should concentrate to developing a cool, professional, on-air style. Do not get "professional" confused with a station that sounds "commercial." Commercial stations sound the way they do because the announcers are professional. We do not want our announcers to sound commercial, just professional. This is not to say that it is unprofessional to have fun as a DJ. DJs who have fun are more fun to listen to. Similarly, DJs who don't sound like babbling idiots are more fun to listen to. Smile! Your listeners can hear it.

Here's a simple checklist of things to concentrate on during your air shift:

This is a very simple yet crucial thing to do. You cannot imagine how bad it sounds when a song ends, the jock begins to talk, and then the first few bars of the next track kick in flustering the jock, annoying the listener, and very effectively destroying any momentum the show had going. Get into the habit of immediately potting down MegaSeg after every song. This way even if you forget to program your songs you won't embarrass yourself. Attention to technical details like this cannot be an afterthought.

Sounds silly? Well it's not. It is important to inform the listener to whom they are listening and to what station. The point is to provide ourselves with free promotion and create a bond with the audience. Believe it or not, the listening audience tends to form a bond of loyalty with announcers and the station when the announcers establish a rapport with ann

Includes GM, PD, director-level positions, media adviser, and representatives from MDG, SMB, Communication Dept., and Athletics (Sports Info)

Student Media Adviser

gm@ksuradio.com

sponsors@ksuradio.com

pd@ksuradio.com

tech@ksuradio.com

Promotions Director

Music Director

Operations Manager**

Production Manager

News Manager

Sports Manager

Web Master

Music Staff**

Librarian

Underwriting Reps**

Production Assistant

Online Media Staff

Promotions Staff**

On Air Staff

News Staff

Sports Staff

*MDG Student Assistant

** Most likely On Air staff completing volunteer work

[updated 7-29-08]

The program director is responsible for all material broadcast. 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 liaison between on-air staff and management. The program director is responsible for enforcing the rules and regulations regarding the programming of the station. The program director assumes all responsibilities of the general manager in his/her prolonged absence.

The underwriting director supervises sponsorships, underwriting, and underwriting representatives and is responsible for all donor announcements. The underwriting director is familiar with all FCC regulations regarding donor announcements and helps the program director with creating legal donor announcements. The sales director is also responsible for the billing process and is accountable directly to the general manager regarding monthly sponsored income. The underwriting director also works with the program director to schedule the various donor announcements. Student staff who sell underwriting receive a 20% commission.

The Tech Director or chief engineer is responsible for the maintenance of all equipment and software 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. This position is also a student assistant interviewed, hired and in the employment of the MDG. In addition to all station equipment, hardware, and software, this position will also maintain the computer network and direct the web page staff. This position will be paid from the radio budget and will be the only paid position (until the station can acquire an ongoing budget and bring in revenue).

The assistant program director or operations manager, handles many of the day-to-day programming responsibilities where the on-air staff is concerned. The assistant program director helps the program director train, schedule, and manage the DJs and news announcers. The assistant program director assumes all responsibilities of the program director in his prolonged absence.

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 (in conjunction with the tech director). The production manager works closely with the engineering department to maintain and acquire all needed production equipment.

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 OWL Radio. The promotions director is responsible for scheduling giveaways and other events as specified by the program director. The promotions director concentrates on promoting OWL Radio to KSU and, secondarily, the general public.

The music director works closely with the program director to program the music for the station. The music director also serves, with the program director, as a representative of the station to record and promotion companies.

The underwriting representatives are responsible for attracting new clients & sponsors to the radio station. They work closely with the underwriting director to see these prospective clients through to the signed contract.

The sports director works closely with the program director to schedule any sports events. The sports director serves as the liaison between OWL Radio and outside organizations to coordinate sports broadcasts. He/she schedules board operators for sports broadcasts when necessary.

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.

The webmaster compiles and implements most of the station's Web site. The Webmaster works under the Tech Director (may also be the tech director) and works closely with all of the department heads to make sure the information is on the Web site. The Webmaster also works with the professional staff to ensure smooth operation of the station's online presence.

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

The general manager, tech director, program director and your adviser all carry cell phones so they can be reached in case of an emergency. If there is an emergency, their numbers are listed on the OWL Radio intranet site and in the studio.

In the event of an emergency, take the necessary precautions to keep us on the air (if possible), and to protect your person while doing so. In the event of a fire alarm, put a playlist into MegaSeg (automation mode) and leave the student center at once.

If OWL Radio loses power, don't panic. First determine whether the station or the student center has lost power. Next, write on the operating log what time we went off the air and note "power outage" as a reason. Immediately thereafter, check in with someone from the profes-

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the student center has lost power, call the chief engineer and general manager immediately. If you need to leave the premises make extra sure that the station is locked. Make sure no one else is in the station. When the power is restored, follow all sign-on procedures, making sure to check that the 'broadcast computer' is streaming to Live 365 and that we are on the air, noting on the operating log when we signed back on the air, and play a Legal ID before resuming normal programming.

Radio staff for use as evidence in disciplinary proceedings. Information obtained through video monitoring will only be released when authorized by the KSU Department of Public Safety in accordance with the procedures established in KSU policy. The act of voluntarily joining OWL Radio indicates approval of this policy.

Keep the studio door locked at all times for your protection. Strange people are attracted to radio stations. If you need assistance, call Campus Police. Also, if you feel uncomfortable leaving OWL Radio after hours, you may call Campus Police for an escort. This is a free service and you should not hesitate to use it.

Only staff members are allowed to use the computers at OWL Radio. Installation of software on any computer without the approval of the general manager, tech director, or Student Media adviser will be considered vandalism. For work other than direct broadcasting or production, use the computers in the break room. Do NOT use the broadcast or production computers for web surfing or other work. The use of computing resources is subject to the KSU Computer Usage Policy.

On-air staff members are not permitted to represent OWL Radio. Directors/managers are not permitted to represent OWL Radio 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 sales director.

Penalties consist of WARNINGS, SUSPENSIONS, and DISMISSALS. You may or may not receive any warnings before a suspension or dismissal for breaking a station policy. A warning means beware. You're screwing up and need to change your behavior. Suspensions can either be for one or two weeks or longer. You may be required to sign a notice of probation stating that you understand why you have been suspended. Suspension does not mean dismissal. If you are suspended, consider what you did to get suspended and make sure it does not happen again. You will not be suspended because someone does not like you. You only will be suspended if you break a policy. The only people who can ever suspend OWL Radio staff members

are the GM or PD, and perhaps other directors in consultation with the GM or PD.

The next step of disciplinary action is dismissal. Dismissals relieve you of all duties at OWL Radio with no possibility of return. The general manager will be involved in all cases of dismissal. All dismissals must be approved by the general manager.

Temporary termination of all responsibilities related to the whole or any portion of your job, the duration and severity of which are completely at the discretion of the general manager and/or program director of OWL Radio. Suspensions may result from the following actions or other actions deemed inappropriate by the senior staff:
1. Conduct unbecoming an announcer on or off the air.
2. Missing or being late for three (3) scheduled air shifts.
3. Missing an air shift without properly informing the program director.
4. Misuse or improper allocation of station property.
5. Having guests in the studio after business hours not related to the show or for business purposes and/or without permission of the general manager or program director.
6. Broadcast of obscene or indecent material.
7. Forging signatures of any kind on logs, time sheets or other station documents.
8. Threatening any staff member of OWL Radio.
9. Sexual, racial, or other harassment.
10. Disregard of station rules, regulations, policies, and procedures.
11. Disregard of any FCC or DMCA rules (not playing legal IDs, etc.).
13. Failure to sign required logs while on duty as an announcer or knowingly signing innacurate information.
14. Failure to follow rotation.
15. Scratching, beat mixing, slip cueing, or anything else which might damage station equipment.

Immediate and unconditional termination of employment at OWL Radio will result for any of the following.
1. Blatant misrepresentation. Any employee, past or present, attempting to represent the station without authorization of the promotions director and/or the general manager will be immediately dismissed and a notice of misrepresentation will be placed on file with the general manager for reference when contacted by employment agencies.
2. Reporting to work under the influence or in posses-

sion of any illegal or personality altering drug, or under the influence or in possession of alcoholic beverages. Possession of any form of illegal substance, including alcoholic beverages, is forbidden in the studio. Consumption by a operator is a violation of FCC regulations, university policy and station policy. Operators will be held responsible for all guests.

3. Theft of station property, or removal of any station property from the premises without permission of the general manager, program director or technical director.
4. Vandalism of station property of any kind.
5. Altering station equipment or hooking up personal equipment without the permission and supervision of the technical director.
6. Blatantly promoting any business on the air or taking consideration (money, memberships, coupons, or anything of value) from any business; or using OWL Radio to promote your own, a friend's or an employer's business interests, even if you don't receive consideration for it.
7. Decrying station. Operators are not allowed to discuss personal opinions of station policies, station personnel, record companies, or equipment manufacturers over the air.
8. Smoking in the studio.
9. Knowingly broadcasting obscene or indecent material.
10. Doing improper donor announcements or giveaways, failure to run or read donor announcements completely, or selling air time on OWL Radio without authorization of the sales director or general manager.
11. Representing OWL Radio at public or professional functions or traveling to such without authorization.
12. Conducting interviews on the air without permission of the program director.
13. Any action considered not to be in the best interest of OWL Radio or in direct violation of any university rules or regulations.

These lists are not all inclusive. The general manager reserves the right to handle discipline the way he or she believes is in the best interest of OWL Radio. The above rules are simply guidelines for the staff to follow.

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. 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 Student Media adviser. The adviser will then work with the general manager and the exec board and/or SMB to determine a solution. You must file your grievance within two weeks of the related incident.

DJs must follow all logs at all times.

The administrative phone line, or hotline (678-797-2005), is never to be given out over the air. If staffers other than on duty staff are present, they should answer the phone. If you are alone and on the air when the Hotline rings, cut to music as quickly as possible. When the Hotline "rings," a strobe light flashes in the studio.

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 director or the general manager. We never clue them in to behind-the-scenes terminology like MegaSeg, Audition, 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.

The studio is not open to friends, roommates, or anyone not associated with the station. Violations will be reprimanded; repeated violations will result in suspension or dismissal from OWL Radio.

OWL Radio prohibits food or drinks anywhere in the studio until further notice.

If you are on time, you're late. Being on time for your shift means arriving at least 10 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 4:50 p.m., you are late. It is impossible to do a good job on the air without any preparation. As mentioned, three tardies will result in suspension. Plan ahead.

As an announcer, it is important that you are responsible and reliable. OWL Radio 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 your shift for a valid reason, such as having an exam at that time, sickness, or a death in the family.

In the event you need a sub, it is your responsibility to follow these steps:

1. Notify the program director at least four (4) days in advance that you are trying to find a sub for your show at (time) on (date). At this point, you might ask the program director for suggestions.
2. Notify the staff via the e-mail distribution list about your shift being open at (time) on (date).
3. Consult the phone list located in staff offices at the rear of the studio, and call other announcers to see if they are available; if they are, tell them when your show is by time and date.
4. If you find someone to fill in for you, contact the program director to inform him/her of who will be filling in for whom no later than 24 hours in advance.
5. If you can't find anyone and still feel justified missing your shift, voice track your show. You will be taught this skill during your production and on-air labs.

It is unacceptable for a DJ to miss a shift without finding a sub or voice tracking beforehand. The purpose of MegaSeg is not to cover for you when you cannot 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 OWL Radio. DJs are accountable for their shifts and chronic absenteeism will not be tolerated.

The FCC prohibits any announcer from advocating or condoning the use of illegal drugs, alcohol abuse, or illegal activity of any kind. OWL Radio also prohibits any announcer or DJ from operating the station while under the influence of alcohol or any other type of impairing substance. If a DJ is found violating this policy they will be terminated immediately, no exceptions.

You are entitled to an opinion. You are also prohibited from inflicting it on our listeners by law. Do not ever attack any person, company, or organization on the air. Violation

may result in immediate dismissal.

It is against OWL Radio policy to air live phone conversations without prior written permission from the program director. The program director must approve any show that requires live phone calls to be broadcast. Such shows will be closely monitored by both the general manager and program director. When listener call our request line, they waive their right to privacy as far as our airing of the conversation is concerned. Therefore, the request line is the only lines a DJ may record for future broadcast. Also, DJs may only record an incoming call on this line.

If you want to interview someone on the air, you must get permission from the program director at least four (4) days in advance. For OWL Radio to break from normal programming and conduct an interview, the interview

shift, try at all costs to avoid playing them again unless specifically instructed otherwise.

6. Choose some OWL Radio classics from the library that have not already been played and are different from the classics you played during your last shift. Be creative.

7. Sign in on the operator's log when you begin your shift and be sure the prior DJ signs out.

8. When selecting songs to air be sure to:
• Follow rotation,
• Not repeat the same songs by an artist from a previous show or your previous show,
• Not pick indecent songs or songs marked DO NOT AIR,
• Not alienate your audience by abruptly changing moods or styles.

9. When you take a break, you must be sure you don't go into it unprepared. If you feel that you need to, write yourself a script of what you want to say.

10. Throughout your show you must be sure to:
   • give things away (if necessary),
   • legally identify the station ("OWL Radio Kennesaw State University"),
   • identify yourself,
   • play scheduled ads, PSAs and promos,
   • play all necessary donor announcements,
   • write down all songs that you play in the music log,
   • always answer the HOTLINE. Answer the request line only if you have the time,
   • note any equipment malfunctions and make a written report to the engineering staff,
   • file records and CDs correctly in the music library lockers,
   • put CDs back in their proper place in rotation and rotate the card file as you play a song, and
   • use the 'autoseg' feature on MegaSeg in the event you are distracted by a phone call or an emergency.

11. Sign out on the operating log,

12. File your music in the library,

13. Don't eat or drink in the studio,

14. Pick up any trash you have generated and dispose of it properly,

15. Get out of the next DJ's way, and have a nice day!

OWL Radio tries to provide a non-competitive environment in which you are free to ask questions and learn about all aspects of the radio business. Working at OWL Radio is meant to be fun. As you will hear many times dur-

sign you off in that section of the checklist.

Lab 3 will serve as an evaluation session for you. During this lab a manager or director will meet with you individually and sign off the checklist items after you have demonstrated an acceptable level of understanding. Any problem can be identified and clarified at this time. Once you have received instruction and evaluation signatures, you have obtained production studio clearance! You may reserve studio time for practice and preparation of your demo air check.

During the school year, when staff levels are high, the general limits for studio time are four hours per week. This limit provides a reasonable level of access for everyone. When the production studio is not formally reserved, it is available to any cleared producer for practice, production and voicetracking.

These three labs will focus on the on-air studio and how to perform the items on the on-air checklist. In addition, all trainees are encouraged to observe operations in the on-air studio. During Lab 6 your instructor will complete your instruction on all the checklist items and sign the instruction section on your copy of the checklist. Lab 6 will serve as an evaluation session for the on-air studio checklist. A member of the OWL Radio Exec Board will come to this lab and meet with you individually to complete the evaluation of all checklist items.

Once you complete all the items on the checklist you may proceed to the remaining air clearance steps.

Your air check should be about 10 minutes. Include a music playlist for ALL the material you used. Return all demo tapes to the program director for evaluation. The music playlist should list all songs actually played AND at least 10 more you would use during your show, in the order you would play them. Arrange these extra songs into sets that demonstrate your knowledge of music and its presentation. Thematic or historical approaches may be used for the various sets. Also, if possible, include the recorded PSA you produced during the production lab sessions.

The areas for evaluation of your tape include announcing, production and program content. We realize you are new and largely unfamiliar with the "on-air" experience. We are looking for a basic, standard level of competence for air clearance. We want you to be as prepared as possible be-

fore going on the air, so that both you and your listeners will enjoy the programming. Until you can demonstrate this basic level of performance in a production setting, you are not ready for air clearance. If you sincerely work on your skills and demonstrate patience and determination in your efforts, you will be able to succeed and pass this clearance step.

During the evaluation of your tape, the following questions are considered:
• Are you generally relaxed and clear when speaking?
• Is your pacing and style appropriate to the kind of show you're doing?
• Do you operate the equipment competently?
• Are the segues well-executed; does the music flow appropriately?
• Do you follow the format we use for the various block programs on OWL Radio? Are you producing a brand new show for the station, one that we do not currently feature? If so, explain your format.

During class and lab sessions we will review the various approaches to the production of demo tapes. There are several variations possible, using different combinations of program components or elements. Listed below are the program elements to be included in your demo program.
• Mic breaks — intro and outro your show; in between music sets where you backsell and talk about the music; station announcements; weather; at least one legal ID.
• Music sets — plan at least four sets of songs of at least three songs each. Telescope the songs, to present ONLY the opening 20 seconds and closing 20 seconds of each song. Always include ALL segues.
• News — include a two-minute sample newscast, with a weather forecast at the end. Get copy from any reputable news source (CNN, BBC, MSNBC, etc.) or campus source (The Sentinel, Access, etc).

Your demo air check should sound like a "mini-program" with a distinct beginning, middle portion and closing. Before submitting your "tape," give it ONE MORE LISTEN — is it really the best you can do? Are there any mistakes you hear that you're leaving in? If YOU can hear something, the program director will as well, and your tape might not pass the first time. Take yourself and your work seriously enough to be objective and self-critical, and to receive criticism of your production in a professional manner. Our common goal is for OWL Radio to have the best air-sound possible. Teamwork and mutual support is the only way for us to reach and maintain that goal.

Pending; not available at this time. However, you will be taught how to write news & sports stories for broadcast.

Pending; not available at this time.

Once you have completed the required steps you are ready to become an official OWL Radio DJ. You will be added to the staff e-mail distribution list and given a login to the Intranet, which gives you access to the Control Studio Logs (the application that logs your songs and creates your online play lists), the staff directory, and your DJ Page. You will also be given the opportunity to sign up for an available shift. Don't forget to let your friends know when you'll be on the air!

Pending.

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. It is annoying to your listener when they have to turn down the radio because of your mic noise. Second, never hit or tap your hand or any object on the counter top while a mic is live. While this isn't really a problem for DJ's, it is a common problem with guests, so brief them ahead of time. The shock mount on the main studio mic helps filter out some but not all of this type of noise. And last, always speak directly into the mic. Never talk off-axis, or with the mic pointed in any direction except directly at your mouth. These mics are very directional and doing so will sacrifice voice quality.

Basic operation forthcoming.

Operation steps forthcoming. OWL Radio does not permit staff to "scratch" or use any other DJ tricks.

Located to the right of the console. The number is 678-797-COOL (2665). Operation instructions forthcoming.

The bulletin board in the studio is an important area. This is a place where department heads can post important messages. This is also where our staff and board of director phone lists are posted. Every DJ is responsible for reading and adhering to messages posted on the bulletin board. Only department heads may post things on this bulletin board — the bulletin boards in the staff office back room is where DJs can post things of their own.

The on-air studio door must always remain closed. Staffers and guests may not enter when the mic or On Air light is on.

OWL Radio uses a combination of traditional fluorescent and track lighting. Settings for the dimmer will be discussed during training and on a later date.

The library lockers contain all of OWL Radio's music that isn't a part of rotation. During the training process you will gain access to the keys. Do not grant access to anyone who is not on OWL Radio staff. Also, never leave library locker doors open.

There are several CD racks mounted on the walls of the on-air studio. These racks hold the various categories of our music rotation as well as new music that is not a part of rotation. For this music, staff intranet,11 g

On the KSU radio website, staff intranet,11 g

Professional electronic journalists should operate as trustees of the public, seek the truth, report it fairly and with integrity and independence, and stand accountable for their actions.

Professional electronic journalists should recognize that their first obligation is to the public.
Professional electronic journalists should:
* Understand that any commitment other than service to the public undermines trust and credibility.
* Recognize that service in the public interest creates an obligation to reflect the diversity of the community and guard against oversimplification of issues or events.
* Provide a full range of information to enable the public to make enlightened decisions.
* Fight to ensure that the public's business is conducted in public.

Professional electronic journalists should pursue truth aggressively and present the news accurately, in context, and as completely as possible.
Professional electronic journalists should:
* Continuously seek the truth.
* Resist distortions that obscure the importance of events.
* Clearly disclose the origin of information and label all material provided by outsiders.
Professional electronic journalists should not:
* Report anything known to be false.
* Manipulate images or sounds in any way that is misleading.
* Plagiarize.
* Present images or sounds that are reenacted without informing the public.

Professional electronic journalists should present the news fairly and impartially, placing primary value on significance and relevance.
Professional electronic journalists should:
* Treat all subjects of news coverage with respect and dignity, showing particular compassion to victims of crime or tragedy.
* Exercise special care when children are involved in a story and give children greater privacy protection than adults.
* Seek to understand the diversity of their community and inform the public without bias or stereotype.
* Present a diversity of expressions, opinions, and ideas in context.
* Present analytical reporting based on professional perspective, not personal bias.
* Respect the right to a fair trial.

Professional electronic journalists should present the news with integrity and decency, avoiding real or perceived conflicts of interest, and respect the dignity and intelligence of the audience as well as the subjects of news.
Professional electronic journalists should:
* Identify sources whenever possible. Confidential sources should be used only when it is clearly in the public interest

RTNDA Code of Ethics (continued)

 * Use surreptitious newsgathering techniques, including hidden cameras or microphones, only if there is no other way to obtain stories of significant public importance and only if the technique is explained to the audience.
 * Disseminate the private transmissions of other news organizations only with permission.
 Professional electronic journalists should not:
 * Pay news sources who have a vested interest in a story.
 * Accept gifts, favors, or compensation from those who might seek to influence coverage.
 * Engage in activities that may compromise their integrity or independence.

         Professional electronic journalists should defend the independence of all journalists from those seeking influence or control over news content.
 Professional electronic journalists should:
 * Gather and report news without fear or favor, and vigorously resist undue influence from any outside forces, including advertisers, sources, story subjects, powerful individuals, and special interest groups.
 * Resist those who would seek to buy or politically influence news content or who would seek to intimidate those who gather and disseminate the news.
 * Determine news content solely through editorial judgment and not as the result of outside influence.
 * Resist any self-interest or peer pressure that might erode journalistic duty and service to the public.
 * Recognize that sponsorship of the news will not be used in any way to determine, restrict, or manipulate content.
 * Refuse to allow the interests of ownership or management to influence news judgment and content inappropriately.
 * Defend the rights of the free press for all journalists, recognizing that any professional or government licensing of journalists is a violation of that freedom.

          Professional electronic journalists should recognize that they are accountable for their actions to the public, the profession, and themselves.
 Professional electronic journalists should:
 * Actively encourage adherence to these standards by all journalists and their employers.
 * Respond to public concerns. Investigate complaints and correct errors promptly and with as much prominence as the original report.
 * Explain journalistic processes to the public, especially when practices spark questions or controversy.
 * Recognize that professional electronic journalists are duty-bound to conduct themselves ethically.
 * Refrain from ordering or encouraging courses of action that would force employees to commit an unethical act.
 * Carefully listen to employees who raise ethical objections and create environments in which such objections and discussions are encouraged.
 * Seek support for and provide opportunities to train employees in ethical decision-making.
 In meeting its responsibility to the profession of electronic journalism, RTNDA has created this code to identify important issues, to serve as a guide for its members, to facilitate self-scrutiny, and to shape future debate.

• Adopted at RTNDA2000 in Minneapolis September 14, 2000

                              to serve the interest of the
Kennesaw State University community and provide quality diverse
programming to to svr9yon5 m.

The following is a partial list of the rules with which Live365's Internet broadcasters must comply under portions of the Digital Millennium Copyright Act, 17 U.S.C. 114. The relevant rules which you must carefully review are as follows:

Your program   be part of an "interactive service." For your purposes, this means that you cannot perform sound recordings within one hour of a request by a listener or at a time designated by the listener.

In any three-hour period, you   intentionally program more than three songs (and not more than two songs in a row) from the same recording; you should not intentionally program more than four songs (and not more than three songs in a row) from the same recording artist or anthology/box set.

Continuous looped programs   be less than three hours long.

Rebroadcasts of programs   performed at scheduled times as follows:
  • Programs of less than one-hour: no more than three times in a two-week period;
  • Programs longer than one hour: no more than four times in any two-week period.

You should not publish advance program guides or use other means to pre-announce when particular sound recordings will be played.

You   only broadcast sound recordings that are authorized for performance in the United States.

You   pass through (and not disable or remove) identification or technological protection information included in the sound recording (if any).