



TRAINING MANUAL

OWL RADIO IS PART OF OF KSU STUDENT MEDIA

CONTACT US

STATION PHONE NUMBERS

OWL Radio Request line678-797-COOL (2665)

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.

Business line/voicemail.....678-797-2005

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.

Fax line770-423-6703

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

BUSINESS HOURS

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.

MAILING ADDRESS

OWL Radio

Kennesaw State University

MB# 0501

Kennesaw GA 30144

STUDIO LOCATION

Carmichael Student Center, Rm 171.

PREFACE

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.

HOW OWL RADIO OPERATES

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 Kennesaw State University to perform tasks as outlined in our mission statements (see Index, p. 20).

OWL Radio, like most radio stations, is divided into departments responsible for specific aspects of the station's operation. Each of these departments is supervised by a department director. Each of these directors (and their assistants) plus the general manager make up the Board of Directors who meet regularly to determine station policies, plan promotional events, and keep the station running smoothly. Surprisingly, most of the work required to make radio happen occurs away from the broadcast desk. Of course, what happens at this desk 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, sales, promotions, and music departments to prepare all the material broadcast is of paramount importance. In other words, what goes out over the airwaves should be thought of as the finished product of many different people 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 sales staff to sell time, create business ties, and make money; without a promotions staff to create exciting ways of getting the public's attention and coming up with freebies to give away; 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. Teamwork counts!

GETTING STARTED

Operating a college radio station is not easy. It is much more than just spinning records, discs, and being cool when talking on the radio. A good show requires careful planning of time so that music is played and arranged in a way that is enjoyable to listen to, breaks are made when scheduled on the program log, and rules are followed as determined by both 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 that 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 OWL Radio does not allow anyone to be scheduled for any DJ shift without successfully completing the training process.

THE FCC & ITS REGULATIONS

The FCC is the acronym for the Federal Communications Commission, a government agency with headquarters in Washington, DC. It is a branch of the U.S. Government just like the Internal Revenue Service or the Federal Bureau of Investigation. Your job as a DJ is to be familiar with the many rules the FCC holds announcers accountable to (for educational purposes only at this time). The FCC consists of five commissioners who regulate all aspects of how the radio industry works — everything from issuing broadcast licenses, streaming radio, allocating call letters, regulating the Emergency Alert System (EAS), making surprise visits to stations to inspect the Public Inspection File, or just tuning in late at night to make sure legal IDs are being done correctly.

DMCA AND SOUNDEXCHANGE ROYALTIES, REGULATIONS AND ISSUES

The Digital Millennium Copyright Act (DMCA) and the Digital Performance Right in Sound Recordings Act (DPRA) were passed by Congress in the late 1990s. Those laws place certain restrictions on Webcasters that affect what, and how, they may broadcast over the Internet.

Sound Recording Performance RoyaltyThe Digital Performance Right in Sound Recordings Act of 1995 ("DPRA") created a new copyright royalty for the digital transmission of sound recordings. Congress extended this royalty to non-subscription, non-interactive services, such as most Webcasts, through the Digital Millennium Copyright Act of 1998 ("DMCA"). Royalties for digital transmissions of sound recordings are to be paid to performing artists, musicians, and recording companies. Dues paid is an active issue with the courts now; for ongoing updates, visit ksuradio.com and the KSU OWL Radio group on Facebook.

Content Restrictions

The statute contains several limitations on programming transmitted under the terms of the statutory license. These limitations apply equally to Webcasters operating under the SWSA noncommercial agreement. Key elements include:

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.

For more information:

<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. **Stations that fail to do this 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 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, depend-

ing 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. 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 broadcast-ing 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.

OBSCENE, INDECENT AND PROFANE BROADCASTS

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 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.”

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 OWL Radio broadcasters: These may sound like vague and abstracted descriptions, but it is station policy at OWL Radio not to air anything which could be construed to meet any of the above criteria. Many times there are questions about what is indecent and/or obscene. If you are unsure if the material is indecent or obscene, do not air it. You will be held responsible for all material broadcast on your show. This applies to all material broadcast from this station, from music to what an announcer and their guests broadcast or announce. We are much less forgiving of announcers saying things which could be considered obscene, indecent or profane, than we are of songs which might contain an obscene, indecent or profane lyric. Broadcast of neither should be the norm.

Additionally, while the FCC currently permits broadcast of certain indecent and profane material between the

hours of 10 p.m. and 6 a.m., standing OWL Radio policy is to NEVER broadcast any obscene, indecent, or profane material, regardless of the time of day. Remember, OWL Radio is a product of Kennesaw State University and everything we broadcast represents the University and our station. We must do everything in our power to protect the integrity of both.

OPERATOR RESPONSIBILITIES

As an announcer you are legally bound by the FCC to the following while operating OWL Radio:

- You must arrive for your air shift free from the influence of any drugs or alcohol and remain that way until you are off the premises of the station.
- When beginning each air shift at OWL Radio, you must sign two different logs: the Operating Log and the online Control Studio (music) log. The operating log is located in the notebook labeled “Operating Log” in close vicinity to the control board. The online music log is located on our Intranet Site (www.kennesaw.edu/student_life/djs/owlradiostaff.shtml) under the heading “Logs.” During the period you are signed on those logs, you are responsible for all material broadcast by the station. Your first, and the most important, duty while signed on the operating log is to operate the station. This duty exclusively overrides all other responsibilities including answering the telephone, pulling music or anything else.
- You must keep accurate operating, music and station logs — and you must keep them in ink. If you make a mistake on a log, or need to cross out an entry, draw a single line through the entry, initial the line, and then rewrite the entry. Do not make the error unreadable or attempt to erase or cover it.
- It is station policy to comply with all FCC rules and regulations as well as KSU Student Media policy, University policy, and any other applicable laws.

THE LOGS

WHY ALL THE LOGS?

OWL Radio, 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 we keep for federal regulations, some for our sponsors or advertisers, and others we keep for our own in-house reasons. The forging of any information contained in the logs is against station policy.

THE OPERATING LOG

Regular and accurate records of the operations of OWL Radio are not just important, but a legal requirement. At

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

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.

The program log also tells you what needs to be included in your break.

As a general rule, never play a public service or donor announcement without preceding it first with your own voice. In other words, always come out of music with your voice, not a promo or donor announcement unless you are just playing a liner. To do so is considered bad announcer etiquette.

After each break initial on the program log that you in fact aired the scheduled spots. The accuracy with which the DJ follows the program log is VERY important. Ads & donor announcements are important sources of support for the station so make sure you follow the log carefully. Failure to do this could result in suspension from OWL Radio.

THE MUSIC LOG

OWL Radio’s music log provides a listing of tracks that have been scheduled to play throughout an entire 24-hour period. It can be located under the “Music Log” tab found on MegaSeg’s ‘Category’ interface screen. While at first glance the music log may appear to be a random listing of songs held in the OWL Radio music inventory, it is actu-

ally a precise compilation of tracks that have been pieced together so that the songs that OWL Radio’s music directors have deemed worthy for “air-play” will air at regular time intervals.

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 place emphasis on KSU student-created music first, then KSU faculty/staff music, and lastly, local bands and artists,
3. To satisfy record companies who send us the music to play, and
4. To assist all announcers in programming a good mix of music within each format.

The music log’s purpose is to provide the station with a consistent “sound” throughout the day regardless of announcer or musical format, and to give priority to our own artists and bands. As a new DJ you will be required to play 2-3 songs per hour off the music log.

CHAPTER 5 HOW TO BE A GOOD DJ 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. At OWL Radio, we give the DJ much freedom and authority; it is part of our mission statement.

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 people want it to be more personal. This is why we use our regular voices. The only exception to this rule is our donor announcements and ads, because when we speak for a business, we have to be as close to perfect as possible.

ATTITUDE

Music selection is one of many things in our radio station that everyone will, at some time, disagree about. There are channels for this input and it is extremely valuable to

those of us who are making the decisions. However, everyone cannot have his/her own way and when you don't get yours it is important to keep a good attitude about it. Listeners can always tell when a DJ has a bad attitude. It makes you and the station sound bad. Even if you aren't openly negative on the air, your tone of voice will give you away every time. Make sure that you never say anything bad about anything, especially a song you're playing. Someone out there likes it and will tune you out because you don't.

HOW TO TALK ON THE AIR

Imagine you are talking to a friend on the phone. Don't talk louder or softer than you normally do. You do, however, want to talk a little bit quicker than average. This doesn't mean to talk fast. Just talk quickly, without long pauses. Some people have the tendency to talk slower on the air than they do normally. Avoid this. Psychological research tells us that humans can hear, understand, and remember information better when it is spoken rapidly. This is because your ear can hear words about twice as fast as you can speak them. Scientists tell us that the optimal rate for hearing is about 30 percent faster than normal. In our world then, if something takes 10 seconds to say normally, do it in 7. If this is hard for you, don't worry. It can take a long time to get, and some people never can. That is OK; just make sure you never slow down your speech.

Studies show that 70 percent of radio listeners are alone while they listen. This means your conversation should be like talking to just one person. When you are on the air try to imagine your audience. Picture someone across from you and talk to them. Remember this, as it is the key to being a great personality.

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. Plan ahead, plan ahead and plan ahead!

"TM OUTTA HERE IN 15 MINUTES"

This is an absolute no-no. Is the end of your shift something we want the listeners to look forward to? If so, you won't be here long! 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.

PUT THINGS INTO YOUR OWN WORDS

The best way to sound like a normal person is to say things in your own words. What is important is the message behind the words, not the words themselves. The programming department will never be upset with you for putting things into your own words —just make sure you don't leave any of the message out.

HAVING OTHERS ON THE AIR

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. Keep it brief. Twenty to 30 seconds is a good length. Never let it go on for longer than 60 seconds. Your audience will leave.
2. No inside jokes! Listeners feel left out on the outside.
3. Make sure that the other people have microphones. Listeners cannot hear well enough when someone is more than six or so inches from the microphone.
4. Limit the number of people in the conversation. Having more than three voices can be confusing for the listener. And never have two people share a microphone; it sounds horrible.
5. The DJ on duty must be in charge of the conversation. Don't allow someone to walk into the booth and mess with your breaks.
6. Don't be sarcastic; it makes you look bad.
7. Don't be sexist or offensive in any other way.
8. Know what you are going to talk about before you turn the mic on. If you don't you will sound bad.
9. Don't ramble.

USING THE INTROS / BACKGROUND MUSIC

The logs and MegaSeg tell you how much of an intro each song has. An intro is the length of time at the beginning of a song before the vocals start. It always sounds better for a DJ to have some kind of background music behind him. Doing your breaks over the intros makes you sound more professional. Just make sure you are finished talking before the vocals start. For times when the intro is not long enough and you need to do a break, use background music. We have a lot of background music in MegaSeg. The important thing to remember is that we never talk over music during the vocals. The background music carts are instrumental songs only. Always have some kind of background music behind you when you talk on the air.

REQUESTS

OWL Radio is one of the few stations in the area where listeners can get their requests played. However, the DMCA mandates that your program must not 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. 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.

LOCALIZE YOURSELF

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.”

FOLLOW THE LOGS AND THE PROGRAM CLOCK

The program clock is important. There are things that have to be done every 15 minutes. You won't always be able to hit the exact minute, but follow the clock as closely as you can. Never skip anything on the program clock and never be more than five minutes off. The program clock applies to all formats on OWL Radio. If you can't find a CD or donor announcement, log it in the discrepancy logs and notify the program director. If you don't, it is as if you didn't follow the logs.

TIME CHECKS AND THE WEATHER

A time check is when you announce the time to your listeners. Time checks are important; listeners rely on us to keep them from being late! This is especially important in the morning hours (between 7 and 10 a.m.) when people are getting to class and work. DJs that do the morning shifts should do time checks as often as possible.

The weather is something that everyone finds interesting. That is why it is often the first thing two strangers talk about. The weather is part of the news but is also an item on the program clock. Never skip the weather. Even if you just do a one liner, “It's 73 and cloudy in Kennesaw right now,” listeners will appreciate it. Weather and other local information are included on the ‘Widgets’ on the broadcast computer.

GUESTS & STUDIO CROWDS

People love to hang out in the 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 studio if the GM, PD or TD are not present. If you're on duty, you can and should ask any extra people to leave the room. The only exception to this rule is that from time to time the tech department, ITS or MDG will have to work in the studio, but they will be as considerate to you as possible. **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.**

TECHNICAL DIFFICULTIES

Sometimes, even the best equipment breaks. When this happens to you, even if you have to endure a few seconds of dead air, don't get on the mic and talk about it. At OWL Radio, we never talk on the air about equipment failures, limitations or any of our logs. For instance, it is always bad to say “Sorry about that folks, this darn CD player keeps breaking,” or “Well, the logs say I have to play Ben Folds Five next.” We want people to think that radio is magic, so we never clue our listeners in to the behind the scenes stuff— they don't want to hear about it anyway.

BACKSELL / PRESELL AND PROMOTE STUFF

Backselling is when you let the listeners know what songs you have been playing. Preselling is when you tease them with what is coming up. Pending further clarification, it is against DMCA regulations to presell (“should not publish advance program guides or use other means to pre-announce when particular sound recordings will be played.”)

As a rule, don't backsell more than three songs and only presell shows or events. Always help the station out on the air. Tell the listeners about the other formats we have or upcoming events or giveaways. Also, promo things like the weather and news.

HEADPHONES

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.

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 — whatever you do, don't call attention to it.

ON-AIR TECHNIQUE

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.

THE BASICS OF ANNOUNCING

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

1. PROGRAM YOUR SONGS SO THAT THEY DON'T SEGUE INTO THE NEXT TRACK ACCIDENTALLY. 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.

2. IDENTIFY YOURSELF AND THE STATION. 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 them.

3. AVOID PARTY BREAKS: PLAN, ACKNOWLEDGE, AND TIME WHEN YOU DO THEM: First, avoid “party” breaks with other jocks. They may be fun for those in the studio, but they are almost always rather difficult and tedious for those on the other side of the speakers unless well planned and executed by the producer (that's the announcer running the board—you!) Think before you talk, and talk with a purpose. Should you decide that a break with another announcer is a good idea, and on certain occasions it is, do the following: plan, acknowledge and time.

PLAN

If there is less than two minutes on a song and you have not yet discussed the who, what and when of the break involving the other announcer(s) don't even think about trying to give all the details. It is not necessary to script anything out, but discuss which elements are important and never try more than two elements at a time. This will allow for spontaneity without confusion.

ACKNOWLEDGE

When listening to the radio we all like to have a clue as to who we're listening to and why. This means that if another announcer will be breaking with you, the producer needs to introduce and acknowledge the “new voice.” Don't assume that anyone knows who you or your guest(s) are. Every 15 minutes you have a completely different set of listeners, so if more than one break is to be made with multiple voices they must be acknowledged each break.

This doesn't require much effort and need not be overly involved, but it will make your show a lot easier to keep up with on the part of your listeners. Example: "KSU's OWL Radio. It's 12:22 p.m., I'm Joe Rock Head and Kelley Cool has stopped by the studios on her lunch hour. Kelley, I understand the rain today has caused a few problems for KSU Day on the Campus Green..."

TIME

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. Once introduced, guest announcers should explain why they are there, say their piece as concisely as possible, and toss it back to the producer to either go into a break or start and introduce the next song as soon as possible. General rule: Do a party break before playing a stopset of spots and promos rather than coming out of it.

NEVER DRAW ATTENTION TO A MISTAKE

This is the credo by which jocks around the world live and die. You are no exception. Example: Don't solicit callers for vital information that they are expecting from you, including the current time, time change details, weather, and/or public events information. If there is a game on campus you wish to discuss on-air, don't ask your listeners for the start time — ask the news/sports director first. If you don't know something, why talk about it? Don't! This may seem trifling, but it isn't. OWL Radio isn't just a Muzak system for Kennesaw State University. We are an information source for people. When you are on the air you have a responsibility to accurately deliver basic information to the listening public. This problem is completely avoided with basic show preparation before you sign the logs.

MISSION, ORGANIZATION AND PROGRAMING STRATEGIES

Forthcoming.

JOB DESCRIPTIONS

OWL RADIO EXECUTIVE STAFF

OWL Radio is made up of four departments: programming, sales, engineering and promotions. The programming department is divided into several sub-departments: production, music and personnel. These department heads, along with the general manager, librarian, webmaster and assistants make up the executive staff.

The general manager hires the executive staff each year. KSU students may apply for executive staff positions through the general manager. The general manager may refer an applicant to a specific hiring manager to act on his behalf.

Executive staff members sometimes need to leave. When this happens, they must return all station property including keys prior to leaving the University. The student media adviser may place a academic hold on the individual until all material is returned.

OWL RADIO EXECUTIVE BOARD

The OWL Radio Exec Board serves as the primary policy making body for the station. The board consists of the general manager, program director, tech director or chief engineer, student media adviser, and designees from the Student Media Board, Media Development Group, and KSU students, faculty & staff. The board meets regularly and accepts petitioners for changes in staffing, procedures or policies. This board may be disbanded within the next year.

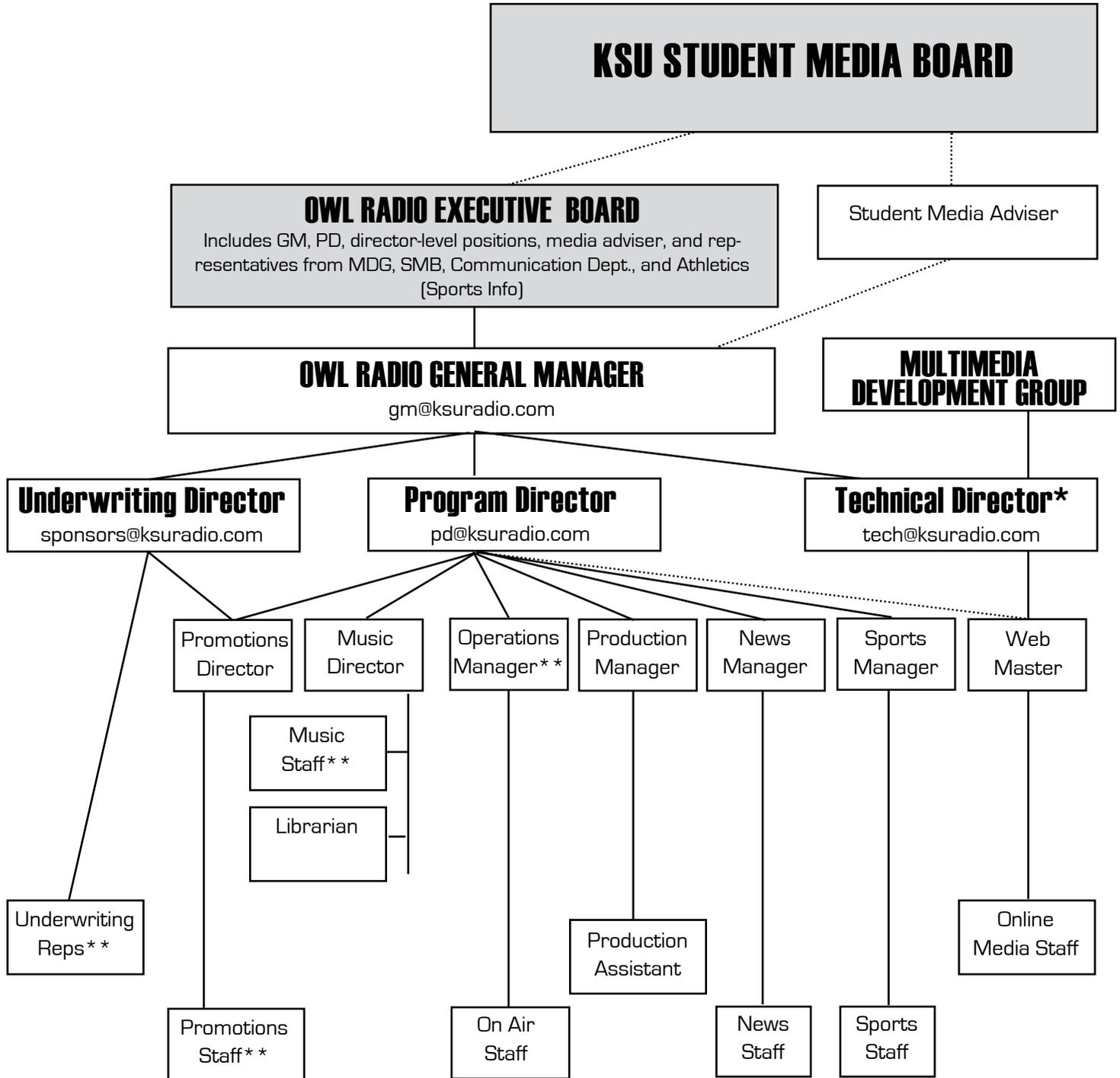
GENERAL MANAGER

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

- represents the station as a member of the Student Media Board and attends all Board meetings
- can be called on for assistance regarding any aspect of station operation
- is the final authority on any decision internal to station operations
- must approve all expenditures and develop the annual budget to present to the Student Media Board
- supervises and hires all station volunteer staff and takes disciplinary action as needed
- holds regular office hours during the business day and is expected to be in the station approximately 10-20 hours per week
- coordinates all OWL Radio recruitment and retention efforts including student organization fairs in the fall and spring and during New Student Orientation
- meets weekly with the student media adviser and presents reports to the Student Media Board regarding station operation, including progress towards goals.

OWL Radio

Organizational Chart



*MDG Student Assistant

** Most likely On Air staff completing volunteer work

[updated 7-29-08]

PROGRAM DIRECTOR

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.

UNDERWRITING DIRECTOR

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.

TECHNICAL DIRECTOR / CHIEF ENGINEER

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).

ASSISTANT PROGRAM DIRECTOR (OPERATIONS MANAGER)

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.

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 (in conjunction with the tech director). 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 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.

MUSIC DIRECTOR

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.

UNDERWRITING REPRESENTATIVES

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.

SPORTS DIRECTOR

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.

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.

WEBMASTER

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.

ON-AIR OPERATOR/HOST (DJ)

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.

OFF-AIR POLICIES AND DISCIPLINE

EMERGENCIES AND WHAT TO DO

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.

WHAT TO DO IF THE POWER GOES OUT

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 professional staff for more details on what's going on. If only 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.

HOW TO GET KEYS

To be issued a key-card to OWL Radio you must be currently be enrolled as a student at KSU and be on the OWL Radio Exec Board. Exec Board and members of the Student Life Center can grant radio staffers access during regular business hours. A key-card is available from the GM or media adviser for after hour or weekend access.

USE OF MUSIC LIBRARY AND STUDIOS

No food or drinks of any kind are allowed in any studio or the music library at any time. This applies to all board members, staff members and guests. Smoking is prohib-

ited in all buildings at KSU. Use of the library and production facilities are limited exclusively to staff members of OWL Radio. The library and all production studios are expressly off limits to anyone not on staff at OWL Radio. Those who would like to request limited access under supervision of a staff member must speak directly with the general manager. OWL Radio reserves the right to deny access to the library or production studios to any individual not on staff.

Staff use of the production studios is subject to training, experience, and the discretion of the management. Under no circumstances are the studios to be used for any manner of self gain. It is against state law to utilize any state property for personal gain. The studio door shall remain closed at all times. Studio key-cards should not be made available to non-staff members at any time. Anyone who has been verbally warned three or more times regarding station security may be suspended for misuse of station property, disregarding station rules, and may be held responsible for any items in the library or on the station premises reported missing.

DO NOT switch equipment around without approval of the Technical Director or his/her staff. Any equipment, including but not limited to telephones, speakers or tools, not found in the regular or assigned location will be reported stolen.

TRANSFER OF OWNERSHIP

Music donated, given, or shared (by station staff or non-staff) with OWL Radio and stored in the station's digital or physical libraries becomes the property of OWL Radio in accordance with U.S. copyright law. The act of voluntarily joining OWL Radio staff indicates understanding of this transfer of ownership.

VIDEO SURVEILLANCE

OWL Radio uses video surveillance network cameras to monitor activity within the studio for the purpose of security. The purpose of video monitoring is to deter theft or destruction of station equipment, to deter malicious and/or unauthorized use or tampering of OWL Radio workstations, the music libraries, and physical & digital files and property, and to monitor activity within and/or unauthorized entry into the station offices after normal operating hours.

Information obtained through video monitoring will be used exclusively for security, disciplinary, OWL Radio policy enforcement, and/or law enforcement purposes. Security camera footage may be taken by KSU or OWL

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.

PERSONAL SAFETY

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.

COMPUTERS

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.

MISREPRESENTATION

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.

SUSPENSIONS & DISMISSALS

HOW TO GET FIRED

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.

SUSPENSION

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 inaccurate information.
14. Failure to follow rotation.
15. Scratching, beat mixing, slip cueing, or anything else which might damage station equipment.

DISMISSAL

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 an 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.

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. 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.

ON-AIR POLICIES

FOLLOWING THE LOGS

DJs must follow all logs at all times.

THE "HOTLINE"

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.

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 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.

GUESTS

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.

FOOD IN THE STUDIO

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

BEING ON TIME

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.

MISSING A SHIFT/FINDING A SUBSTITUTE ANNOUNCER

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.

DRUGS AND ALCOHOL

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.

OPINIONS

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.

BROADCAST OF PHONE CONVERSATIONS

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.

INTERVIEWS

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 must somehow serve the interest of the station. The program director may specify that an interview be handled by a DJ other than the DJ who is scheduled at that time.

PERSONAL INFORMATION

OWL Radio strongly encourages its announcers 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 an air name or only their first name. Be careful.....think before you talk.

THIS MANUAL

Sometimes the Owl Radio Executive Board will change or add to this collection of policies. It is important to check the on-air studio bulletin board for updates and changes. If you are unclear about any policy or procedure, you can contact the program director for clarification.

OTHER TIPS AND TECHNIQUES

1. Arrive 15 minutes early.
2. Inform the current operator that you are here.
3. Check the bulletin boards for new station information.
4. Check the bulletin boards and giveaway log to see if any giveaways are available.
5. Check the online or office playlist for the shifts prior to yours and note if any artists you were planning to play have already been played. It sounds unprofessional to play something that was already played previous to your shift. As a general rule, if music, liners, promos or material of that nature have been played within three hours of your

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!

GETTING STARTED AT OWL RADIO

INTRODUCTION AND TRAINING

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 during your career here at OWL Radio, questions are always preferable to mistakes! With this in mind, many students have used college radio as a springboard to careers as

professional broadcasters, record company representatives, and/or concert promoters. Furthermore, our state-of-the-art facility will provide you with opportunities to challenge the most ambitious imaginations.

AIR CLEARANCE PROCEDURES

The OWL Radio training program has been designed to provide all necessary information and instruction you will need to gain air clearance. You should be mindful to include adequate time for training and practice throughout this program. Your goals as a trainee should include developing your technical and aesthetic abilities to demonstrate an understanding of our equipment and programming policies.

Included in the training are weekly lab sessions. Attendance at all lab sessions is critical and therefore mandatory. While there is some repetition and practice built into the sessions, it will be difficult to make up more than ONE missed lab. There will be no make-up labs scheduled, so remember that you may significantly slow down your air clearance process if you miss more than one lab. This does not mean you cannot become involved at the station — it just means that you may have to wait until the next training program to finish your labs. In the meantime, there's a lot you can do behind the scenes at OWL Radio.

Choose a department at the station and get involved! Visit often and get to know how the station operates and meet the wide range of people who work here. Everyone at the station has, at some time, been a trainee, and all of us will extend a helping hand to any trainee asking for help. Don't be shy!

To be cleared to work on the air at OWL Radio, you must complete the following five steps, each of which is explained in detail below:

1. Production studio checklist (labs 1-3)
2. On-air studio checklist (labs 4-6)
3. Demo air check
4. Classroom instruction (pending; not available at this time)
5. Final exam (pending; not available at this time)

1. PRODUCTION STUDIO CHECKLIST (LABS 1-3)

Labs 1-3 will enable you to receive production studio clearance. The various items on the Production Studio Checklist will be explained and practiced during the first three labs. In addition, each lab group will be responsible for producing a 30-60 second Public Service Announcement (PSA) or OWL Radio station announcement. All necessary training for the production of your PSA is included in the checklist. At the end of lab 3, your instructor will

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.

2. ON-AIR STUDIO CHECKLIST (LABS 4-6)

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.

3. DEMO AIR CHECK

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.

4. CLASSROOM INSTRUCTION

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

5. OWL RADIO/POLICY AND OPERATIONS EXAMINATION

Pending; not available at this time.

FINALLY

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!

USING THE ON-AIR STUDIO CONSOLE

Pending.

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. 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.

CD PLAYERS

Basic operation forthcoming.

TURNTABLES

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

USING THE GENTNER PHONE

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

BULLETIN BOARD

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.

ON-AIR STUDIO DOOR

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

STUDIO LIGHTING

OWL Radio uses a combination of traditional fluorescent and track lighting. Settings for the dimmer will be discussed during training and may not be modified.

LIBRARY

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.

CD RACKS

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. Forthcoming.

MEGASEG MANUAL

On the KSU radio website, staff intranet, with ID & password.

ADOBE AUDITION MANUAL

On the KSU radio website, staff intranet, with ID & password.

ADDITIONAL DOCUMENTS

OWL Radio staff are part of the KSU Student Media and must be familiar with other documents including but not limited to University and student organization rules and regulations, the SMB Bylaws, the DJ Contract and the Radio-Television News Directors Association (RTNDA) code of Ethics. The documents are available online and in the studio.

DIGITAL RECORDING CONCEPTS

Analog recording stores sound as a continual wave, either

as a physical texture (like the grooves on a record) or as a magnetic signal (like the tape part of a cassette). The computer and CDs are digital recording devices. Digital recording is when a continuous analog signal is converted to a stream of numbers taken (sampled) at regular intervals.

Additional concepts are on the KSU radio website (staff intranet).

UNDERWRITING

Kennesaw State University's OWL Radio holds a non-commercial broadcast license, and has established a set of guidelines to ensure that our sponsorships are in compliance with the FCC rules, and with the standards of the non-commercial broadcasting industry.

1. An underwriter will be identified by mention of its legal or recognized name.
2. Underwriting credits must be factual, value-neutral, and consistent with the tone and content of non-commercial programming.
3. The standard length of time allotted to an underwriting announcement is 15 seconds.
4. Underwriting credits **MAY** include:
 - A description of products and services including brand names.
 - Location of underwriter, products and services.
 - A description of key or target markets.
 - Longstanding slogans that identify the underwriter's business.
 - Holiday greetings or the celebration of a special occasion.
 - A telephone number, location or web site address.
5. Underwriting credits **may NOT** include:
 - A call to action.
 - Qualitative or comparative statements.
 - Advocacy, ambiguous or misleading statements.
 - Pricing information, discounts or incentives.
6. OWL Radio will not accept underwriting which supports or opposes any candidate for political office.
7. Each underwriting contract including proposed underwriting credit language must be submitted to the Underwriting Director for review and approval in advance of airing. Underwriting contracts must be resubmitted for review at the time of renewal.
8. OWL Radio reserves the right to refuse underwriting that may present a conflict of interest or the perception of a conflict of interest with program content. For rates, options and more information, contact the Underwriting Director.

SAMPLE COPY FOR UNDERWRITING SPOTS ON OWL RADIO:

The General Bookstore

This live hour of "The Refuge of Rock" was brought to you by the General Bookstore. The General Bookstore buys and sells used and new textbooks year-round. The General Bookstore is located across from the main entrance of Kennesaw State University on Chastain Road.

KAB

OWL Radio wishes to thank the Kennesaw Activities Board for its support of the station. KAB is KSU's student run programming board that provides movies, events, speakers and activities. Located on the third floor of the student center and on the Web at ksukab.com.

Planet Beach

Financial support for tonight's "KSU Homegrown" is provided by Planet Beach. Planet Beach is the award winning tanning salon with locations in Kennesaw, Marietta and online at cobbtanning.com. 678.345.3826.

TERMS & GLOSSARY

See **Appendix I: Glossary**, page 22.

APPENDIX II

- OWL Radio DJ Check List
- The Radio-Television News Directors Association (RTNDA) Code of Ethics and Professional Conduct

[updated 7-31-08]



Student DJ Contract

Name

Date

- 1. I agree** to be present for every shift, unless I make prior arrangements at least 5 days in advance. When I must miss a shift, I will make every effort to provide a recorded program to replace my live show.
- 2. I will always** be at the studio at least 15 minutes before my show begins, and I will not leave until my relief has taken over or MegaSeg automation has started. If my relief DJ fails to show up, I will report the problem immediately and stay at the station until another DJ or MegaSeg takes over the programming.
- 3. I will complete** all logs.
- 4. I will complete** my volunteer hours.
- 5. I will abide by** all FCC regulations regarding indecency and obscenity, payola and plugola, kickbacks, lotteries, political broadcasting, and the DMCA regulations concerning internet broadcast stations.
- 6. Publicity Release Terms:** Except where prohibited by law, acceptance of a KSU OWL Radio On Air position constitutes permission for the Promotional Entities to use OWL Radio staff's name (including DJ name), photograph, likeness, statements, biographical information, voice, and video worldwide and in all forms of media, in perpetuity, without further compensation. I understand that before I may go on the air I will sign a Liability/Publicity Release form.
- 7. Video Surveillance:** I understand that OWL Radio uses video surveillance network cameras to monitor activity within the studio for the purpose of security, and that information obtained through video monitoring will be used exclusively for security, disciplinary, OWL Radio policy enforcement, and/or law enforcement purposes. The act of voluntarily joining OWL Radio indicates approval of this policy.
- 8. OWL Radio staff are part of the KSU Student Media** and have read the SMB Bylaws. **I have read and understand** the OWL Radio Manual, the Radio-Television News Directors Association (RTNDA) Code of Ethics, and the OWL Radio DJ Check List. Documents are available at the end of the manual, in the studio and at www.ksuradio.com.

Signatures:

Student DJ

KSU OWL Radio General Manager

Office Use:

The Radio-Television News Directors Association (RTNDA) Code of Ethics and Professional Conduct

PREAMBLE

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.

PUBLIC TRUST: 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.

TRUTH: 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.

FAIRNESS: 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.

INTEGRITY: 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 to gather or convey important information or when a person providing information might be harmed. Journalists should keep all commitments to protect a confidential source.
- * Clearly label opinion and commentary.
- * Guard against extended coverage of events or individuals that fails to significantly advance a story, place the event in context, or add to the public knowledge.
- * Refrain from contacting participants in violent situations while the situation is in progress.
- * Use technological tools with skill and thoughtfulness, avoiding techniques that skew facts, distort reality, or sensationalize events.

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.

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.

ACCOUNTABILITY: 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

IT IS THE MISSION of KSU OWL Radio to serve the interest of the Kennesaw State University community and provide quality diverse programming to its listeners.

KSU OWL Radio will:

- Serve the Kennesaw State University student body by providing hands-on experience in radio broadcasting to enrolled students
- Provide a diverse, eclectic, educational, college sound that covers a broad range of genres with a focus on Kennesaw State events, news, athletics, and artists, and balances DJ opportunities, listener

requests, needs of KSU, and the professionalism, quality and credibility of KSU OWL Radio.

- Maintain the highest standards in performance and activities as a reflection on the licensee.
- Provide valuable information to the campus community in areas of community news and announcements.
- Enrich appreciation of media to all of those of which the station serves

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THE RULES

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 **must not** 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 **should not** 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 **may not** be less than three hours long.

Rebroadcasts of programs **may be** 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 **should** only broadcast sound recordings that are authorized for performance in the United States.

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