

NC STATE

STUDENT RADIO

WKNC 88.1 FM

HD-1/HD-2

Training & Operations Manual

PART OF NC STATE STUDENT MEDIA INCLUDING

AGROMECK • BUSINESS OFFICE • NUBIAN MESSAGE • ROUNDABOUT • TECHNICIAN • WINDHOVER • WKNC 88.1 FM HD-1/HD-2

CONTACT US

PHONE NUMBERS

(All are area code 919)

Studio Lines

WKNC HD-1 request line **515-0881**

WKNC HD-2 request line **515-2400**

These are our request lines. You are not required to play every, or even any, listener requests. Your primary responsibility is to keep the radio station on the air. Answering the telephone is always secondary. Never be abusive, inflammatory or insulting in any way to a caller.

Hotline

This is our secret special line used when someone needs to speak to the person in the main HD-1 studio. Only staff members and key University personnel have this number. Keep it that way.

Station Lines

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

This is our business line. Do not give out the business line number on the air for contests as you cannot answer it from the HD-1 or HD-2 studio. If no one answers the business line it will go to voice mail and the adviser will forward the message where it needs to go.

Fax line **515-5133**

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

General Manager **515-5043**

If you need to reach the general manager directly you can use this number.

Music Directors **515-5035**

If you need to reach the music directors' office directly you can use this number.

Adviser **513-1918**

If you need to reach the radio adviser directly you can use this number.

BUSINESS HOURS

Monday-Friday, 9 a.m. - 5 p.m.

Except University holidays

This is when the station is open to the public (if the GM/PD or adviser is around). After 5 p.m. and all day on weekends, the front door should be closed and locked. This is for your safety, as everyone who needs access to the studio already has key card access. If you are ever uncomfortable with a guest and the person will not leave, call Campus Police at 515-3000 or use the panic button in HD-1.

MAILING ADDRESS

WKNC 88.1 FM HD-1/HD-2

343 Witherspoon Student Center

Campus Box 8607

Raleigh, NC 27695-8607

STUDIO LOCATION

SUITE 343 WITHERSPOON STUDENT CENTER

On the campus of North Carolina State University

On the corner of Cates Avenue and Dan Allen Drive

WKNC TRAINING AND OPERATIONS MANUAL PRODUCED BY

Jamie Lynn Gilbert, associate director/adviser
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Special thanks to

- Chris Overby and Duke Rodgers, who created the earliest version of this manual based on Radio: The Book by Steve Warren





NC State Chancellor Randy Woodson joins DJ Cutter Bell in the studio for World College Radio Day on Oct. 1, 2021. The station marked the occasion with a jam-packed 24 hour schedule that included nonstop DJs on HD-1, various sets on HD-2, and a full livestream of the event on WKNC's YouTube channel. Photo by Elle Bonet

INTRODUCTION

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

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

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

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SYLLABUS

WELCOME TO WKNC

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

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

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

It will take time and effort to get started at WKNC. However, if you take the time and make the effort, it will be well worth it and a lot of fun along the way. The required text is the WKNC Training and Operations Manual. Students are expected to read assignments and make any other necessary preparations in advance of class.

COURSE POLICIES AND REQUIREMENTS

The WKNC training class consists of six weeks of in-class lecture and discussion and four concurrent weeks of in-studio training. Both elements are vital to becoming a successful WKNC DJ. Students are expected to attend every class and in-studio training session. Notifying the instructors and training DJ after an unplanned absence is expected courtesy. Students will receive regular communication from their instructors via email and are expected to read and reply in a timely fashion.

The purpose of this class is to train the future staff and leaders of WKNC. As such this course is designed not to deny anyone the opportunity to work for WKNC, but rather to ensure everyone who will eventually work for the station is aware of all laws and policies regarding and affecting broadcasting, WKNC and NC State University. Upon completion of the classroom portion of training, students will take the written WKNC operator's exam. When in-studio training is complete, students will take an in-studio board test. Students must receive a passing grade on both tests to successfully complete the class and be eligible for an on-air shift. Students are allowed to retake either test if they receive an initial failing grade.

REQUIRED MATERIALS

To complete this course you need this training manual and a pair of headphones. WKNC does have some guest headphones you can use, but you will probably want to buy your own pair.

CLASS SCHEDULE

Classroom lecture is typically held in Witherspoon Student Center. In-studio training will be held at the WKNC studio (Suite 343 Witherspoon). The following explains the topics to be covered by each meeting. The chapter titles correspond with the topics. Please have the chapters read before class.

Week One: The Basics

History of NC State Student Radio, Radio 101, Mission and Organization

Week Two: Programming, Rules and Regulations

Programming, The FCC and its Regulations, EAS

Week Three: How to do a DJ Shift

Logs, On-air Studio, Off-air and On-air Policies, How to be a Good DJ

Week Four: Other Stuff

Interview Techniques, Production and Podcasting, Promotions, Station Safety

Week Five: Resources and Review

Getting Started at WKNC

Week Six: Show Time

Written operator's exam and picture day



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

TOUCH STUFF

The best way to learn how to DJ is to actually do it. That's why we incorporate in-studio training. If you follow the training schedule and spend your four weeks talking on air and operating the audio board, aux input and AudioVAULT, you will have no problem passing your board test.

TRAINING SCHEDULE

In-studio training begins during the second week of DJ training. The goal of the in-studio training, as with the classroom lecture, is to prepare you to be a DJ at WKNC. Bring your training manual to each session. Have your DJ go over the On-Air Studio Checklist and be sure you can demonstrate each item for your board test.

In radio you learn by doing. **TOUCH STUFF.** If you follow the suggested schedule by week four you should be able to run the board, CD players and AudioVAULT by yourself and be able to pass your board test to become a DJ. If your DJ is not having you select songs, do talk sets and run AudioVAULT you need a new training DJ.

Week One

WKNC logs and procedures, control board, music selection, be included on talk sets with your DJ

Week Two

AudioVAULT, aux and CD players, on-air techniques, run the board for your DJ during an air break

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Week Three

Be able to demonstrate all items on on-air studio checklist, run the show with DJ assistance, take solo air breaks

Week Four

Run the show with minimal DJ assistance

ATTENDANCE POLICY

Trainees who miss more than one class period (or time equating to one class period) will be ineligible to take the operator's exam and thus unable to DJ at WKNC without repeating the training course. You may reschedule in-studio training, but not classroom training.

STUDENTS WITH DISABILITIES

Reasonable accommodations will be made for students with disabilities. Since this is not an official NC State class, please contact the radio adviser with any accommodations you may require. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG 02.20.01).

CHAPTER ONE

HISTORY OF NC STATE STUDENT RADIO

NC State student radio dates back to 1921-1922, when Assistant Professor Major George C. Cox and his electrical engineering students began constructing a “radiotelephone transmitting apparatus.” At least one source reports the first experimental broadcast took place on March 5, 1922 – which would make it North Carolina’s very first radio broadcast. A more precise origin date is Aug. 31, 1922, when WLAC “We Lead All Colleges” at North Carolina State College became the first radio station in eastern North Carolina and the third to be licensed in the entire state.

GENERAL MANAGERS

WOLF/WNCS

1944-1946
Harrison Wroton

WNCS/WVWP

1946-1947
Wesley Jones

WVWP-AM

1947-1948
Peter Swanson

1948
Bryant Williams

1948-1949
Ralph Young

1949-1950
Wade DuBose

1950-1951
Paul Miller

1951-1952
Joel Heim

1952-1953
Philip Turvey

1953-1956
Sam Harrell

1956-1957
Jerry Rasor

1957-1958
Bill Bradley

The 2,000 watt AM station was founded by students and faculty of the communications department with a studio in Winston Hall. WLAC’s first official broadcast was on Oct. 16, 1922 and featured a variety of speakers, including Cameron Morrison (Governor of North Carolina, 1921-1925), T.B. Eldridge (Mayor of Raleigh, 1921-1923) and W.C. Riddick (President of N.C. State College, 1919-1923). Another guest speaker was Josephus Daniels, former secretary of the U.S. Navy and owner of the Raleigh News & Observer, who made the ironic prediction: “Nobody now fears that a Japanese fleet could deal an unexpected blow on our Pacific possessions... Radio makes surprises impossible.”

During that first year, the station broadcast a musical program from a Junior Faculty Club event and play-by-play of NC State baseball. In the book Education’s Own Stations, S. E. Frost reports “as there was no appropriation available to care for the expenses of the station, only intermittent broadcasts of a more or less experimental nature were possible.” No application for renewal was filed and the station went off the air the next year. The station was deleted from the Department of Commerce records on Oct. 29, 1923. The call letters WLAC were reassigned to a station in Nashville in 1926.

More than 20 years after WLAC fell silent, an aeronautical engineering major brought radio back to the university with an experimental station unofficially called WOLF in January 1944, consisting of “a one-tube, low power transmitter, a small public address amplifier, a record player, and a few records.” “I didn’t do it [start a radio station] because somebody asked me to or because there was any demonstrated need,” first general manager Harrison Wroton told a reporter for the NC State alumni magazine in 2007. “It was just part of being a college student and wanting to experiment with things.” Broadcast from Wroton’s room in Watauga Hall, the station only reached a few of the student dormitories as a carrier-current station. The station was plagued with technical difficulties and a poor coverage area during its first few years. As one Technician article reported, “The station will cover Watauga with enough volume to give WPTF a good race and with excellent quality, but in the other dorms it sounds like radio Berlin during an air raid.”

In 1945, WOLF became WNCS “The Voice of NC State College” 570 AM. The carrier current station was admitted into the Student Publication Board (now known as Student Media), given a budget of \$1,100,

1922	1923	1944	1945	1946	1947	1951
<ul style="list-style-type: none"> ► Founded by students and faculty of the communications department with a studio in Winston Hall, WLAC’s first broadcast was on Oct. 16, 1922. 	<ul style="list-style-type: none"> ► WLAC does not reapply for a broadcast license. The station goes off the air and its call letters are deleted from the federal records on Oct. 29, 1923. 	<ul style="list-style-type: none"> ► Engineering student Harrison Wroton launches new radio station WOLF in his Watauga dorm room. 	<ul style="list-style-type: none"> ► WOLF changes to WNCS 570 AM. 	<ul style="list-style-type: none"> ► WNCS is admitted to Student Publication Authority; University gives financial support and office space in Owen Hall. 	<ul style="list-style-type: none"> ► WNCS becomes WVWP “Voice of Wolfpack” 580 AM; carries all home basketball games. 	<ul style="list-style-type: none"> ► WVWP adds a second transmitter at 560 AM; programs 52 hours a week including lunch and dinner music broadcast in the school cafeterias.

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WNCS General Manager Harrison Wroton and Chief Engineer Wesley Jones, as pictured in the March 29, 1946 Technician. Photo from University Archives

GENERAL MANAGERS

WKNC-AM

1958-1959
Ed Finch

1959-1961
Kent Watson

1961-1962
Ray McCrary

1962-1963
Lewis Nelson

1963-1964
George Heeden

1964-1965
Bill Powell

1965-1966
Don Grigg

WKNC-FM

1966-1967
Don Grigg

1967-1969
David Brown

1969-1970
John Davis

1970-1971
Fred Plunkett

1972
Don Grady

and studio space on the second floor of Owen Hall. WRAL donated some equipment and the station's transmitter was moved to the basement of the 1911 Building (then a dormitory). WNCS also joined the Intercollegiate Broadcasting System and began running United Press and campus news reports.

A March 29, 1946 Technician article proclaimed, "Adopting a strict ban on soap-box operas, hill-billy music, and transcribed ditties extolling the various products on the American market, State students have established their own radio station and are broadcasting a variety of programs, including complete world news coverage, to an increasing audience of campus dwellers."

The next change occurred in 1947 as WNCS became WVWP 580 AM, "VOICE of the WOLFPACK," after the FCC notified the station the call letters WNCS were already in use. By this time the station was broadcasting Monday through Friday from 7:30 to 11:30 p.m. and could be heard in all campus dormitories. Also in 1947, WVWP made its first attempt at out-of-town sports coverage with a broadcast of the State v. Davidson football game. By 1948, WVWP carried all home Wolfpack basketball games from Frank Thompson Gymnasium. The WVWP studio also moved from Owen Hall to join the rest of the student publications in the 1911 Building.

<p>1952</p> <p>▶ FCC shuts down WVWP's second transmitter at 560 AM for over-radiation of its signal. The station continued to broadcast at 580 AM, but never went back on air at 560 AM.</p>	<p>1954</p> <p>▶ WVWP broadcasts first ACC basketball tournament at Reynolds.</p>	<p>1958</p> <p>▶ WVWP becomes WKNC. The station continues to broadcast at 580 AM.</p>	<p>1959</p> <p>▶ WKNC installs a satellite transmitter at Peace College, making WKNC the first college radio station in the southeast to cover two independent campuses.</p>	<p>1960</p> <p>▶ WKNC and WDBS at Duke University form intercollegiate radio network; WKNC employs its first automation system.</p>	<p>1962</p> <p>▶ WKNC and other student publications move from 1911 Building to the basement of the King Religious Center. The building was demolished in 1975.</p>	<p>1963</p> <p>▶ WKNC moves from 580 AM to 600 AM.</p>
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The 1948 Agromeck yearbook praised the station: "In its first year of full time operation, the Campus Radio Station, WVWP, continued to bring the students programs that were unavailable in other places. Highlights were the broadcasts of football and basketball games not heard in Raleigh."

Reception across campus improved in late 1948 when the station's transmitter was moved from the 1911 Building to Syme Hall. The station expanded again in fall 1951, simulcasting its signal on 560 AM and 580 AM. During the 1951-1952 school year the station was programming 52 hours a week, including lunch and dinner music broadcast in the school cafeterias. The station's 560 AM signal was shut down by the FCC on April 31, 1952 for over-radiation of its signal. The station did not go off the air, as it still broadcast at 580 AM.

GENERAL MANAGERS

1972-1974
Don Byrnes

1974-1975
Michael Hale Gray

1975
Mike Spera

1975-1976
Michael Upchurch

1976-1977
Bill Marvin

1977-1978
Sam Taylor

1978-1979
Susan Shaw

1979-1980
Jim Pickett

1980-1981
Jay Snead

1981-1982
Bill Booth

1982
Sam Stowe

1982-1984
Don Dickinson

1984
Kerry Wolfe

1984-1985
Chrystal Bartlett

In 1958 came yet another change in call letters, this time to WKNC 580 AM. The station also expanded its hours of operation to 10 hours per day seven days a week and "facilities include three studios, four turntables and 8,000 records." The following year, WKNC became the first college radio station in the southeast to cover two independent campuses when a satellite transmitter was installed at Peace College. This partnership continued until 1965. Another innovation was the February 1960 development of an intercollegiate network with WSBS at Duke University to broadcast coverage of the Republican State Convention in Raleigh. Later that year, WKNC-AM engineers developed the "WKNC Tape Control System," which allowed "the complete automatic use of the studio tape recorders. Up to five hours of programming can be run with the tape control system without an engineer or announcer on duty. This automatic programmer is believed to be the only one of its kind in operation at any college station in the South."

Feeling the need to expand their coverage of NC State and beyond, WKNC began making plans to go to FM. In October 1966, WKNC 88.1 FM was born, marking the end of WKNC-AM. The station broadcast from 7 p.m. to midnight Sunday through Friday and aired a variety of programs, including news and sports, Broadway musicals, concert music, folk, jazz and classical. WKNC had a very robust music library with more than 10,000 records: 6,000 45s, 3,000 LPs, and other records, including 78s and test recordings.



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

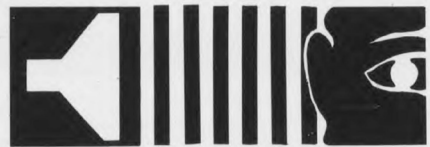
With a 10 watt transmitter on top of the King Religious Center, WKNC had about a 10 mile broadcast radius to reach most of Raleigh. At the time, however, a survey conducted by WKNC staff showed only about half of students owned an FM radio, so plans were made to create a second, carrier current AM signal. WPAK 600 AM signed on April 1, 1968, initially only for students in Lee, Sullivan and Bragaw Residence Halls. While it

1964	1966	1968	1970	1972	1974	1976
▶ The Student Publications Board votes to remove media heads from the general election ballot. They would be hired by the Student Publications Board instead.	▶ WKNC 88.1 FM on air with 10 watt transmitter.	▶ WPAK 600 AM signs on as a second, carrier current radio station. It was on the air until 1971.	▶ WKNC begins airing Wolfpack baseball on 88.1 FM.	▶ WKNC moves to new studios in University Student Center; new automation system allows WKNC to broadcast 24/7 for the first time.	▶ WKNC airs first locally-focused music program. Called "The Music Makers," the 10-week series included music and interviews with local musicians.	▶ WKNC power increases from 10 to 1,000 watts, with a coverage area of 30-40 miles.

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We've made our move,
and now we're back...

24 Hours A Day



**PROGRESSIVE
RADIO 88**

WKNC-FM

...a sound experience

After moving to new studios in the new University Student Center, WKNC signs on to broadcast 24 hours a day for the first time. Ad published in Sept. 25, 1972 Technician

GENERAL MANAGERS

1985-1987
Charlie Helms

1987-1988
Divakar Shukla

1988-1989
Mark Zenow

1989-1990
Elbert Alexander

1990-1991
Christopher Newton

1992-1993
Bekkie Reising

1993-1994
Paul Williams

1994-1996
Christopher Phillips

1996
Alan Watkins

1996-1997
Chuck Coulter

1997
Cliff Arceneaux

1997-1999
Alan Watkins

1999-2000
Chris Overby

shared some programming with WKNC, it also aired more popular music. In 1970, the station moved from a Top 40 format to progressive rock, featuring artists like the Rolling Stones, Iron Butterfly and Steppenwolf. WPAK was on the air until 1971.

The 1970s saw some major developments for WKNC. In 1972, the station moved into new studios in the University Student Center, since named the Talley Student Union. The studios, built almost entirely by student volunteers, included some unique design features to better accommodate the air staff. The station employed a computerized automation system to allow it to broadcast 24/7 for the first time. A new 60 foot tower for WKNC was also built on top of D.H. Hill Library, expanding the station's broadcast radius from five to 10 miles to around 25 miles. Thanks in part to a Health, Education and Welfare (HEW) government grant, WKNC increased its power from 10 to 1,000 watts in 1976 and began broadcasting a stereo signal. The station now had a coverage area of approximately 30-40 miles. In 1977, the station adopted a primarily progressive rock format, with some additional programming of classical, jazz, soul, oldies and public affairs.

WKNC increased its signal strength again in 1984, from 1,000 to 3,000 watts. The station's tower atop D.H. Hill Library was also replaced with a slightly taller one, placing it about 235 feet above ground level. The station could now be heard a good 40 miles outside of Raleigh. With a growing staff, audience, and power output – as well as improvements in format – WKNC became recognized as one of the top college

1976	1977	1977	1979	1981	1984	1985
<p>▶ WKNC forms five-station North Carolina University Radio Network to provide national, state and local election results.</p>	<p>▶ WKNC made its first attempt to broadcasts during the summer months. Antenna problems forced the station off air from mid-June to late August, however.</p>	<p>▶ WKNC adopts a progressive rock format, with some additional programming of classical, jazz, soul, oldies and public affairs.</p>	<p>▶ WKNC broadcasts its first women's basketball game.</p>	<p>▶ WKNC launches underwriting program to help reduce its reliance on student fees.</p>	<p>▶ WKNC increases its signal strength again to 3,000 watts. The station can now be heard a good 40 miles outside of Raleigh.</p>	<p>▶ Urban music programming expands under the name Magic 88.</p>

GENERAL MANAGERS

2000-2001
Joe Ovies

2001-2003
Arielle Menges

2003-2005
Jamie Proctor

2005-2006
Dave Nourse

2006-2007
Brian Ware

2007-2008
Steve McCreery

2008-2009
Kyle Robb

2009-2010
Mike Alston

2010-2011
Tommy Anderson

2011-2012
Molly Matty

2012-2013
Michael Jones

2013-2014
Bri Aab

2014-2015
John Kovalchik

2015-2016
Matt Brown



Photo by David Turner from Agromeck (1981)

radio stations in the country. "For the first time WKNC-FM ... began to compete seriously within the Raleigh listening area," read the 1982 Agromeck. Urban music programming expanded in 1985, adding an additional 24 hours each week and taking on the name "Magic 88." Daytime hours were primarily programmed as Album Oriented Rock. Other programming included new wave music on "Nightwave" and heavy metal on "Chainsaw Rock."

Entering 1991 and to celebrate its 25th anniversary as an FM station, WKNC moved into a new studio in the Student Center Annex, later named the Witherspoon Student Center. On Saturday, March 9, 1991 WKNC 88.1 FM signed on the air from its new facilities. In November 1992, around 65 students staged a sit in at the WKNC studios to protest for more hours for urban music programming. The 95 minute sit-in eventually resulted in an earlier start time for Magic 88 (10 p.m. to 9 p.m.), the addition of a Sunday evening urban block and the creation of a two-hour gospel program on Sunday mornings. The urban music format was also renamed Underground.

In 1994, WKNC attempted to increase its power from 3,000 to 25,000 watts. At the same time, three other stations attempted to increase their power which created confusion due to signal interference. WKNC launched a website in 1997 and added an audio stream in 1998.

1991	1992-1993	1996	1997-1998	1999	2003	2004
<ul style="list-style-type: none"> ▶ WKNC moves to Student Center Annex (now called Witherspoon Student Center). 	<ul style="list-style-type: none"> ▶ Around 65 students staged a sit in at the WKNC studios to protest for more hours for urban music. The format is renamed Underground. 	<ul style="list-style-type: none"> ▶ Started as a specialty show in 1994, Afterhours electronic music is accepted as a station format. 	<ul style="list-style-type: none"> ▶ WKNC launches its first website and begins streaming audio on the internet at wknc.org. 	<ul style="list-style-type: none"> ▶ WKNC moves away from its heavy metal roots to rebrand itself as an alternative rock station. 	<ul style="list-style-type: none"> ▶ WKNC begins broadcasting at 25,000 watts in October. 	<ul style="list-style-type: none"> ▶ The first Double Barrel Benefit is held.

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WKNC had been slowly combating its reputation as a heavy metal station for years, and in 1998 moved to a daytime format mixing hard rock with alternative after a spring 1998 poll of NC State students showed an equal affinity for both genres. In summer 1999, WKNC was rebranded as an alternative rock station. Chainsaw Rock continued to air on Friday nights, and Afterhours and Underground played Monday through Thursdays beginning at 8 p.m. and 11 p.m. respectively.

In 2001, the FCC approved WKNC's construction permit and allowed the station to move forward with its signal increase. In October 2003, WKNC began broadcasting at 25,000 watts. In January 2004, WKNC hosted its first Double Barrel Benefit concert at Kings Barcade. General Manager Jamie Proctor started the benefit to help supplement the station's budget and move away from reliance on student fee income and it raised more than \$55,000 in its first 12 years.

WKNC continued to expand its presence and influence in the North Carolina music scene. In 2006, the local music program "Smash Hits" was rebranded as "The Local Beat." "The Local Lunch" premiered as a weekly program focused on local music in spring 2008 and was expanded to five days a week in May 2008. The station created the weekly Local Band Local Beer concert series in March 2007 and on-campus concert series Fridays on the Lawn in September 2009.

Moving into the 2010s, WKNC began increasing its cover of local and national music festivals. The station signed on as a media sponsor of the first Hopscotch Music Festival in 2010 and has sent correspondents to cover festivals like Moogfest, Shakori Hills Grassroots Festival of Music and Dance, Art of Cool Fest, Carolina Rebellion, South by Southwest, Bonnaroo, Wrecking Ball and Day for Night.

WKNC also continued to expand its off-air presence, offering its first podcast-only program "SoundOff" in 2010. In 2013, the station launched "WKNC's The Lounge," a video series featuring performances live from WKNC's back lounge. They added more media in 2015 with the publication of its zine, "Bad Words (and other things you can't say on the radio)" and the "Double Barrel" annual magazine in 2017.

GENERAL MANAGERS

2016-2017
Emily Ehling

2017-2018
Jamie Halla

2018-2019
Jules Conlon

2019-2021
Laura Mooney

2021-2023
Maddie Jennette

2023-2024
Erie Mitchell



WKNC's first Double Barrel Benefit fundraiser was held Jan. 16 and 17, 2004 at Kings Barcade in Raleigh. Started by General Manager Jamie Proctor, the annual two-night event has raised more than \$55,000 for station operations in its first dozen years.

2007	2007	2008	2009	2013	2015	2015
▶ Local Band Local Beer concert series begins at Tir Na nOg Irish Pub, later moving to The Pour House Music Hall.	▶ WKNC and Technician offer their first podcast, "88.1 Seconds of Technician."	▶ "Local Lunch" begins airing five days a week, expanding to seven days a week in 2019.	▶ Fridays on the Lawn concert series begins to bring North Carolina music to NC State students.	▶ WKNC goes multimedia with the creation of its "WKNC's The Lounge" video series.	▶ WKNC's zine, "Bad Words (and other things you can't say on the radio)," was first published for Double Barrel Benefit 12.	▶ WKNC begins its Radio Ride, an alleycat-style bicycle ride and scavenger hunt.

**WKNC.ORG/
HISTORY**

WKNC maintains an extensive online history exhibit from WLAC in 1922 to WKNC 88.1 FM HD-2. Spend some time viewing old images and learning the legacy of student radio at NC State.



Jacob DeCicco hosts the first regular DJ shift in WKNC's "Studio H." Named for NC State student radio's first general manager Harrison Wroton, the studio splits its time between a production studio and HD-2 air studio. Photo by Jamie Lynn Gilbert

In 2016, WKNC reconfigured its antenna pattern to increase its signal coverage further south and east to include another 24,000 potential listeners. WKNC also expanded its non-indie rock programming in 2016, giving more hours to Underground and Afterhours to better balance the radio's primary formats.

To celebrate its 50th anniversary as an FM radio station, WKNC launched its HD-1 channel on Oct. 9, 2016. The station continued to upgrade its equipment, converting one of its production studios to a second on-air studio and launching WKNC HD-2 on Jan. 9, 2019. WKNC's HD-3 signal, leased to Wolfbytes Radio, went on air on May 3, 2019. By the end of 2019, WKNC had completed a seven-year, \$288,000 upgrade that also included creating a climate-controlled space to house WKNC's transmitter and renovation of the station's three studio spaces.

In March 2020, like many other college students across the country, WKNC DJs went home for spring break and didn't come back. The global COVID-19 pandemic closed Witherspoon Student Center to non-essential personnel for months. A handful of DJs continued to produce pre-recorded programming remotely, while others pivoted to sharing Spotify playlists in lieu of air shifts. Staff worked from home reviewing new music, creating podcasts and writing blogs. DJs returned to the station in early July with strict safety guidelines. Fall 2020 and spring 2021 training classes took place on Zoom.

2015	2016	2016	2017	2019	2020	2021
<ul style="list-style-type: none"> WKNC begins a five-year, \$255,000 project to upgrade to HD and renovate its HD-2 and production studios. 	<ul style="list-style-type: none"> WKNC reconfigures antenna pattern to increase signal coverage; expands non-indie programming. 	<ul style="list-style-type: none"> To celebrate 50 years as an FM radio station, WKNC launches its HD-1 channel on Oct. 9, 2016. 	<ul style="list-style-type: none"> The first "Double Barrel" magazine is published for Double Barrel Benefit 14. 	<ul style="list-style-type: none"> WKNC launches its HD-2 subchannel on Jan. 9, 2019. Wolfbytes Radio begins leasing WKNC HD-3 on May 3, 2019. 	<ul style="list-style-type: none"> The COVID-19 pandemic forces DJs off the air from March until July, with fall 2020 and spring 2021 training classes done virtually with an in-studio component. 	<ul style="list-style-type: none"> WKNC celebrates World College Radio Day on Oct. 1, 2021 with 24 hours of DJ shifts and a YouTube live stream.

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To celebrate World College Radio Day on Oct. 1, 2021, WKNC hosted a 24-hour live broadcast that included 24 one-hour DJ sets on WKNC's HD-1 channel, 16 hours of live DJs on WKNC HD-2 and a 24-hour YouTube live stream. The highlight of the day was a special guest appearance by NC State Chancellor Randy Woodson.

Fall 2022 brought about WKNC's Local Lunch Live, a partnership with NC State's Visit Centennial Campus to showcase student performers. The six-week series takes place in the fall and spring semesters at The Corner, an outdoor venue on the corner of Main Campus and Research Drives. And in March 2023, WKNC made its triumphant return to Shack-a-Thon, raising more than \$1,000 for Habitat for Humanity of Wake County.



WKNC's spring 2023 staff raised money for Habitat for Humanity of Wake County during Shack-a-Thon by selling prize wheel spins for concert tickets, T-shirts, posters and mystery CDs from the Shack wall. Photo by Andrew Mayo

2022

▶ WKNC begins a partnership with Visit Centennial Campus to present WKNC's Local Lunch Live, offering lunchtime performances

with student musicians at The Corner.

2023

▶ WKNC raises more than \$1,000 for Habitat for Humanity of Wake County during Shack-a-Thon.

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CHAPTER ONE SUPPLEMENTARY MATERIAL

HONORS AND AWARDS

College Broadcasters, Inc. national student production awards

- Best station imaging (fourth place), "WKNC HD-2 imaging," Tegan Kelleher, 2021
- Best vodcast (second place), "WKNC's The Lounge: Mannequin Pussy," 2017
- Best vodcast (fourth place), "WKNC's The Lounge: Marching Church," 2017
- Best audio podcast (second place), "NC State Cypher," Marissa Jerden, 2016
- Best social media presence (winner), 2015
- Best audio newscast (finalist), "88.1 Seconds of Technician – Jan. 12, 2015," Colin Greenwood, Makenzie Bryson and Chad Yeager, 2015
- Best social media presence (winner), 2014
- Best vodcast (winner), "WKNC's The Lounge: Matthew E. White," 2014
- Best vodcast (finalist), "WKNC's The Lounge: TOW3RS," 2014
- Best student media website (finalist), wknc.org, 2013
- Best promo (winner), "Friday Night Request Rock 'New Stereo,'" Paul Williams, 2012
- Best feature (finalist), American Muslims Reflect on 9/11," Selma Abdulhai, 2012
- Best feature (finalist), "Taco Trucks," Mark Herring and WKNC staff, 2011
- Best student media website (finalist), wknc.org, 2011
- Best student media website (winner), wknc.org, 2010
- Best radio DJ (winner), Mike Alston and Kelly Reid, 2010
- Best regularly scheduled program (winner), "First Friday," Mike Alston and Kelly Reid, 2010
- Best regularly scheduled program (finalist), "Musicology: Americana," Matt Gossett and Caitlin Cauley, 2010
- Best newscast (finalist), "88.1 Seconds of Technician – April 27, 2009," Saja Hindi and Derek Medlin, 2009
- Best radio DJ (finalist), Americana, Blues and Company with Steve McCreery and Caitlin Cauley, 2008
- Best newscast (finalist), "88.1 Seconds of Technician – Sept. 7, 2007," Tyler Dukes, 2008
- Best station promotion (finalist), Double Barrel Benefit 4, 2007

College Broadcasters, Inc. Visual Media Festival

- Digital shorts (finalist), "West Coast Butt Magic," Cliff Jenkins, 2019

College Media Association Film and Audio Festival

- DJ personality (second place), Rosie "Rainbow Riot" Rose, 2022
- DJ personality (first place), Rosie "Rainbow Riot" Rose, 2021
- Animation (first place), "Turn That Dial Magic 88 style," Raney Wilson, 2021
- Audio documentary (second place), "The Living Room Experience," Marissa Jerden, 2018
- Audio documentary (third place), "The History of DASA," Carter Pape, 2018

**Rosie Rose,
aka DJ
Rainbow
Riot, earned
back-to-back
recognition
as among
the best DJ
personalities
from the
College Media
Association's
Film and
Audio Festival.
Photo by Elle
Bonet**



CHAPTER ONE SUPPLEMENTARY MATERIAL

HONORS AND AWARDS

College Media Association Pinnacle awards

- Best video special event coverage (third place), "World College Radio Day," Elle Bonet, 2022
- Radio station of the year (honorable mention), 2022
- Best video promo/PSA (second place), "WKNC's The Lounge," Minh Pham, 2021
- Best video entertainment program (honorable mention, "The Compact Disc (Part I)," Ethan Myers, 2021
- Radio station of the year (third place), 2021
- Radio station of the year (second place), 2020
- Radio station of the year (third place), 2019
- Best radio promo/PSA (honorable mention), "RadioFX app," Andrew Evans, 2019
- Best radio talk/entertainment program (first place), "Modest Mouth: Mister Mellow by Washed Out," Nick Weaver, 2018
- Best podcast (third place), "Protected Class: Moses Greene," Carter Pape, 2018
- Best viral video (third place), "Hopscotch Apple Bake," Katelyn Auger, 2018
- Best radio special event coverage (first place), "HB-2 Protest," Mirtha Donastorg and Ian Grice, 2016
- Four-year radio station of the year (third place), 2015
- Radio station of the year (third place), 2014
- Best radio talk/entertainment program (third place), "Poetry Corner," Selma Abdulhai, 2014
- Best radio newscast (finalist), "88.1 Seconds of Technician March 14, 2013," Mike Miller, 2013
- Radio station of the year (finalist), 2012

College Media Business and Advertising Managers annual contest

- Best self promotion video ad (first place), "Turn That Dial Magic 88 Style," Raney Wilson, 2022
- Best self promotion audio ad (second place), "In the Garage," Tommy Ellis, 2022
- Best audio ad or underwriting spot (honorable mention), "Cardigan Records 8th anniversary," Charles Smalls, 2022
- Best self promotion video ad (honorable mention), "WKNC's The Lounge," Minh Pham, 2022
- Best self promotion multimedia ad campaign (honorable mention), "Listen to WKNC 88.1" Maddie Jennette, 2022
- Best nonadvertising multimedia program (honorable mention), "Hallelujah," Kai Vosberg, 2022

- Best audio ad or underwriting spot (first place), "Live Nation: Greensky Bluegrass," Romir Seth, 2021
- Best self-promotion audio ad (honorable mention), "Underwriting at WKNC: Social," Gab Scaff and Tegan Kelleher, 2021
- Best non-advertisement multimedia project, "WKNC Station Tour," Minh Pham, Laura Mooney and Erika Bass, 2021

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

- Promotions and advertising (first place), "Rodeo Romeo," Ray Ray, 2023
- Promotions and advertising (third place), "Double Barrel Benefit 19," Maddie Jennette, 2023
- Promotions and advertising (second place), "The Tangerine Hour," Raney Wilson, 2021
- Promotions and advertising (second place), "WKNC's Radio Ride 2017," Ashley Darrisaw, 2018
- Promotions and advertising (honorable mention), "Double Barrel Benefit 13.1," Virginia Li, 2016
- Promotions and advertising (honorable mention), "Double Barrel Benefit 13.2," Hema Gaia, 2016
- Promotions and advertising (third place), "Double Barrel Benefit 12," Hema Gaia, 2015
- Promotions and advertising (honorable mention), "Double Barrel Benefit X," Julie Alvarez, 2013
- Promotions and advertising (first place), "Rock Can Roll," Kirsten Southwell, 2011

Associated Collegiate Press best of show awards

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

CHAPTER ONE SUPPLEMENTARY MATERIAL

HONORS AND AWARDS

Independent Weekly Best of the Triangle

- Best radio station Wake County (finalist), 2023
- Best radio station (finalist), 2022
- Best radio station (finalist), 2021
- Best radio station (finalist), 2020
- Best local radio station (finalist), 2019
- Best local radio station (finalist), 2017
- Best local radio personality (finalist), Miriam Tolbert, 2017
- Best local radio station (finalist), 2016
- Best local radio personality (finalist), Miriam Tolbert, 2016
- Best college radio station (winner), 2014
- Best college radio station (winner), 2013
- Best local internet radio (winner), 2013
- Best radio DJ (finalist), Adam Kincaid, 2013
- Best college radio station (winner), 2012
- Best nonprofit radio station (finalist), 2012
- Best radio DJ (finalist), Damian Maddalena, 2012
- Best local radio show (finalist), "Mystery Roach," 2012
- Best college radio station (winner), 2011
- Best nonprofit radio station (finalist), 2011
- Best college radio station (winner), 2010
- Best radio DJ (finalist), Michael Jones, 2010
- Best radio station (finalist), 2009
- Best radio DJ (finalist), Kelly Reid, 2009
- Best radio station (winner), 2008
- Best radio station, (winner) 2007
- Best radio DJ (finalist), Sam McGuire, 2007
- Best radio station (winner), 2006
- Best radio DJ (winner), Tom Wharton, 2006
- Best college radio station (winner), 2005
- Best radio for music (winner), 2005
- Best college radio (winner), 2004

Spectator Best in the Triangle

- Best radio station for local music (winner), 2002
- Best radio station and best online site (winner), 2001

Triangle Downtowner Magazine Best of the Downtowner awards

- Best radio station (finalist), 2015
- Best radio station (winner), 2014
- Best radio station (winner), 2013
- Best radio station (winner), 2012

College Music Journal

- Biggest champion of the local scene (finalist), 2015
- Best community resource (finalist), 2014
- Biggest champion of the local scene (finalist), 2014

ist), 2014

- Best community resource (finalist), 2013
- Best use of limited resources (finalist), 2014
- Biggest champion of the local scene (finalist), 2013
- Best taste in music (finalist), David Ford Smith, 2013

Society for Collegiate Journalists publications and broadcasting contest

- Companion broadcast website (first place), wknc.org, 2013
- Overall excellence in radio news (third place), "Eye on the Triangle," 2013
- Radio commercial, promotion and public announcement (third place), "Agromeck PSA," Michael Jones and Alex Sanchez, 2013
- Companion broadcast website (first place), wknc.org, 2012
- Companion broadcast website (second place), wknc.org, 2011
- Commercial, promotion and public announcement (second place), 2011
- Broadcast news (first place), "88.1 Seconds of Technician Jan. 8, 2009," Kyle Robb, 2010
- Radio commercial, promotion and public announcement (honorable mention), "Dance Dance Revolution," Kyle Robb, 2010
- Broadcast news (first place), "88.1 Seconds of Technician March 17, 2008," Tyler Dukes, 2009
- Broadcast news (second place), "88.1 Seconds of Technician Dec. 1, 2008," Kyle Robb, 2009
- Broadcast news (third place), "88.1 Seconds of Technician Feb. 18, 2008," Laura White, 2009
- Commercial, promotion and public announcement (third place), "Industrial Revolution promo," Bobby Earle, 2009
- Broadcast news (first place), "88.1 Seconds of Technician," Saja Hindi, 2008

NC State Student Leadership, Engagement and Development Awards

- Wolfpack Leadership Challenge: Model the Way (winner), Carter Pape, 2018
- Wolfpack Leadership Challenge: Challenge the Process (winner), "Oak City Move," 2018
- Outstanding Student Organization Member Award (finalist), Erika Bass, 2018
- Wolfpack Leadership Challenge: Encourage the Heart (winner), Yvonne Chazal, 2017
- Wolfpack Leadership Challenge: Challenge the Process (winner), "Oak City Move," 2017
- Student Organization Outstanding Student

CHAPTER ONE SUPPLEMENTARY MATERIAL

HONORS AND AWARDS

- Organization Adviser (winner), Jamie Lynn Gilbert, 2017
- Student Organization Outstanding Achievement Award for Outstanding Student Organization Internet and Social Media Presence (finalist), 2017
- Wolfpack Leadership Challenge: Encourage the Heart (finalist), Yvonne Chazal, 2016
- Student Organization Outstanding Achievement Award for Outstanding Student Organization Online Presence (finalist), 2016
- Wolfpack Leadership Challenge: Inspire a Shared Vision (winner), John Kovalchik, 2015
- Student Organization Outstanding Achievement Award for Outstanding Student Organization Online Presence (winner), 2015

Assorted Awesomeness

- Caitlin Carroll, Howling Success, NC State Division of Academic and Student Affairs, 2023
- WKNC.org, Substantial Decrease in Errors Champions, NC State Web Accessibility Challenge, 2022
- Spirit of College Radio Award, World College Radio Day, 2021
- Jamie Lynn Gilbert, College Media Association Distinguished Broadcast Adviser Award, 2021
- Jamie Lynn Gilbert, NC State IT Accessibility Office, Accessibility Champion, 2021
- Jamie Lynn Gilbert, College Broadcasters, Inc. Excellence in Advising award, 2020
- Best radio station (third place), Strange Carolinas, Best of NC, 2019
- NC State Libraries Code+Art Visualization Contest, second place, 2015
- Most errors corrected small sites category (first place), wknc.org, NC State Global Accessibility Awareness Day Challenge, 2015
- Spotify SoundClash, fourth place, 2014
- Jamie Lynn Gilbert, College Media Association Honor Roll Broadcast Adviser Award, 2011
- Best college radio (top 10), mtvU Woodie awards, 2011
- Steve Salevan, Independent Weekly Indies Arts Award, 2008



“Oak City Move” hosts Jenaye Gaudreau (left middle) and Sara Darwish (right middle) accept their second Wolfpack Leadership Challenge award at the 2018 Student L.E.A.D. Awards. Photo by Jamie Lynn Gilbert

CHAPTER TWO

RADIO 101

HOW A RADIO STATION OPERATES

Sound

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

ORIGIN STORY

Radio technology began as wireless telegraphy.

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

Signals

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

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

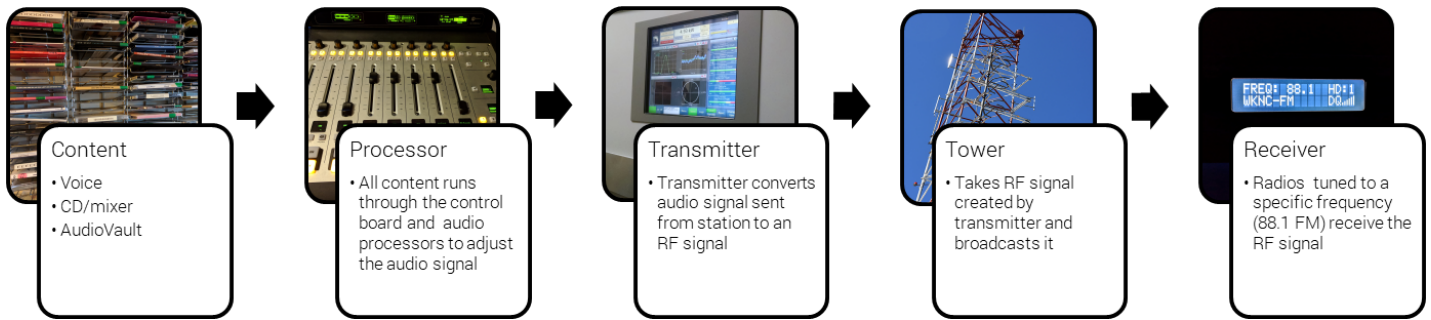
Signals can be stored on tape in another analogous form: fluctuations of magnetism. Tape heads translate electrical signals into magnetic signals laid down on the tape and vice versa. Signals can also be translated into numbers and stored on CDs as fluctuations in the reflectivity of a shiny surface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

Radio and Modulation

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

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

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

HD Radio

WKNC began broadcasting as an HD radio station on Oct. 9, 2016 to celebrate its 50th anniversary as a FM radio station. Wikipedia explains HD radio transmits audio and data using a digital frequency immediately above and below a station's traditional analog frequency. HD radio users will hear a cleaner signal with less noise, while those without HD radios will hear the analog radio signal of the same programming with standard sound quality. If a radio loses its HD signal, it will automatically switch back to the FM signal with (ideally) no noticeable interruption. HD radio also allows for multicasting, enabling each station to program up to three additional HD channels listeners can access via HD radios.

COMMERCIAL V. NON-COMMERCIAL RADIO

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

The second category of broadcasters are what the FCC labels non-commercial educational (NCE) stations, and their purpose is simply to serve the public without having to worry about catering to advertisers who have a vested interest in what is broadcast. They still need to make money, but only enough to offset what they spend. The FCC has reserved the lowest 20 channels on the FM band (88.1-91.9) exclusively for non-commercial radio stations, although they may broadcast outside the reserved band.

Although many commercial stations can afford "high profile" marketing to capture loyal listeners, NCE stations that feature NPR programming, other educationally-oriented or alternative programming remain extremely popular. Non-commercial stations have three different methods of making money to cover their operating expenses, and may use any combination of these resources:

1. They are allowed to sell what's called "underwriting" which involves a trade of money for air time, but with strict limitations on the length and content of such announcements.
2. They are allowed to have fund raisers or "radio-thons" in which they solicit listeners who particularly enjoy their programming to donate money to support the station.

3. They are partially or fully subsidized by a sponsor institution, such as the university that holds its license or receive grants from the Corporation for Public Broadcasting.

HOW WKNC OPERATES

WKNC is a non-commercial station, located on the FM band at 88.1 MHz. We are not owned by a large broadcast group but by NC State University and its Board of Trustees. As the licensee of WKNC-FM HD-1/HD-2, the NC State Board of Trustees is responsible for all programming and operational decisions at the station. The Board allows the student staff to make day-to-day programming and personnel decisions and to choose music and other content within the guidelines agreed to and published in this manual. WKNC is a business, and our business is having fun while sounding good on the air. Although that may sound simple, it isn't. It requires business sense, responsibility, preparation and lots of practice. Being a DJ 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.

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

A staff of the most dynamic DJs in the world does not make a radio station. Without a programming staff to determine the sound of the radio station; without a production staff to create that sound; without a promotions staff to develop exciting ways of getting the public's attention; without a music staff that knows what's hot and what's not; DJs are powerless. This is true for commercial and non-commercial stations on the AM or FM band, satellite and internet radio stations. Teamwork counts.

GETTING STARTED

Operating a 25,000 watt radio station is not easy. It is much more than hitting play on a Spotify playlist and being cool when talking on the radio. A good show requires careful planning so the music is arranged and played in a way that is enjoyable to the listeners, breaks are made when scheduled on the program log, and rules are followed as determined by station management and the FCC. Logs must be filled out accurately, and breaks should be relevant, interesting, crisp and to the point. Anything short of trying your

**More than
100 NC State
students
make up the
WKNC paid
and volunteers
staff. 2015-
2016 staff
photo by
Katelyn Auger**





**Being part of WKNC means you get to hang out with lots of cool people, like these members of the 2021-2022 staff.
Photo by Maddy Graves.**

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 a DJ from breaking station policy.

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

CHAPTER THREE

MISSION AND ORGANIZATION

STUDENT MEDIA MISSION STATEMENT

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

STUDENT MEDIA.DASA. NCSU.EDU

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

WKNC MISSION STATEMENT

WKNC strives to provide entertainment and information to the students of NC State University and the citizens of the Raleigh-Durham area. WKNC also allows NC State students to expand upon their creative endeavors, gain job experience in a variety of departments, and have access to the station's platform and resources.

STATEMENT OF EQUAL OPPORTUNITY EMPLOYMENT

While participation in WKNC and NC Student Media is a privilege and not a right, we maintain a policy to provide equality of opportunity in education and employment for all students and employees. Educational and employment decisions should be based on factors that are germane to academic abilities or job performance. Discrimination is unfavorable treatment with regard to a term or condition of employment, or participation in an academic program or activity based upon age (40 or older), color, disability, gender identity, genetic information, national origin, race, religion, sex (including pregnancy), sexual orientation, or veteran status. Discrimination includes the denial of a request for a reasonable accommodation based upon disability or religion. WKNC will follow all Student Media, University, state and federal procedures, policies and laws regarding equal opportunity employment. See Equal Opportunity and Non-Discrimination Policy (POL 04.25.05) for more information.

STUDENT STATUS

WKNC exists as a student-run radio station and therefore only students enrolled at NC State are eligible for volunteer and paid positions at WKNC. Incoming freshmen, transfer and graduate students are welcome to apply for DJ training during the summer semester as long as they are admitted for the fall semester. Anyone who does not follow through with enrollment shall be removed from staff the following semester.

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

ORGANIZATIONAL CHART

NC STATE BOARD OF TRUSTEES

(hold license; leadership.ncsu.edu/board-of-trustees)

RADIO STATION ADVISORY

Chancellor Randy Woodson

Provost Warwick Arden

Vice Chancellor and Dean of the Division of Academic & Student Affairs Doneka Scott

Vice Provost of Student Development, Health & Wellness Lisa Zapata

Director of Student Media Patrick Neal

Associate Director of Student Media Jamie Lynn Gilbert

STUDENT MEDIA BOARD OF DIRECTORS

(studentmedia.dasa.ncsu.edu)

WKNC GENERAL MANAGER

(wknc.org • wknc-manager@ncsu.edu)

Programming Department

PROGRAM DIRECTOR

wknc-programming@

PROMOTIONS DIRECTOR

wknc-promotions@

BOARD OPERATORS

group-wknc-boardops@

SOCIAL MEDIA CONTENT

wknc-social@

Music Department

MUSIC DIRECTOR

wknc-genre@**

ASST. MUSIC DIRECTOR

wknc-asstgenre@**

Content Department

CONTENT MANAGER

wknc-content@

PUBLIC AFFAIRS DIRECTOR

wknc-publicaffairs@

CONTENT CREATORS

group-wknc-content@

CONTENT CREATORS

group-wknc-eot@

All emails are @ncsu.edu.

**Genre means the genre of music:
afterhours, chainsaw,
daytime, localmusic or
underground

WKNC STAFF POSITIONS

LEADERSHIP STAFF

The WKNC leadership staff serves as the primary policy making body for the station. They meet as needed to discuss station events, policies and procedures. These are all paid hourly positions and applicants must comply with the regulations set forth for student leaders in the Student Media Academic Progress Policy. All WKNC student leaders must use a wknc-jobtitle@ncsu.edu email address for official communication and provide office hours at the start of each semester. Positions are typically hired for the summer semester and then for the fall and spring semester. All appropriate paperwork must be completed before anyone can be compensated for work completed for WKNC.

CLOCK IN

WKNC employees are paid hourly, so they must clock in and out for every shift. Email the adviser with any missed punches.

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

GENERAL MANAGER

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

Specifically, the general manager's duties are to:

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

PROGRAM DIRECTOR

The program director is the general manager's second-in-command and oversees all activities as they relate to on-air broadcast. Duties include generating daily music and traffic schedules, scheduling all DAs, PSAs, promos and imaging; managing PSA submissions, coordinating volunteer activities and managing all aspects of sports broadcasts including training, scheduling and managing board operators. The program director is also responsible for approving and scheduling of all in-studio interviews and guests, scheduling all air shifts each semester and approving specialty show applications, compiling weekly attendance reports, developing special programming including festival coverage and keeping up regular communication with the staff through a weekly newsletter. The program director assumes all responsibilities of the general manager in the general manager's prolonged absence.

PROMOTIONS DIRECTOR

The promotions director contributes to the growth of the station's image and promotes WKNC programs and activities on campus and in the community. The promotions director manages WKNC's social media content creators. Additional duties include assisting with planning and executing station events to generate interest in the station and coordinating with local venues to manage ticket giveaways.

MUSIC DIRECTOR

The music director manages the station's physical and digital music library for the specific genre by reviewing and scheduling new recordings. The music director, in cooperation with the program director, determines the sound of the station. Other duties include representing the station to record and promotion companies and submitting to the North American College and Community Radio Chart. WKNC has designated directors for the indie rock, hip-hop, electronic, metal and local music genres.

CONTENT MANAGER

The content manager is responsible for creating weekly blog posts for station charts, editing blog submissions and publishing videos, podcasts and interviews. The content manager is also responsible for managing a team of content creators specializing in blog, video, podcast and interview content and any content contributors.

PUBLIC AFFAIRS DIRECTOR

The public affairs director coordinates all of the station's public affairs programming, including developing story ideas, assigning producers and scheduling guests for a weekly one-hour public affairs program. Other duties include coordinating public affairs coverage for special programs/events, including student government candidate debates, training all necessary staff members on broadcast interviewing, production equipment and audio use related to copyrighted material.

ENTRY-LEVEL STAFF

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

DJ

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

BOARD OPERATOR

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

NEED MORE DETAILS?

The general manager maintains more detailed job descriptions to send out with each hiring cycle.

ASSISTANT MUSIC DIRECTOR

The assistant music director works with the music director to manage the station's physical and digital music library for the specific genre by reviewing and scheduling new recordings. The assistant music director also creates content (blogs, videos, podcasts or interviews) for the genre.

CONTENT CREATOR

WKNC employs several types of content creators. Most content creators create high quality blog, video, podcast and/or interview content according to a regular assignment schedule under the direction of the content manager. Public affairs content creators produce regular audio journalism pieces for "Eye on the Triangle" or other public affairs programs under the direction of the public affairs director. Social media content creators manage WKNC's social media accounts under the direction of the promotions director.

PAPERWORK

All WKNC staff, paid and volunteer, need to complete a new hiring package each year. Hiring packages are located at go.ncsu.edu/sm-hiring.

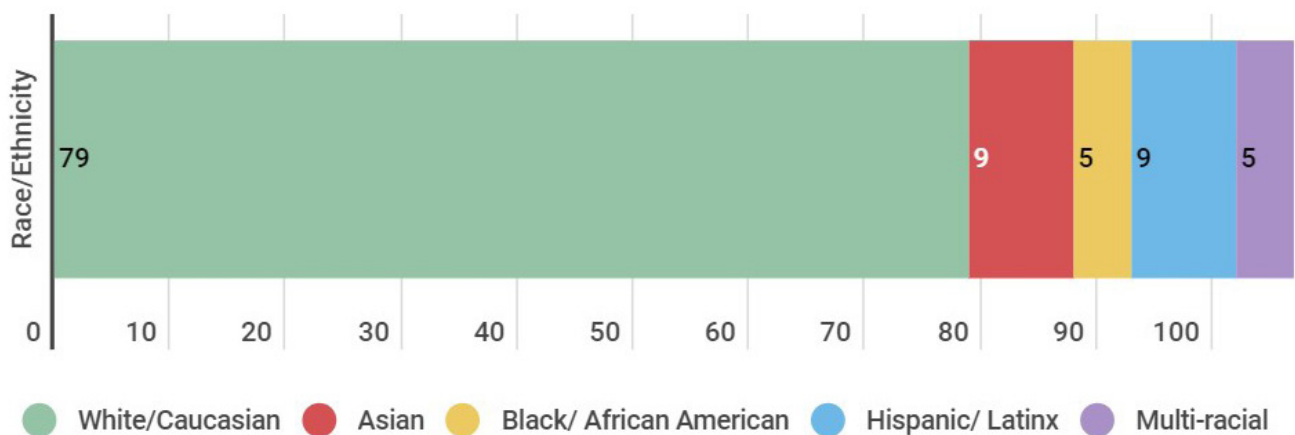
CONTENT CONTRIBUTOR

Volunteer content contributors create high quality blog, video, podcast and/or interview content or submit audio journalism pieces without regular assignments.

EVENT DJ

Event DJs provide DJ services on WKNC's behalf at on- and off-campus events.

WKNC attracts more than just diverse musical interests. The 2022-2023 staff was 26% non-white, 24% non-cis and 52% non-straight.



CHAPTER FOUR

PROGRAMMING

WKNC is one of more than 30 commercial and non-commercial AM and FM radio stations in the Raleigh-Durham radio market, a metropolitan area serving with a 12+ population of more than 1.5 million. Most radio stations try to format their programming with a style of music or news unique to their market. That's why some stations play country music and some play classical music, while others feature a lot of news, sports and talk shows. Hence the market is "segmented" into radio stations with different formats. Over the years, WKNC has developed a unique niche in our market.

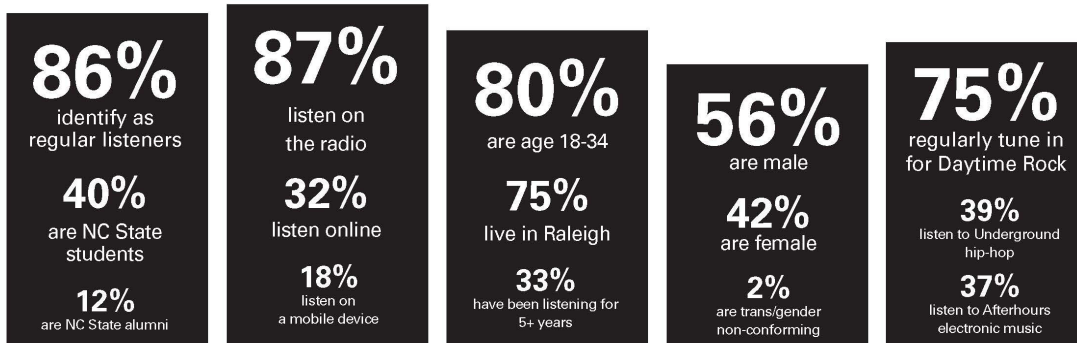
Unlike most radio stations, the goal of WKNC is not to focus on a certain style of music, but rather a certain quality of music. Anyone who has listened to any commercial radio station anywhere in the country can attest that governmental deregulation and the ensuing conglomeration of the radio industry has led to a dramatic drop in the variety and quality of FM radio programming. College radio has been a spectator to those developments and is left with the task of serving as an alternative to the pre-packaged slop that most things above 92.1 MHz have become. A spring 1998 poll of NC State students, who directly fund WKNC through their student fee allocation, showed that the types of music they most wanted to hear on their radio station were alternative/indie rock, electronic and hip-hop. Surveys from spring 2007, fall 2008, fall 2010 and fall 2015 reinforce that students still list these among their top listening choices.

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

PROGRAMMING STRATEGIES

WKNC's format is officially listed with Nielsen Audio as "variety," to signify we air more than one type of music. We feature block programming of our four primary music formats: indie rock, electronic, hip-hop and metal. Block programming means that each different format of music is given a block of time each week when listeners will be able to tune in and consistently hear that genre of music. During the weekends we feature a number of specialty programs not available during the week. This potpourri approach is embraced by many non-commercial educational stations for their weekend programming. Formatting the radio station in this way not only gives us great flexibility in programming many different styles of music, but also allows us to have these "blocks" of time sponsored by businesses in the area interested in targeting customers who would be likely to listen to certain kinds of music.

Although it would certainly be interesting, not block formatting our music like this and allowing DJs absolute freedom as to what kind of music is to be played has proven to be undesirable. Experiments in the past have shown this approach to be unsuccessful in captivating the imagination of the public



WKNC does not subscribe to the Nielsen ratings service so while we don't know how many listeners we have, regular surveys do give us good audience demographics.

**ELEMENTS OF
A BROADCAST
HOUR**

Music
Announcements
Imaging
Talk

at large. It is also incredibly difficult to promote a station when you could turn on the radio at any given time and hear genres from ska to garage rock to traditional German folk to Broadway musical numbers. Even if individual program stayed within a specific genre, a listener would have trouble finding a favorite program. Block formatting like ours makes it easier for people to know what they're going to hear at a certain time.

A spring 2021 survey of WKNC listeners showed our audience understood and embraced our block formatted programming. As a result, WKNC is recommitting to its block programming by keeping specialty music shows to weekend slots whenever possible. Genre shifts, meaning those within a specific genre block, are also expected to air a majority of programming that fits the genre (for example, an hour-long hip-hop set should play mostly hip-hop rather than a mix of hip-hop, electronic or indie). "The Local Lunch" airs daily on both HD-1 and HD-2 and features a mixture of North Carolina music regardless of genre.

AUTOMATION

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

PROGRAMMING ELEMENTS

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

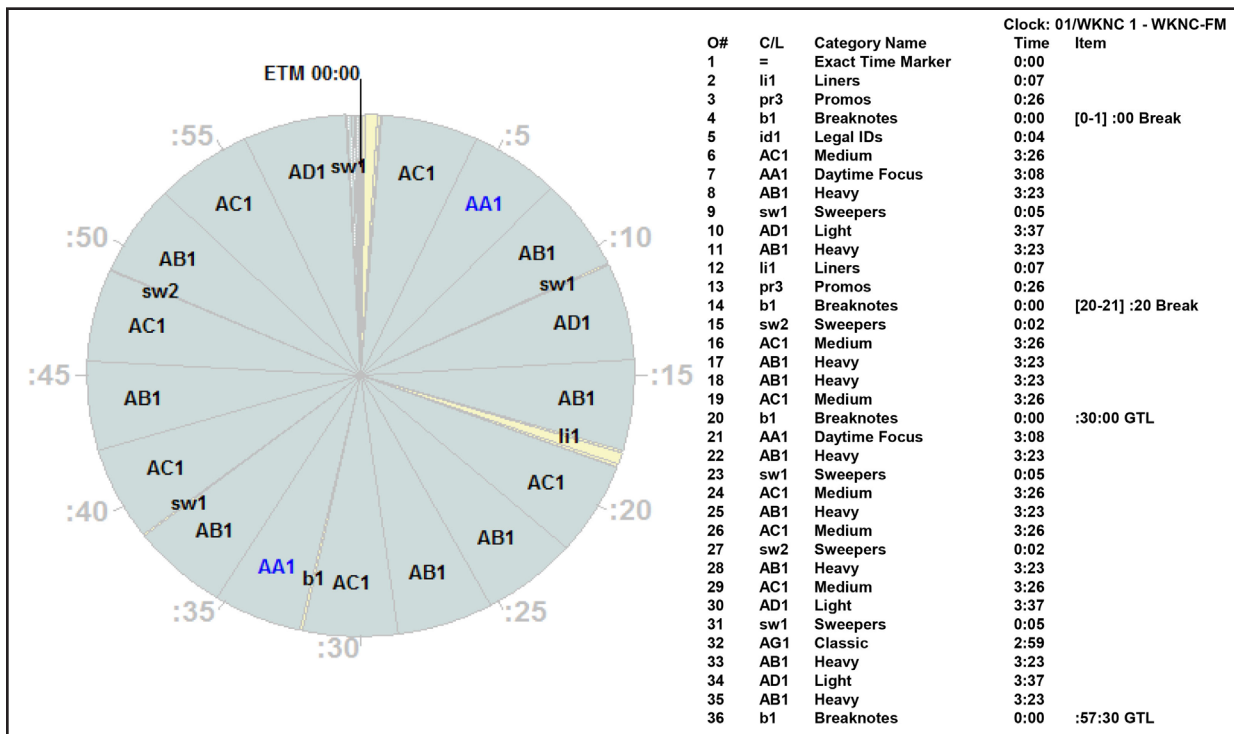
Music

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

WKNC has some music rules of its own. Partially to comply with the DMCA and partially because we pride ourselves on not playing the same songs over and over again like our commercial radio counterparts, we have a "five-hour rule" in that the same artist should not be played more than once in a five hour period. The same song should not be played more than once in a 24 hour period. This helps keep our song selection fresh and new and as far from "top 40" as you can get. We do suspend the five-hour rule for WKNC promotion, such as if a band is performing at one of our events like Double Barrel Benefit, WKNC Presents, WKNC Local Lunch Live or Concert/Fridays on the Lawn.

Announcements

During all hours on both HD-1 and HD-2 WKNC takes one scheduled breaks per hour. The top of the break follows this order: promo, DA/PSA, DA/PSA, legal ID. Each element plays a specific role, so it is important to understand the differences among them.



Each hour of WKNC automation is created based on a program clock like this one. Music directors place songs into categories, based on release date or sub-genre, and songs rotate within a category to create the hour's music log.

Donor Announcement – From a business perspective, this 30 second announcement is the most important part of the hour. Sometimes called underwriting or a station sponsorship, a donor announcement is an on-air thank you for a business or organization that has donated money to the radio station. As per the FCC's sponsor identification rules, every donor announcement begins with "programming on WKNC is supported by" and/or ends with "WKNC would like to thank [Business] for its continued support." Donor announcements can be found in their own tab in AudioVAULT and all file names should begin with the letters "DA." They also show up in **green** on the music log. All donor announcements must air as scheduled and any discrepancies should immediately be reported to the program director. If there is any doubt as to whether to play a donor announcement, it is better to play it when you didn't need to than not play it when you did.

Public Service Announcement – In a perfect world, WKNC would air two donor announcements every hour. Any time there is not a donor announcement we air a PSA instead. WKNC runs 30 second announcements for registered non-profit organizations only, both local and national, along with registered and recognized NC State student organizations. PSAs can be found in their own tab in AudioVAULT and all file names should begin with the letters "PSA." You do not have to air the scheduled PSAs, or any PSAs at all, although you are encouraged to do so.

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

Imaging

Sweepers and legal IDs are collectively called station imaging. A sweeper is a short, pre-recorded sample used to segue between songs and identify the radio station. A legal ID is essentially the same as a sweeper, but includes our legal ID (WKNC-FM HD-1 Raleigh or HD-2 Raleigh). Imaging is meant to take the place of a live DJ. There is no need to play imaging immediately preceding or following a live air break.

JOURNALISM EXPERIENCE WITH EOT

Former “Eye on the Triangle” staff have gone on to careers at CNN, The Denver Post, Raleigh News & Observer, NC Health News and Richmond Times-Dispatch.



Public Affairs Director Ian Grice gives a tour of the WKNC production studio (now Studio H) to members of the Iraqi Young Leaders Exchange Program. Photo by Sam Feldstein

All imaging can be found in the “SWP/ID” tab in AudioVAULT and are can be identified by their prefix. Legal IDs are labeled as either ID HD-1 or ID HD-2 to ensure they air on the correct station

Talk

The final element of a broadcast hour is you. We’ll talk much more about this later in the manual, but until then think about the type of radio DJs to which you enjoy listening. Do they talk endlessly about nothing, point out and laugh at their mistakes, and offer biased opinions with no facts to support them? Or do they have short, poignant air breaks that tell you the name of the radio station and the songs you heard, maybe share a quick story, and then get back to the music? Listeners are generally tuned in to hear the music rather than the DJ, so it is important to keep that in mind.

Eye on the Triangle

Speaking of talk, not all WKNC programming is music-related. Started in fall 2009 by former Technician editor-in-chief Saja Hindi, “Eye on the Triangle” (EOT) is a weekly program focused with news, interviews, opinion, weather, sports, arts, music, events and issues that matter to NC State, Raleigh and the Triangle. All DJs are welcome to submit pieces to EOT, but EOT team members do not need to be DJs. Instead, they are hired as content creators or volunteer contributors and do not need to complete the DJ training class (although it is always encouraged).

WKNC HD-1 VERSES HD-2 VERSES HD-3

WKNC student DJs operate both the HD-1 and HD-2 channels, with the HD-2 channel offering a “flipped” programming schedule of indie rock in the evenings and a mixture of hip-hop, electronic and heavy metal during the day. WKNC’s HD-3 signal is leased by Wolfbytes Radio, part of NC State’s Office of Information Technology, and is not operated by WKNC.

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SPECIALTY SHOWS

WHAT IS A SPECIALTY SHOW?

Specialty shows are niche-genre shows that air for one or two hours weekly. Weekends are open to any specialty shows, but music specialty shows are limited during weekday hours to preserve our block formats.

EXAMPLES OF PAST AND PRESENT SPECIALTY SHOWS

- “The Swing Set” (jazz)
- “Both Kinds Radio” (classic country and western music)
- “Geet Bazaar” (music from South Asia)
- “Being and Funkiness” (italo disco)
- “That Emo Show” (emo music)
- “The Global Shift” (world music)
- “Canto de Lobos” (Spanish music)
- “Mystery Roach” (1960s and 1970s psychedelic rock)

CONSIDER BEFORE APPLYING FOR A SPECIALTY SHOW

- Do you know enough music in this genre to play at least an hour block every week?
- Is the music you are playing different enough from normal programming to be considered a specialty show? Or is it really just an indie rock/hip-hop/electroic/metal show?
- Will you be able to make your shift every week? Consider weekend trips.
- Is this genre of interest to our listeners?

APPLICATION PROCESS

During the regular shift scheduling process you will need to provide the program director with a detailed description of your show to highlight its distinction for regular programming as well as list of 60 artists you would play during your specialty show.

Remember that having a specialty show is a privilege. There are few DJs who are familiar with your genre and therefore, it is important for you to show up for each shift. If you know you are going to miss a show, find someone to cover for you. You can prepare them a playlist if they are not familiar with your genre. You can also create a pre-recorded show and submit it to the program director for scheduling. You can also consider taking on a co-host.



PUBLIC SERVICE ANNOUNCEMENT SUBMISSION GUIDELINES

WKNC 88.1 FM HD-1/HD-2 is non-commercial educational radio charged with serving the public interest of the North Carolina State University campus and Raleigh-Durham community. As such, WKNC commits unsold sponsorship inventory to airing public service announcements (PSAs) regarding the programs, activities or services of federal, state or local governments and the programs, activities of services of registered local, state and national non-profit organizations.

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

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

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

EXAMPLE PSAS

Second Chance Pet Adoptions is a non-profit animal rescue organization serving the Triangle since 1989. Second Chance helps place dogs, puppies, cats and kittens in adoptive or foster homes. Second Chance Pet Adoptions is located one mile west of the state fairgrounds on Chapel Hill Road. Second Chance N-C dot org has photos of prospective pets, adoption applications and information on upcoming adoption events. This announcement is a public service of WKNC 88.1.

The Caldwell Fellows is a collaborative, experiential learning community dedicated to developing ethical leaders for global social change. The program invests in its scholars through tuition and experiential learning stipends. Valued at approximately 20 thousand dollars over three years, it is the only university-wide merit fellowship for exceptional students already enrolled at NC State University. Applicants must be current, full-time undergraduates in their first year of study at NC State. Applications are due January 14th and can be completed online at [N-C-S-U dot edu slash Caldwell](http://N-C-S-U-dot-edu-slash-Caldwell). This announcement is a public service of WKNC 88.1.

COPYWRITING TIPS

- Scripts should be 30 seconds long, or approximately 90 words (including any tags)
- Read the script out loud to make sure it sounds right and is about 30 seconds long
- Write in complete sentences
- Use hyphens to indicate when the reader should pause
- Write as you talk.
 - F-C-C (hyphens indicate you say each letter aloud)
 - Technician Online dot com
 - 17-hundred
- If there is any doubt on how to say something, include pronunciation
- Use active words
- Be brief and precise; don't use ten words when you can say it in six
- Don't say "Did you know?" Your listeners are going to know in 30 seconds regardless
- Be creative
- Always use the appropriate tags (see below)

Promo – This is a promotional announcement, generally for some aspect of WKNC. These may include calls to action, price information and qualitative language, since they are for WKNC (part of a non-profit organization). It is acceptable to use copyrighted music in promos, if necessary. Promos generally end with "WKNC 88.1" or "WKNC dot org."

Donor Announcement – This is an announcement thanking a donor for financial support. These must NOT include calls to action, price information and qualitative language. It is not acceptable to use copyrighted music in any DA. All DAs should begin with "Programming on WKNC 88.1 is supported by..." and end with "WKNC would like to thank [Business] for their support."

Public Service Announcement – This is an announcement on behalf of a verifiable non-profit organization. To maintain consistency with DAs, PSAs should also limit calls to action, price information and qualitative language. It is not acceptable to use copyrighted music in any PSA. All PSAs should end with the tag line "This announcement is a public service of WKNC 88.1."

How to rewrite a PSA script:

- Remove price information (remember that free is a price)
- Remove qualitative language
- Remove calls to action
- Change "check out our website..." to "more information is available at ..."
- Change any reference to our to their, as "our" means WKNC's because we are the one reading it
- Avoid second-person "you" language
- Do not include W-W-W- or https:// as part of a web address
- Don't say forward slash or back slash either. Just say slash.

CHAPTER FIVE

THE FCC AND ITS REGULATIONS

The FCC is the acronym for the Federal Communications Commission, an independent United States government agency, created, directed, and empowered by Congressional statute. Headquartered in Washington, DC, the FCC was established by the Communications Act of 1934 as the successor to the Federal Radio Commission and is charged with regulating interstate and international communications by radio, television, wire, satellite and cable. Your job as a DJ is to be familiar with the many rules for which the FCC holds stations and DJs accountable. The FCC consists of five commissioners who regulate all aspects of how the radio industry works – everything from issuing broadcast licenses, allocating call letters, regulating the Emergency Alert System (EAS), or sending inspectors to make surprise visits to stations to inspect the Public File. The FCC also relies on the public and regularly investigates complaints made against radio stations to determine if any rules have been violated.

LEGAL ID: WKNC-FM HD-1 (OR HD-2) RALEIGH

The FCC requires all stations to identify themselves in this specific way, during a natural break as close to the top of the hour as possible. WKNC HD-1 and HD-2 have distinct legal IDs because they are different stations.

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

THE LEGAL ID

The FCC requires all stations to identify themselves in this specific way. Called the Legal ID, it must be played during a natural break as close to the top of the hour as possible. Within five minutes on either side of the hour is generally acceptable. You may either say it live or play a liner from AudioVAULT. (You will be trained in all aspects of operating AudioVAULT during your in-studio training.) The FCC stipulates that the proper legal ID will have the station's call letters followed by its city of license. Our station call letters, as listed on our license, are WKNC-FM, we broadcast in HD, and we are located in Raleigh. Thus, our Legal ID is: "WKNC-FM HD-1 Raleigh" or "WKNC-FM HD-2 Raleigh" for our HD-2 channel.

You are permitted to insert the station's frequency in between its call letters and city of license, meaning "WKNC 88.1 FM HD-1 (or HD-2) Raleigh" and "WKNC-FM 88.1 HD-1 (or HD-2) Raleigh" are also acceptable. You are NOT allowed to insert any other information in between WKNC and Raleigh. This means "WKNC 88.1 FM," "WKNC in Raleigh," "WKNC NC State Raleigh" and "88.1 KNC" are not legal IDs. You may put whatever you want before or after it, but every legal ID must contain "WKNC -FM HD-1 (or HD-2) Raleigh." Consistent failure to do a proper legal ID will lead to your suspension, and, depending on the blatancy of the infractions, could lead to your dismissal.

PAYOLA/PLUGOLA

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

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NC STATE STUDENT MEDIA

Simply put, it is illegal for you as an on-air talent to receive anything from anyone except WKNC for broadcasting on our station. Payola is a crime punishable by one year in prison and a fine of up to \$10,000.

Plugola is the “plugging” (mentioning) of products, events, venues or services not paid for or underwritten by a sponsor. It occurs when someone responsible for program selection at a radio station gives on-air promotion for something in which the person has a financial interest. Plugola is similar to payola, except that it need not involve an outside party or monetary payment of any kind and can be accomplished by a single station employee. Some examples of plugola are when a local night club provides payment to a radio DJ to spin records at the club and the DJ in turn announces these appearances on the air, if the program director schedules additional donor announcements for a company for which a friend works, or when a station or DJ is provided with “gifts” such as concert tickets with an expressed or implied understanding that the DJ will hype the artist or event. Plugola is often considered a form of employee theft, as the DJ or other staff member is giving away announcements for which the company would otherwise need to pay. Bands and businesses will frequently ask the radio station to “plug” an upcoming event. DJs are free to talk about upcoming events if they so choose, but should be aware that excessively mentioning a business could be perceived as plugola even if the DJ is not receiving any direct benefit. Bands and businesses will frequently ask the radio station to “plug” an upcoming event. DJs are free to talk about upcoming events if they so choose, but should be aware that excessively mentioning a business could be perceived as plugola even if the DJ is not receiving any direct benefit. DJs are also not allowed to play their own music on WKNC, as there is the public appearance that material would otherwise not have received airplay.

To give you a better understanding of plugola, here are some examples of situations you may encounter.

- A DJ announces an upcoming public appearance. (“I’ll be hosting Tuesday Night Trivia this week at the Pinhook.”) *Plugola. The DJ personally benefits from increased attendance at the event.*
- A DJ directs listeners to a personal website for booking information. (“If you want to book me for an upcoming gig, details are on my Twitter. Link in bio.”) *Plugola. The DJ is blatantly promoting a personal business.*
- A DJ is a waiter at a local Italian restaurant. In his sign off, he tells the listeners he is going to work and if any listener wants to stop in, he’ll “treat you real nice.” *While this might not be explicitly payola, the DJ is promoting his place of work and encouraging patronage with his promise of special service.*
- A DJ is best friends with the bartender at a local pub. Each week, she mentions how much fun she has at the pub. *Probably not meant to be payola, but mentioning the same business every week is promotional and should be avoided.*
- A DJ is in a local band. During their shift, they include information on the band’s performance along with several other shows that night. *This is perfectly acceptable. The DJ has simply provided information, giving no preference to their show or any of the other events mentioned.*
- A DJ’s best friend from grade school now lives in Colorado and has released an album. The DJ personally gives the album to the music director with a recommendation. *This is perfectly acceptable. The DJ is following proper procedure for submitting music.*
- Two DJs volunteer at a local animal shelter. They ask the production manager if they can write and record a PSA for the shelter. *This is perfectly acceptable. The DJs are following proper procedure for submitting a PSA.*
- A DJ plays the same song by the same artist on every week’s show. *While probably not payola, that’s just bad radio.*
- A local band calls in to request their song. They tell you that if you play it, you and a friend can get on the guest list to their show that night opening for a major national band. *Textbook plugola. You are being bribed to play the band’s song. You can play the request if you want, but you shouldn’t accept the free tickets.*

MODERN PAYOLA

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



WKNC DJs and alumni are involved in many North Carolina based bands, like Raleigh's Naked Naps headed by former DJ Catie Yerkes, who performed at WKNC's Fridays on the Lawn held Nov. 14, 2014 at the rain location in Talley Student Union. Photo by Rachel Bridges

CONFLICTS OF INTEREST

WKNC DJs tend to be a creative bunch and it's only natural that some of those DJs are in local bands or solo performers. That's totally fine, as we would never place limitations on what you could or couldn't do outside of the radio station. However, we do have a responsibility to our listeners to ensure all music played on the station, especially local music, is of the highest caliber. Therefore, DJs are not allowed to play their own music (or the music of family members, partners and close friends). If you are in a band, you are welcome to give the music to the appropriate music director to review. If the music director thinks your band is good enough, then your songs can be played on the station by everyone other than you.

Other conflicts of interest arise when DJs intern or work for music venues, record labels or promotion companies. Again, it's totally fine to be involved in other music-related opportunities. Once you do, however, you are no longer allowed to make programming or promotion decisions related to the other entity. If you intern at Merge Records in Durham, for example, you can no longer review Merge albums for the radio station. Pass the music along to someone else. We want to avoid conflicts of interests by not providing real or perceived favorable treatment to anyone with whom a DJ has a previous or existing relationship.

CALLS TO ACTION

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

Calls to action include:

- Urging the listener to buy a record,
- Urging the listener to go to a concert or performance,
- Urging the listener to go to a certain store or venue.

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

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

CHECK IT OUT

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

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

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

LOTTERIES

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

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

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

DEFAMATION OF CHARACTER/SLANDER

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

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

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

FALSE INFORMATION/BROADCAST HOAXES

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

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

EDITORIALIZING

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

PUBLIC AFFAIRS AND ASCERTAINMENT

Because not everyone can have their own terrestrial radio station, the FCC requires those who do to operate in the “public interest, convenience and necessity.” This requirement is met through the broadcast

of weekly public affairs programming. The station's public file (see below) contains quarterly reports detailing the most significant public issues addressed by the station during the three month period. Although programming can vary each quarter, WKNC has determined the following issues to be of importance to its community: community activism, diversity and inclusion, education, elections and voting, environment and sustainability, health and public safety.

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

THE PUBLIC INSPECTION FILE

The FCC requires WKNC maintain a public file, which includes many of our most important documents. Contents of the public file includes our FCC license, applications, contour maps, ownership reports, political file, equal employment opportunity file, a copy of The Public and Broadcasting manual, quarterly issues/programs lists, donor lists, local public notice announcements (dealing with license renewal) and any material relating to an FCC complaint or investigation. The public file is available online via a link on WKNC's website. If anyone comes to the station during regular business hours, Monday through Friday 9 a.m. to 5 p.m., and asks to see the public file please provide them with access to a computer and show them where to find it online.

OBSCENE, INDECENT AND PROFANE BROADCASTS

It's Against the Law

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

Obscene Broadcasts Are Prohibited at All Times

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

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

Indecent Broadcast Restrictions

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

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

PUBLIC INSPECTION FILE

As of July 2017, all material in the physical public file has transitioned to an online public file and the physical file no longer needs to be maintained. There is a link to the public file on WKNC's website.

Profane Broadcast Restrictions

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

Note to WKNC Broadcasters:

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

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

FCC v. Pacifica Foundation (1978) identifies seven words specifically found to be actionably indecent. These words, collectively known as the “seven dirties” are shit, piss, fuck, cunt, cocksucker, motherfucker tits and the bonus word asshole. Broadcast of any of these words or their derivatives – **at any time of day, in any context** – are a violation of WKNC policy and the student responsible is subject to disciplinary action. Station policy also prohibits the broadcast of asshole, pussy and other slang words for genitalia, nigger/nigga and other slang terms used to degrade a person based on age (40 or older), color, disability, gender identity, genetic information, national origin, race, religion, sex (including pregnancy), sexual orientation, or veteran status. Public complaints need not be received for a student to be held in violation of this policy.

Understanding the gravity of an FCC violation is an integral part of becoming a WKNC DJ. With that in mind, the station has outlined a series of steps if and when a DJ airs inappropriate content.

If DJs plan to use outside (non-station) material, it is highly recommended they take time to actively listen to their entire playlist before arriving at the studio. Even if DJs know a song like “the back of their hand,” they may not be listening with a critical ear when just streaming the song for pleasure and thus can easily miss indecent or obscene material. Songs can also have multiple versions, some of which may contain profanity. Consciously listening to the songs and priming your brain to catch expletives by thinking about them in advance reduces the risk of human error in broadcasting expletives. While we do have a profanity delay (explained later in this manual), it is not foolproof and should not be relied on in lieu of diligent screening.

When a student uses the profanity delay for the first time, subsequent re-training will be offered. The student is welcome to decline so long as they understand how the mistake occurred and how to prevent it in the future. Should the profanity delay be used again, or it was not used in the first place and indecent material was broadcast, student shifts can be suspended for up to two weeks. After that suspension, the student may return to DJing but will be fired permanently for any subsequent indecent, obscene or explicit broadcast. The severity of this action is necessitated by the risk taken on behalf of the station. An indecency fine is considerably more than WKNC’s annual budget - not to mention associated attorney costs - so WKNC must ensure all DJs know how to avoid airing inappropriate material.

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\$397,251
As of 2018,
that’s the
maximum
fine, per
instance, for
broadcasting
indecent
material. A
station may
be charged a
maximum of
\$3,666,930 for
any continuing
violation
arising from a
single act or
failure to act.

CHAPTER SIX

EAS BROADCASTS

RECEIVING EAS TESTS AND ALERTS

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

There is equipment in the engineering room that monitors WQDR 94.7 FM and WDCG 105.1 FM 24 hours a day for EAS broadcasts. This is because WKNC does not generate its own EAS messages; we pick them up from the aforementioned stations. Because WKNC is automated at times, our EAS system is configured to send messages over the air without needing a live DJ. The EAS message will automatically override the audio console. Since the message does not originate from the board, a DJ will only hear it over the air monitor. As DJs listen to the program monitor rather than the air monitor (we'll tell you what that means later), you may only know you have an EAS message if you hear it from the hallway. Whenever you hear the EAS tone, switch to the air monitor and pay attention to the message in case you need to evacuate the station (such as with a tornado warning for Wake County).

**WEATHER.
GOV**

Run by the National Weather Service, weather.gov is an excellent resource for weather watches and warnings.

EAS TESTS

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

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

EAS ALERTS

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

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

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

THE RALEIGH OPERATIONAL AREA

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

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CHAPTER SEVEN

THE LOGS

WHY ALL THE LOGS?

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

OPERATING LOG

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

PROGRAM LOG

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

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

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 :00 instead of a few minutes before or after. Do not, however, wait until :10 or :20 to air the :00 break. If for some reason you cannot air the break until later in the hour (and it better be a darn

WKNC HD-1 Program Log Wednesday, February 5, 2020

Page 1

LogTime	CopyID	Description	Length	LogType	Note	OrderLineID
6:00:00 AM	9594	CEI	:30	UW	Spot	0123-004.01
6:00:00 AM	7910	Raleigh Community Kickstand	:30	PSA	Filler	0004-624.01
7:00:00 AM	9595	Motorco Music Hall WKNC Presents Against Me!	:30	UW	Spot	0169-023.01
7:00:00 AM	7501	NCAB National Guard	:30	PSA	Filler	0138-001.01
8:00:00 AM	9130	Learfield Sports Women's Basketball	:30	UW	Spot	0050-013.01
8:00:00 AM	7306	Uniting NC	:30	PSA	Filler	0004-411.01

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

good one), indicate on the program log exactly when you did air the break. After each break initial on the program log that you did in fact aired the scheduled announcements. Note any discrepancies on the program log and send an email to the adviser. The accuracy with which the DJ follows the program log is VERY important. If a problem comes up later, the programming department uses your initials to verify a DA played or did not play. Again, if for some reason you cannot play a scheduled DA, notify the adviser immediately. Finally, don't just initial your break but listen to make sure the correct DAs and PSAs actually played first.

Adding Extra Breaks

Some DJs may want to add extra breaks during their DJ set, typically around :20 or :40. It's totally fine to play extra PSAs. Pick any you like and pull them onto the music log. If a PSA is out of date (such as for an event that has already passed), it will show in up in red on the music log and not play. Find a different one or sort by kill date to find a current one. Do not, however, take an extra break and play a DA. Those are paid announcements and we don't like giving things away for free.

MUSIC LOG

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

The music log serves three purposes:

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

SPINITRON (ONLINE PLAYLIST)

WKNC logs its songs through a program called Spinitron. There is a link to Spinitron on the WKNC intranet. Once you pass your written test, you will be signed up for a Spinitron account. Use your Spinitron login to manually enter songs not played via AudioVAULT. This log is linked to our online playlist. It is important to have our online playlist as accurate as possible. First, we use this information to report information to SoundExchange and performance rights organizations ASCAP, BMI and SESAC. Second, we are legally obligated by the Digital Millennium Copyright Act to simultaneously display song and artist information as we stream online. Finally, people want to know what you're playing.

The artist and title information entered on Spinitron shows up in a number of places: on the front page of the WKNC website, at wknc.org/playlist, on the @WKNC881playlist (or @WKNCHD2playlist) Twitter feed, on our mobile app and on digital display radios. All songs played from AudioVAULT will automatically show up on the Spinitron, but any song played from another source has to be manually entered. Try to have the next song already typed in so you can hit submit right after you start the song. Spinitron is set up as a "now playing" feature so if you skip a few songs and go back and add them, Spinitron will not post them to the WKNC website or Twitter. You can edit your entries as long as you are still signed in to Spinitron.

When logging in to Spinitron, first make sure you are signed in to the correct station. If you aren't, your songs on HD-2 will log on the HD-1 playlist and vice versa. **To switch from HD-1 to HD-2 log in move your cursor to where it says DJ Name (WKNC). Select DJ Name (WKNC HD-2) from the pop-up menu.**

**NACC, BMI,
SX, etc.**

WKNC uses the Spinitron to generate regular playlist reports to send to the North American College & Community Radio Chart and sporadic reports to other agencies like BMI and Sound Exchange. For that reason, please try to keep the playlist as accurate as possible.

The screenshot shows the Spinitron interface for a playlist titled "The Butcher Shop" scheduled for May 25, 2018, from 10:00 PM to 12:00 AM. The interface includes search fields for Artist, Song, and Release, each with a "Clear" button. There are also fields for Start time (10:28:04 pm), Duration, End time, and checkboxes for Request and New. A "Local" checkbox is present, along with dropdown menus for Genre and Medium, and a Label field. "Submit" and "Cue" buttons are at the bottom left of the form area. On the right, there are social media icons for Facebook and Twitter. Below the form is a table with columns for Timestamp, Duration, Artist, Song, Release, and Label, containing five entries of songs and their metadata.

Timestamp	Duration	Artist	Song	Release	Label
10:27:18 PM	3:47	Wage War	The River	Blueprints	Fearless Records
10:22:47 PM	4:36	Parkway Drive	Crushed	Ire	Epitaph
10:18:58 PM	unset	After The Burial	Lost In The Static	Dig Deep	Sumerian Records
10:11:59 PM	10:36	Lycus	Solar Chamber	unset	unset
10:10:15 PM	5:23	Iron Maiden	Die With Your Boots On	unset	unset

WANT TO CHAT?

Spinitron has a built-in chat feature for each playlist that you can enable to chat with your listeners.

Songs not played from AudioVAULT need to be manually entered into Spinitron. Take care when entering songs, as the information shows up in multiple places, including on our website and on digital display radios. Release (album name) and record label are optional fields and you are encouraged to add them if you have the information readily available.

Once your show is scheduled on Spinitron go to the Playlist tab and select "New Playlist for..." the name of your show. If you do not have a show yet or are covering for someone else click "New" under the Playlist tab and make a blank playlist.

Give your playlist a name (it can be your show name or one unique to this individual set). Make sure the right category is listed for your genre, and the start date, start time and duration are correct. It's a good idea to set up your Spinitron playlist in advance and cue all your songs so you don't have to type them in as you are DJing. Once you type in the artist and song Spinitron is usually able to find the song in its database and fill in the rest of the track's information.

CHAPTER EIGHT

THE ON-AIR STUDIO

WKNC has three studios. The first one you come to when you enter the radio station in 343 Witherspoon is the Production studio, located in room 346. This is where staff conduct interviews, make podcasts and record station announcements and imaging. The next studio is WKNC's HD-2 studio in room 347. Studio H, as it is also known, serves as both the HD-2 studio and a production studio, depending on who is using it. WKNC's HD-1 studio, sometimes called the main studio, is in room 348.

The channels on the audio board are set up exactly the same in both HD-1 and HD-2. This should make a new DJ's transition from their start on HD-2 to HD-1 relatively seamless. The main difference is the audio board in HD-2 can also be configured for production (more about this later in the chapter).

AUDIO BOARD

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

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

Above the ON button to the right is the PREVIEW button (the one with the little speaker). This is the channel's cue function. When PREVIEW is active on a channel, the audio for that channel will be played through the cue speaker on top of the CD players. The volume of the preview audio is controlled using the fader knob labeled PREVIEW located on the right-hand side of the board (above the control for headphone volume). The volume of the preview audio is unaffected by the channel faders or the ON/OFF buttons. However, if a channel is in preview when that channel's ON button is pressed, it will be removed from preview. Preview is useful when you need to sample an audio source before putting it on air.



WKNC's HD-1 and HD-2 audio consoles are actually two consoles - the Axia iQ 8-Fader main frame (right) and 6-Fader Telco Expansion (left) to allow for telephone interviews during public affairs programs.

Above the PREVIEW button is the Channel Information Display. This will show you what input is assigned to each channel. Mic 1 through Mic 4 are your four studio microphones. From left to right, Mic 1 is for the main DJ and the others are for guests and co-hosts, with each one labeled. Caller 1 is used pre-approved telephone interviews and public affairs programs. Sports is our Comrex feed for Wolfpack women's basketball and men's baseball. CD 1 and CD 2 are the two CD players. AV 1 through AV 3 are for the three AudioVAULT channels. Aux Input is the channel where you can hook up your laptop. Finally, AV Preview allows you to preview AudioVAULT tracks.

DON'T TURN OFF HD-2

Whenever you DJ on HD-2 or switch the board from the on-air to production profile, be sure to check the air signal using the EXT 1 button to make sure you didn't accidentally take us off air.

The main attraction of the audio console is the fader, which controls the volume of each input source. Above the fader are the Program Bus Assignment Keys. Borrowing the definition from Dolphin Audio, "A bus is basically a path in which you can route one or more audio signals to a particular destination." Most WKNC input sources will be in PGM 1 and can also be in PGM 2 (although they do not need to be).

Above everything else are the program meters. The program meter to the left is for PGM 1 input sources. Only the program meter on the left needs to be active. Keep your eyes on the meter to try to keep a balanced audio level. Peaks should NEVER reach the top of the meter. This causes painful clipping and will make us sound bad. On the other hand, a level that is too low will make our station sound weak. Strive for a level that sits around the -20 mark with a peak of -10 on the meter for both music and voice. You may need to adjust your voice levels to match the music or vice versa.

The clock and timer displays are located at the top of the audio board on the far right. Beneath the timer display are the timer controls: Pressing RESET zeroes the count-up timer. Pressing the RUN/Stop key manually starts or stops the count-up timer.

Skipping down to the bottom of the audio board you will find the MONITOR and HEADPHONE volume controls. Adjust these to make the monitor speakers and headphones louder or softer. The PREVIEW volume control we already talked about is above the HEADPHONES volume control.

Above the MONITOR volume control are the Control Room Monitor Select Keys. These determine what audio is heard through the speakers ("monitors") in each studio. PGM 1 is set up as a program monitor. WKNC uses a profanity delay (discussed later in this chapter), that creates an eight second delay between the audio generated by the audio console and that heard on the radio. For this reason, you need to always listen to PGM 1. If you have EXT 1 selected you will hear our on-air analog signal in HD-1 and EXT 2 plays our on-air HD-1 signal. The EXT 1 button in Studio H plays our HD-2 signal.

HOW TO SWITCH THE HD-2 BOARD FROM PRODUCTION TO ON-AIR

WKNC's Studio H is set up to serve as both a production and HD-2 studio. The computer monitor on the left-hand side of the audio console shows AV Air for the HD-2 studio, while the monitor on the right-hand side is for production use. You may also use the production computer as a web surfer to log songs during your on-air shift.

The audio console can accommodate either on-air or production at any given time, so you may need to change the board's profile before you begin your on-air or production shift.

First, check the current console profile. On the right-hand side of the console is a button marked Profile, just above a black dial. If there is a little green light under the letter A the console is in On Air mode. If the green light is under the letter B the console is in Production mode.

To change the profile select the Profile button so it turns orange. Then take the black dial below the Profile button and move it up or down to select either A for On Air or B for Production. Press the button to select the new profile.

Before you switch from Production to On Air, the AV 1, 2 and 3 faders should all be up around -10 dB. If they are not, turn them up immediately so the channels will be ready for when you switch to On Air. Once you select the On Air profile you will hear the HD-2 through the PGM 1 monitor (the 1 button near the bottom right of the audio console). If the AVRPS and CPROD channels were on in the production profile you may see blinking Off lights on those channels once you switch to On Air. This is a reminder to turn those faders off, as they have different channel assignments in the On Air profile. You are now ready to DJ as you normally would and everything you do on the audio console will go out on HD-2.

When you switch from On Air to Production, you may see blinking Off lights on the AV 1, AV 2 and AV 3 channels. This is a reminder to turn those faders off, as they have different channel assignments in the Production profile. Once you turn off the AV channels you will cease to hear the HD-2 on-air signal. If you are concerned you accidentally took HD-2 off the air you can check it by selecting the EXT 1 button right above the monitor dial (the ✓ 1 button near the bottom left of the audio console). If you hear music then HD-2 is still on the air. You are now ready to do production work as you normally would and nothing you do on the audio console will go out on HD-2.

AUDIOVAULT

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

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

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

To the Right (Audio Decks)

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

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GTL SIMPLE

Scheduled at 58:30 each hour, the GTL Simple is a time check that causes the music log to refresh and ready the next hour.

CHAPTER EIGHT ILLUSTRATION AUDIOVAULT MODES

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

DAs show up in green on the Music Log.

Click on a tab to bring up a category view.



Click Goto Live to switch from Auto to Live mode.

Click on the headphones icon to preview the first and last few seconds of a track using the preview button on the AVPreview channel.

AUTOMATION MODE

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

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



Click Goto Auto to switch from Live to Auto mode.

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

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

LIVE MODE

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

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The most important element in this grouping and one of the most important elements in AudioVAULT as a whole is the Auto Segue button. When switching from live mode back into automation mode, Auto Segue is what tells the computer to initiate the automation function. You MUST engage the Auto Segue button when you enter Auto mode, or else when the current element stops the next one will not start and we will have dead air. You can tell if Auto Segue is engaged by comparing the Break and Event Timer times above the Decks window. If they are the same, AudioVAULT will stop when the countdown hits zero. Click Auto Segue and the button will turn from grey to yellow and the Break time (total time scheduled in the decks) will increase.

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

Each deck contains four elements - a square button, followed by a long rectangle and then two more square buttons. When AudioVAULT is in live mode, the DJ is allowed to control what elements will play by placing them in a deck on the right-hand side of the screen. Each deck is assigned to a corresponding channel on the audio board – AV 1, AV 2 or AV 3. In live mode the first square button on the left side of the deck will show the assigned channel and either “Load” to indicate the deck is empty and ready for a new element to be loaded or “Start” to indicate the element is cued and ready to go.

If a deck is loaded in Auto mode, the first button will show a play button and the board channel to which it is assigned (AV 1, AV 2 or AV 3). Any empty deck (one without a new element cued and ready to air) will have the play button greyed out. For the element currently playing, the first button will be orange and display the assigned channel and a timer showing the time elapsed on the current element. Remember the Event timer above the decks will show how much time is remaining on an element.

The second rectangular box in the deck has an ampersand (&). If the ampersand is white that means Auto Segue is enabled for that element and it will play automatically after the element before it. If Auto Segue is not enabled the ampersand will be greyed out and have the no symbol over it. The rest of the rectangle includes six pieces of information about the element. The first line has the element’s title and artist. The title is justified to the left side while the artist is labeled with an “Artist:” prefix and justified to the right side. The second line shows the duration of the element, the intro time, its out cue and file (cart) number. The same information is displayed in both Live and Auto mode.

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

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

RED CARTS

By now you are familiar with the green (DA) colored carts in the Music Log. There is one more color to know: red. When a cart shows up red that means the cart is either not found in AudioVAULT or out of date. Either way, the Music Log cannot play the cart and will skip over it to the next one. If you see something red that you think shouldn't be, alert the program director.



DJs and guests should talk across, rather than directly into, their microphones. Here, DJ Andrea Casallas demonstrates the proper technique. Photo by Jamie Lynn Gilbert

To the Left (Music Log and Tabs)

Now that you understand how the decks work, you need to put something in them. The left side of the screen is the Music Log or another category other tabs. The Music Log, as described in an earlier chapter, is the schedule of all the music, announcements and imaging scheduled for a given day that will play if AudioVAULT continues in Auto mode. The Music Log shows the scheduled time, title, artist, name (cart number), duration, status and category. A green box in the status field indicates that element is currently being played. Yellow boxes indicate those elements are loaded in the Audio Deck and ready to air. A red box with the letter

E in it indicates that element is scheduled to play but AudioVAULT cannot find it. This happens when something is deleted from AudioVAULT but is still being scheduled by Natural Log or Selector/Linker.

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

MICROPHONES

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

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

CD PLAYERS

Basic Operation

1. Push the POWER switch to turn on the unit. The display will indicate NO DISC.
2. Insert a disc into the slot, label side up. After a disc is inserted, the total playing time and number of tracks will be displayed. Do not force the disc into the slot; the player will pull the disc when partially inserted.
3. Press the SKIP key to select the desired track, then PLAY. The number of the current track is indicated on the display. To stop playback, press the STOP key. To pause, press PAUSE. The

indicator light will blink, and the unit will enter playback standby mode. To resume playback, press PLAY again.

4. To remove the disc, press the EJECT key. You can re-insert a disc into the slot by pressing the EJECT key or pull the disc and slot it in again.

Playback Modes

There are four different playback modes. The mode selected is indicated on the display. You can also select the playback mode by pressing the CALL/Play Mode key on the front panel when the player is in SHIFT mode.

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

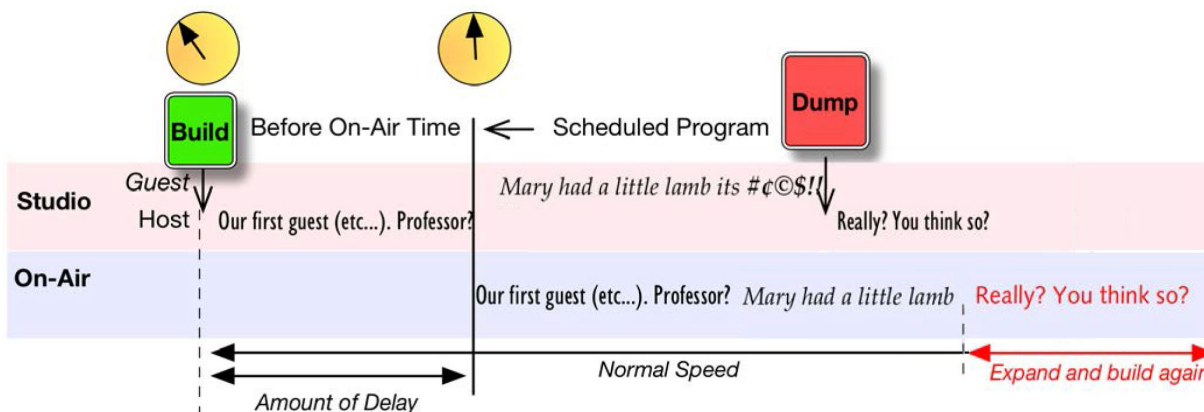
PROFANITY DELAY



The fine for airing indecent programming, as you recall from earlier in this manual, is \$397,251 per instance. As such as fine would potentially shut down the radio station's terrestrial operation, WKNC has installed a profanity delay to minimize the risk of broadcasting indecent material. The profanity delay is located below the CD players in both on-air studios. The delay works by creating an 8 second buffer between the program audio signal and the air signal.

The front of the profanity delay has five big buttons: Build (green), Exit (yellow), Cough (blue), Dump (red) and Bypass (white). In a normal setting, the red Dump button will be lit. If it is not, hit the green Build button. To turn off the delay (for live sporting events only), hit the yellow Exit button.

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



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

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

STUDIO TELEPHONES

The HD-1 studio telephone contains our HD-1 request line (919-515-0881) and our hotline (secret). The HD-2 studio telephone only contains our HD-2 request line (919-515-2400). If the hotline rings, ANSWER IT. DJs are not required to answer the request lines and should remember answering the phone is always secondary to operating the audio board. Just don't give out the request line numbers if you don't feel like answering them. If someone calls on the request lines with a business-related call (pretty much anything other than a request or comment), tell the person to hang up and dial the business line at 919-515-2401 to speak to someone on the executive staff. DJs don't take messages – they DJ. You also can't transfer the call using those phones anyway.

BULLETIN/WHITE BOARD/WINDOW

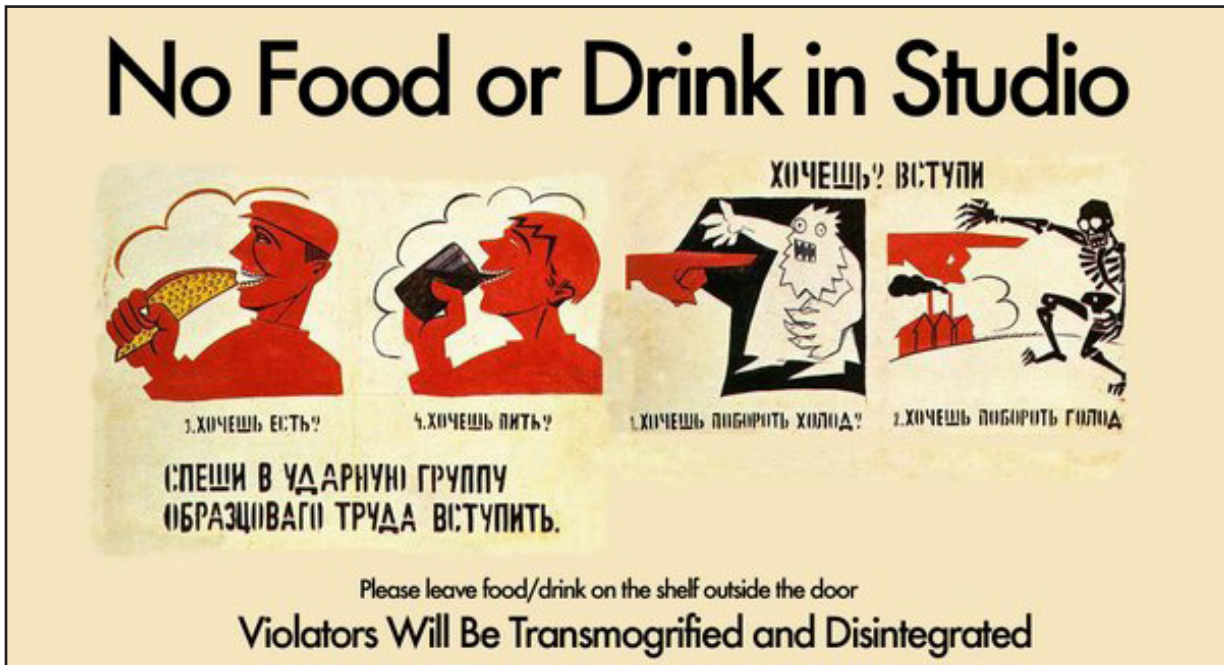
The bulletin board in the main studio is where some important documents like the emergency action plan and executive staff office hours are kept. Try to take a look at it once a shift to see if there is anything of interest. The white board is where we list upcoming promotions, interviews and giveaways. Again, try to look at it once a shift to see what's going on at the station so you can promote it during your show. Perhaps most importantly, the request line is written at the top of the white board so if you completely blank on it during an air break you can just read it off the board.

LIBRARY

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

Like WKNC's programming schedule, the library is organized according to the station's four formats: Afterhours, Chainsaw, Daytime and Underground. There is also a section for local music and various specialty genres, including Americana, jazz and punk.

ON-AIR AND OFF-AIR POLICIES (OR, HOW NOT TO GET FIRED FROM WKNC)



RULE #1

There is absolutely positively never ever to be any food or drink in any WKNC studio. Ever. Period. Exclamation point. Second exclamation point. Frowny face emoji for added emphasis.

NO FOOD OR DRINK IN THE STUDIO

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

FOLLOW THE LOGS

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

ANSWER THE HOTLINE

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

As a WKNC operator you are required to answer the hotline. If you are on the air when the hotline rings, cut to music as quickly as possible without sounding alarmed. When the hotline "rings," a strobe light flashes in the main studio. Unless there are extraordinary circumstances, failure to answer the hotline may result in suspension. Failure to answer the hotline a second time may result in dismissal. Keep in mind that when calling in to the hotline, it is common courtesy to identify yourself to DJ. Remember that just because the hotline rings it doesn't mean you are in trouble. It just means someone needs to talk to the person in the main studio.

DECRYING STATION EQUIPMENT, PROGRAMING OR POLICY

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

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

WHO'S A GUEST?

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

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 music director. In the meantime, pretend that you love it.

GUESTS

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

Guests v. Co-hosts

While you are welcome to have a guest during your DJ shift, if the same person is with you week after week talking on air and helping select songs that isn't a guest - it's a co-host. All co-hosts must be trained as WKNC DJs and need to be current NC State students.

BEING ON TIME

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

MISSING A SHIFT/FINDING A SUBSTITUTE DJ

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

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

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

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

ATTENDANCE POLICY

Once you join the WKNC staff you will be added to a Missed DJ shifts email thread. If you have to miss your shift send an email to that thread at least 12 hours and advance. This gives the rest of the staff an opportunity to cover your shift if they can. If another DJ covers the shift, it does not count as an absence. If the DJ regularly co-hosts with someone else and that DJ is present, it does not count as an absence. If you are routinely missing shifts station management might reach out to you and ask if you'd like to reschedule your show for a different timeslot or remove it for the current semester. If you don't think you are able to make a commitment to WKNC, either don't sign up for a regular DJ shift or sign up with a reliable co-host.

ONE-OFF DJ SHIFTS

While we very much want you to show up, we don't want you to just randomly drop in for DJ sets. This is because we sometimes use unscheduled hours for routine computer and equipment maintenance or special programming. If you want to do a one-off DJ shift, please make your request with the program director one week in advance.

HARASSMENT

The University defines harassment as "any unwelcome conduct directed toward a person based on the person's Protected Status that: (A) denies, limits or adversely impacts a term or condition of a person's employment, education, or participation in University programs or activities; and (B) either: (i) the submission to or rejection of such conduct is used as the basis for decisions affecting an individual's employment, education, or participation in University programs or activities; or (ii) the conduct is sufficiently severe, persistent, or pervasive to create an environment that a reasonable person would consider intimidating, threatening, or abusive." WKNC will not tolerate sexual or other harassment against its staff. If you feel you are being harassed or otherwise made uncomfortable, please contact the adviser and/or general manager.

DRUGS AND ALCOHOL

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

BROADCAST OF PHONE CONVERSATIONS

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

According to the FCC, "before recording a telephone conversation for broadcast, or broadcasting such a conversation simultaneously with its occurrence, a licensee shall inform any party to the call of the licensee's intention to broadcast the conversation, except where such party is aware, or may be presumed to be aware from the circumstances of the conversation that it is being or likely will be



Not only is having alcohol in the studio a violation of University policy, it is also a violation of the number one rule of no food or drink in the studio. Photo by WKNC security camera

broadcast.” If a listener calls in during a designated talk show, the listener is presumed to be aware the call may be aired live or pre-recorded for future broadcast. When a listener calls in to the request lines during a music program, there is also the presumption the call may be pre-recorded for future broadcast. Only calls made to the station on the request lines can be recorded for broadcast. You may never record an outgoing call without first notifying the other party of your intentions. If there is any doubt the caller is unaware the call is being recorded for future broadcast, notify the caller and ask permission to broadcast.

INTERVIEW APPROVALS

All on-air interviews must be approved by the program director one week in advance. Some DJs select their own interviews, while others speak with a person or band suggested by the program director. Regardless of how the interview is booked, remember that it is not confirmed until you receive PD approval. This helps ensure all interviews are relevant to the station’s audience and the same person or band is not being interviewed multiple times. The one-week lead time also allows the DJ plenty of time to compose thoughtful interview questions. WKNC does not grant “on-the-spot” interviews. Interview requests must be submitted via the online form at wknc.org/interview. You will be asked to submit basic information such as who you want to interview, a general outline of what you want to talk about and whether you will be discussing any community issues such as diversity and inclusion, education, and health and safety. This helps the station adviser prepare the FCC-mandated quarterly issues and programs list for the public file and ensures if you do interview someone about a community issue it is properly credited as responsive programming. If you end up talking about a community issue during the actual interview, please email the adviser with the date, approximate length and a short description of the issue discussed.

A Note About People Running for Political Office

Sometimes there is a compelling reason to interview a candidate for political office. In doing so, however, that triggers the equal-time rule in which the station now has to offer equal time to all other legally

qualified candidates in the same political race. A notice with the date and length of the interview must be placed in WKNC's political file and the candidate's opponents have seven days to request an interview of the same length. Should a DJ run for political office, the DJ must resign from on-air duties during the political campaign.

PERSONAL INFORMATION

DJs are strongly encouraged not to tell too much about themselves on the air. Radio stations tend to attract strange people. There have been cases where thieves have broken into apartments when they've figured out who DJs are in real life. It is for this reason many DJs prefer to use a DJ name or only their first name. You must also never give out personal information about another staff member.

USE OF MUSIC LIBRARY AND PRODUCTION STUDIOS

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

USE OF STATION EQUIPMENT

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

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

What all that means is WKNC studios are for WKNC use only, with the exception that if someone wants to use the studio for a class project. If someone wants to use the studio to make music - something they would have to pay to do in another studio - they can pay us. That means current staff, past staff, friends of staff and random people. It is a misuse of state of North Carolina resources to use state property (like our studio, our public address system, etc) for personal gain. If you'd like to use any WKNC equipment (including the studios and PA system), please purchase access through wknc.org/swag.

COMPUTERS

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

WKNC computer are regularly updated and profiles refreshed, which means you should save anything you need to access later in the WKNC file server (if you have access to it) or in the audio files folder. If you save something in your documents, downloads or desktop it will be deleted without warning when profiles are refreshed.

WKNC.ORG/ INTERVIEW

We love interviews at WKNC, but we don't love finding out about them from a band's Twitter instead of from our own DJs. All interview requests, even for programs that have guests each week, must be approved by the program director a week in advance using the interview approval form.

TELEPHONES

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

MISREPRESENTATION

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

SUSPENSIONS/DISMISSALS: HOW TO GET FIRED

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

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

- Reporting to work under the influence or being in possession of any illegal drug or any alcoholic beverage (regardless of age)
- Vandalism or theft of station property or removal of any station property from the premises without permission
- Blatantly promoting any business on the air or taking consideration (money, memberships, coupons, or anything of value) from any business with which WKNC has business connections; or using WKNC to promote your own, a friend’s or an employer’s business interests, even if you don’t receive consideration
- Doing improper DAs or giveaways, or selling air time on WKNC without authorization
- Decrying station equipment, programming or policy
- Misuse of station property
- Insubordination of WKNC board members
- Consistently missing or being late for scheduled air shifts
- Having guests on-air or in the studio without authorization
- Conducting interviews on the air without authorization
- Doing on-air shifts without authorization
- Failure to complete required logs while on duty as a DJ
- Failure to follow rotation
- Forging signatures of any kind on logs, time sheets or other station documents
- Physically or verbally threatening any staff member of WKNC
- Sexual, racial or other harassment
- Smoking on the premises of WKNC
- Knowingly broadcasting obscene or indecent material
- Representing WKNC at public or professional functions or traveling to such without authorization
- Disregard of WKNC, University and FCC rules, regulations, policies and procedures

CHAPTER TEN

HOW TO BE A GOOD DJ

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

HEADPHONES

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

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

A decent, cheap recommendation is the Sony MDR-ZX110. To encourage all DJs to wear headphones all the time (as well as be available for guests), a number of these headphones are kept in each studio. You’ll probably want to buy your own pair, though. Spend as much money as you want, but it doesn’t have to be a lot. When you do get a pair of headphones, label them with your name or initials so you know they are yours.

CHOOSING A DJ NAME

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

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

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

Some recent DJs who get points for creativity are: 57, Action Jackson, Agent Orange, Barf Brooks, Cabbage, Chocolate Rice, Danger Tape, DJ EMOTIONALLY UNAVAILABLE, DJ Independent Fact Checkers, DJ Iron Mic, DJ Switch, dj trafficjam, DJ Two Sheds, DJ Wise (you don’t have to start your DJ name with DJ, you know), ed. word to your mother, E-force, FKA Angel, The Fuzz, Godrik, Gustaf Von Ottokar, Hot Tamale, JENOCIDE, laserbeard, lil yahtzee, Lucretia, MakAttack, Mama Pearl, The Mattador, Murderbot 3000, ncsu-guest, The Noobhammer, Optimus Rhyme, Quality Jones, Safety Scissors, The Saw, Sean Franchise, Sonic the Edgehog, Special K, Sweet Annie Rich, Voyager 3 and YeägerMeister.

RECOMMENDED HEADPHONES

Sony MDR-ZX110



EXPERIMENT WITH YOUR PLAYLISTS

Step outside your musical comfort zone and try artists and songs you have never heard before. You'll never know what new favorites you might find in AudioVAULT or our CD library. The Discovered On section of Spotify is also a great resource for finding new music.

PERSONALITY

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

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

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

MUSIC SELECTION

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

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

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

Learn and then continue to learn about the genre you represent. The best places to discover new music are Bandcamp and Spotify. Follow music magazines or blogs and review new music on Pandora, SoundCloud, Apple Music, Last.fm and other sites that haven't even been invented yet. Some other ways to find music for your DJ shifts are the Indieheads and HiphopHeads forums on Reddit and Every Noise at Once (EveryNoise.com).

Consider these words from SYN (Student Youth Network) in Melbourne, Australia: "For music shows your music is your content. A well crafted music playlist flows well and creates an engaging soundscape for the listener. You need to give them a reason to choose you over their Spotify account. A good music broadcaster does their research, shows their passion and knows their music."

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NC STATE STUDENT MEDIA

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

THE FIVE HOUR RULE

Nothing annoys listeners more than hearing a song repeated several times throughout the day. In order to avoid this, check the online playlist before beginning your shift. WKNC has a “five hour rule” in that we can only play an artist once every five hours. The five hour rule is suspended for active WKNC promotions like Double Barrel Benefit, but the same song should never be played more than once a day.

LANGUAGE SELECTION

During air breaks DJs will often provide listeners with information about the bands being played. You can give facts like when they will next play in the area, their hometown and album release dates.

There is no need to draw attention to a band’s race/ethnicity, gender identity, sexual orientation, or other identity. You wouldn’t call Vampire Weekend a “white band,” so there is no need to label “black bands,” “Jewish bands,” etc. Doing so, whether you mean to or not, undermines the band and creates an unequal balance of power that privileges white males. “Female-fronted” and “girl band” are not genres. Also, according to the Associated Press stylebook, the term girl is applicable until the 18th birthday is reached. After that, the term woman should be used.

Occasionally, we do air specialty programming that celebrates a specific identity. This serves as a showcase for a specific population that may be otherwise under-represented.

ANOTHER THING ABOUT MUSIC SELECTION

In the 2018 article “You Don’t Have to Listen to Music Made by Abusers (But Most of Us Will)” for TrackRecord.net, author Zachary Lipez asks the question “How, if at all, can we enjoy art made by those who’ve harmed others?” As an increasing number of musicians are accused of problematic behavior, the station feels compelled to address the issue. To ensure those who have suffered abuse feel comfortable both volunteering for and listening to WKNC, it is our station policy to avoid playing music created by abusers. If you are unsure of whether an artist may fit into that category, please contact the general manager.

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

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

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

“DON’T CALL US A GIRL BAND”

“Growing up... I would always look up to Stevie Nicks and Blondie – they are dope female musicians. So I just see us as a band. When people call us a girl band, I take it as an insult – being a girl in a band shouldn’t be a thing. It seems so medieval.”

– Alana Haim of the band Haim, quoted in the March 30, 2014 Telegraph (London)

FOLLOW THE PROGRAM LOG

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

REQUESTS (OR, "I'LL SEE WHAT I CAN DO")

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

STUDIO CROWDS

People love to hang out in the on-air studio. Sometimes you want to do a break with some other people in the room, but in general it makes for a poor sound on the air. The DJ on duty is in charge of the on-air studio. If you're on duty, you can and should ask any extra people to leave the room, even if it's the general manager or program director. The only exception to this rule is that from time to time the engineering

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

**Other Best Radio
DJ/Local Radio
Personality finalists:
Sam McGuire,
"BigFatSac," 2007
Kelly Reid, "Mz
Kelly," 2009
Michael Jones, "DJ
Ones," 2010
Damian Maddalena,
"La Barba Rossa,"
2012
Adam Kincaid, 2013
Miriam Tolbert,
"Mir.I.Am," 2016 and
2017**



department will have to work in the on-air studio, but they will be as considerate to you as possible. Anyone in the studio with you should be completely silent whenever your microphone is on.

HOW TO TALK ON THE AIR

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

Know What You're Going to Say

Never turn on a microphone without an idea of what you plan to say. Novice DJs will often write out their air breaks. As their confidence increases, DJs should eventually move away from this technique so their delivery sounds more natural. It's still fine to have written notes, but DJs should move away from reading word for word from a script as soon as they are comfortable. Co-hosts should particularly take care to plan their breaks so as not to talk over each other.

Identify the Radio Station

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

Be Succinct

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

Back Sell / Front Sell

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

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

Promote the Next DJ

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

Never Draw Attention to a Mistake

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

PRETEND IT DIDN'T HAPPEN

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

Don't Hate

KSUA Radio at University of Alaska Fairbanks sums this up best, so we'll use their words: "Your voice on the microphone might be the first thing people hear when they tune in to [the station]. Don't it make it their last. Listeners don't want to know whether or not the new CD players suck. Don't put down [the station] (or its programming, volunteers or staff) on the air. If you have a problem with anything that's happening at the station, you need to take it up with a staff member, not with your listeners."

SKIMMER

WKNC's skimmer allows you to go back and listen to old air breaks to help you improve as an on-air DJ. Files are available via a Google Drive folder shared with your NC State email account.

"This also applies to music. Every song you play is somebody's favorite. Don't make fun of songs on the air. When you put down a song, you put down the people who like it. Besides, if you don't like the songs you're playing, why will anyone else? It's the nature of college radio (and probably radio in general) that you won't like everything you play, but the opposite of love isn't hate, it's indifference, so just mention the song and move on."

Using the Intros/Background Music

Each song in AudioVAULT should have an intro time, meaning the number of seconds between when a song begins and when the vocals begin. DJs can use this time, displayed as a countdown in the box in the upper-right corner on the AudioVAULT computer, as a tool to help them talk over the instrumental introduction of a song, ending their air break before the vocals begin. The radio industry term for this is "hitting the post." You can do this for short air breaks that begin when the previous song starts to fade out and end before the vocals begin on the next song. Just remember to keep an eye on the countdown.

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

Moving the Microphone

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

Listen Back to Old Air Breaks

WKNC has a skimmer program that records both the entire broadcast hour and every time you open the microphone. Listening to the skimmer can help you improve your air breaks. If you don't want to listen to your old air breaks that signifies you have no desire to improve upon them and you are probably better suited for an off air role at the station.

HAVING OTHERS ON THE AIR

Whether the people with you are fellow DJs or guests, the most important thing to keep in mind is that the person running the audio board is the person in control. If someone walks into the studio and sits down during your air break and wants to talk, it is up to you to turn the microphone on. You also have the ability to turn it off.

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

1. Think before you talk, and talk with a purpose. You don't want your break to sound rehearsed, but you should always let your guest know what you will be talking about so you both can be prepared.
2. Keep it brief. Just because more people are talking doesn't mean you have more time to talk. In fact, you must be that much more conscious of the clock. It becomes easy to get distracted with

the other person speaking. Don't ramble.

3. Limit the number of people in the conversation. Having more than three voices can be confusing for the listener. Two people should never share one microphone; it sounds horrible.
4. If you have more than one guest, refer to them by name. As your listeners can't see them, this will make it easier to tell the voices apart.
5. Everyone in the conversation needs a microphone and needs to use it properly. While you may be able to hear someone standing in the studio doorway, your audience cannot. Therefore if someone is not on mic, they do not exist to the listener and shouldn't exist in your conversation. If your guest is behind a microphone but is too far away from it, non-verbally cue to get closer. Multiple times, if necessary.
6. No inside jokes. They alienate anyone not in on the joke, in this case your entire audience

PRE-RECORDED DJ SHIFTS

Sometimes you aren't able to physically make it to the station, but still want to do your DJ shift. WKNC does accept full-hour pre-recorded programs we can schedule in advance. There is a very detailed document on the intranet that explains how to make this happen, but basically you will need to download all the songs you want to play, record your air breaks, put all the files together using audio editing software like Audition or Audacity, and send the file to the program director at least three days in advance so it can be scheduled. The online tutorial also explains how to log the songs in advance on Spintron so the playlist will be updated during your shift.

DEMONSTRATING EFFECTIVE ANNOUNCING TECHNIQUES

This entire chapter is dedicated to teaching you how to be a good DJ. Beginning in 2020, station management began assessing whether we were accomplishing that goal. Specifically, each semester the general manager and program director select a handful of DJ shifts and evaluate them on a five-point scale according to the following questions:

- How engaging and upbeat is the DJ's persona during air breaks?
- How well-prepared and well-informed are the DJ's air breaks?
- Are air breaks kept succinct (free of rambling)?
- How consistently does the DJ properly identify WKNC and themselves on air breaks?
- Does the DJ avoid calls to action during the air break?

DJs who score a four or higher in four of five areas are considered to demonstrate effective announcing techniques and given a certificate.

CHAPTER ELEVEN

CONTENT CREATION

While many students come to WKNC specifically to be on-air DJs, WKNC also maintains a staff of paid content creators and volunteer content contributors. While social media content creators are members of the programming department, the WKNC content department includes blog, video, podcast, interview and public affairs content creators/contributors.

CONTENT TRAINING

Detailed training is available for each type of content creation. Just ask the station adviser to schedule training.

CREATORS V. CONTRIBUTORS

Content creators are paid members of the WKNC staff who create content according to a set schedule. Content contributors, meanwhile, are volunteer members of the staff who create a minimum of one piece of content per fall and spring semester. To become a content creator you need to apply for an open position, be interviewed and hired. Existing WKNC DJs and staff who want to contribute content, either regularly or as a one-off piece, just need to send it to the content manager to be published.

BLOGGING

WKNC's blog received more than 80,000 page views in 2022, making up more than 20% of all website page views. The blog is composed of weekly music charts, new and classic album reviews, band/artist profiles, concert previews and reviews, playlists and music news. Blog submissions should be at least 250 words, written in Associated Press style and not contain copyrighted images.

Any student can contribute to the blog and the content manager will edit the submission before publication. Experience in blogging for WKNC is also an excellent way to stand out in applications for festival press passes.

VIDEOGRAPHY

Video on WKNC's YouTube channel @WKNC881 had more than 21,000 views in 2022, with more than 1,300 hours of content watched. WKNC videos include Lounge sessions, band/artist interviews, station promos, skits and creative short videos. All WKNC videos include closed captions.

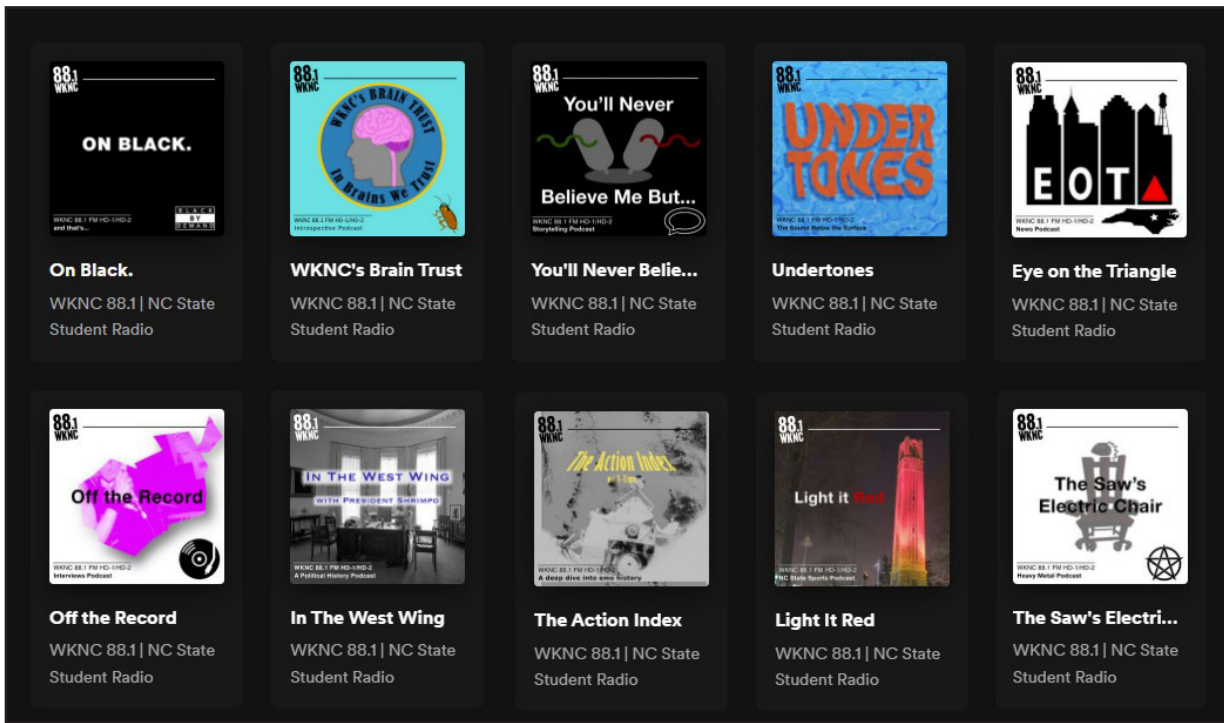
PODCASTING

WKNC podcasts average more than 1,000 downloads per month. Available on Spotify, Apple Podcasts and a host of other sites, WKNC offers news and cultural podcasts as well as music-related podcasts. Since launching its first podcast, "88.1 Seconds of Technician," on April 1, 2007, the station has hosted more than 30 podcasts. With the exception of music shows, podcasts can be about anything. You could create a podcast to discuss legal issues students may face ("Legal Werk") or a look into the world of entomology ("Insect Minute" - created in 2012 and still downloaded every month). Creating a podcast series for a senior project or capstone course is also possible.

SYN Radio in Melbourne, Australia has these recommendations for creating a radio program or podcast:

- Know your mission - What do you want your podcast to achieve? What's your goal?
- Know your audience - Who would be interested in listening to your podcast? How do you plan to market to them?
- Know your research - What do you already know about your podcast topic? How will you learn more? You don't need to be a certified expert, but you do need to give your audience accurate information.
- Know your sustainability - Can you really commit to doing a podcast every week, or at least every other week?

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NC STATE STUDENT MEDIA



WKNC podcasts can take on many forms, including storytelling podcasts, news and public affairs, music education, culture, sports, political history and band/artist interviews.

INTERVIEWING

WKNC interviews air on WKNC HD-1 or HD-2 with subsequent podcast as part of “Off the Record.” The program director regularly sends out interview requests to the staff email list. Typically, we only interview artists we already play on the radio. If you have a specific band you want to interview, email the program director one to two weeks in advance. You and the program director can coordinate who will contact the band. Whoever ends up coordinating the interview, that person will need to let the band know how to get to WKNC and where to park. Parking in many locations is free on weekends and after 5 p.m. or the band can pay to park in the Dan Allen Parking Deck or in the Bragaw carriage way.

Beyond live in-studio interviews, WKNC content creators/contributors can conduct pre-recorded interviews in one of our production studios, over the telephone, via Google Meet or Zoom, or with the portable WKNC press kit.

PUBLIC AFFAIRS

Finally, WKNC maintains a staff of content creators who contribute to WKNC’s long-running and award-winning “Eye on the Triangle” public affairs program. Created by former Technician editor-in-chief (and current political reporter for the Denver Post) Saja Hindi, EOT has broadcast more than 300 episodes since its debut in August 2009.

Public affairs content creators/contributors interview local news makers to create responsive programming on a variety of important community issues, including community activism, diversity and inclusion, the economy, education, elections and voting, and physical and mental health.

WKNC.ORG/ GUEST

WKNC has a special website set up just for guests you should send to anyone you are interviewing. It gives them great information like where the studio is located, where they should park, what they can and can’t say on air and how to ensure our MDs have their music.

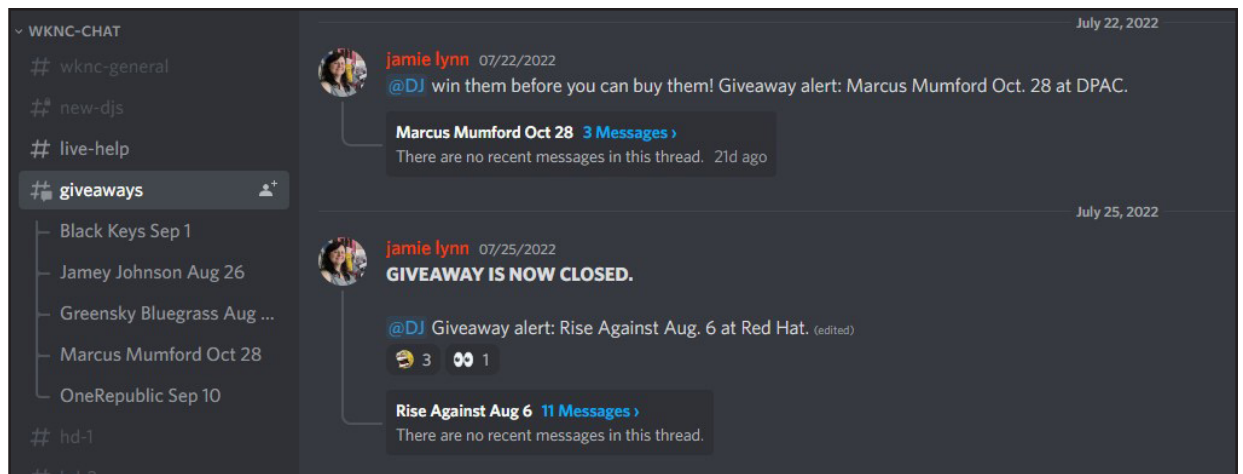
CHAPTER TWELVE PROMOTIONS

DID SOMEBODY SAY FREE STUFF?

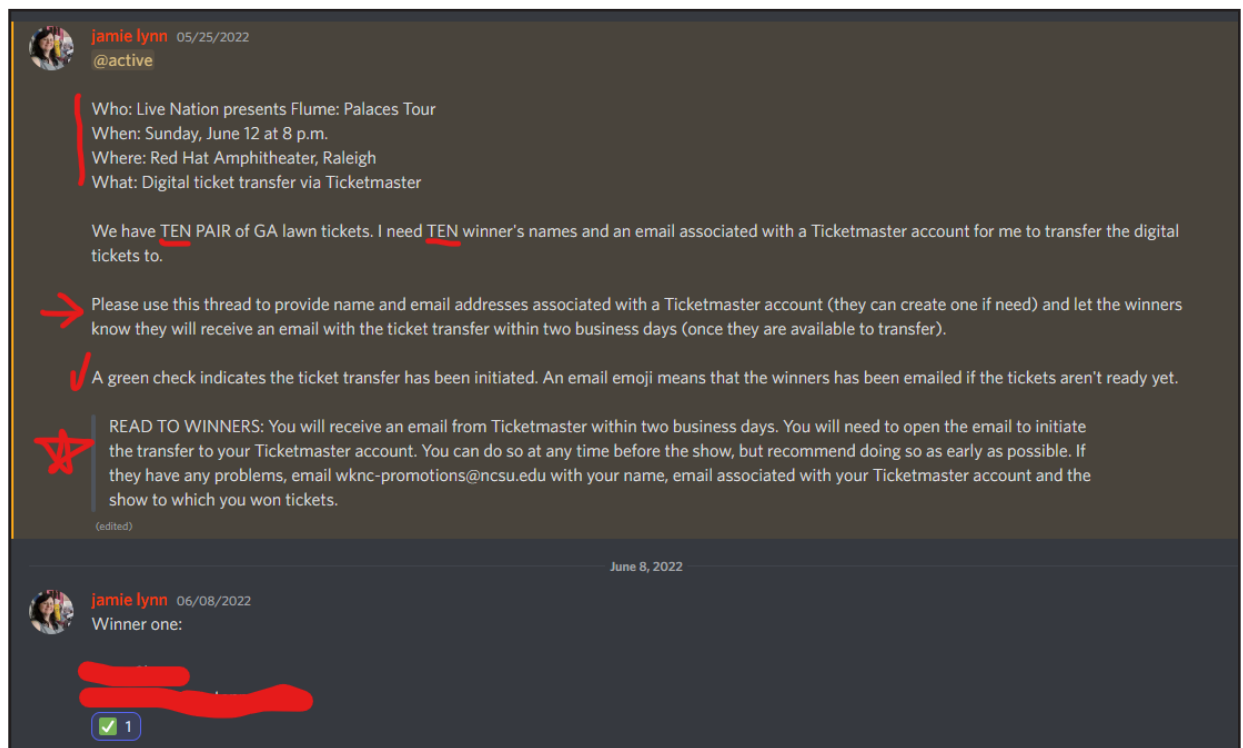
Radio stations often get promotional items to use as listener giveaways. These freebies range from tickets to concerts, plays or movies to physical items like T-shirts, posters and more. All WKNC giveaways are listed in the Giveaways channel of the WKNC Discord. Each giveaway has its own thread and includes everything you need to know. When a giveaway is closed there will be a **GIVEAWAY IS NOW CLOSED** disclaimer and the thread will be archived.

**GO AHEAD,
MAKE MY DAY**

People LOVE free stuff and winning a pair of tickets on the radio, especially to a big show, can turn someone's otherwise crappy day into a great one.



When you click on the thread you will be given all the information you need for the giveaway. Please read over it carefully. For ticket giveaways it will list who is performing, when, where and what type of tickets (will call, hard tickets that need to be picked up at the station or a digital ticket transfer via Ticketmaster). The thread will also say how many pair of tickets will be given away. Depending on the giveaway you will need to collect different information, but you will always need a name and almost always an email address.



If the ticket giveaway is through Live Nation you will also need an email associated with a Ticketmaster account. When taking a listener's information always repeat it back to them to ensure you are getting it right. There will often be a "READ TO WINNERS" section that you should ... read to the winners. It gives them some additional information and ensures everyone is receiving the same message.

Unless otherwise specified, the nature of the giveaway is entirely up to you. You can choose a trivia question (related to the giveaway or not), ask for a specific caller, or have someone call in when they hear a specific artist or song. Some DJs ask for stories about a certain subject and then select the best one among all callers. Be creative and remember to give out the phone number (919-515-0881 for HD-1 and 919-515-2400 for HD-2).

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

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

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

Sometimes there are multiple giveaways happening at once. You may be tempted to immediately do giveaways for the biggest shows, but try to only do giveaways for shows that are happening within the next week or so, rather than something several weeks out. WKNC does do a number of special pre-sale giveaways with Live Nation and others before the tickets are even on sale and thus sometimes months in advance. Ideally these tickets will be given away before they go on sale, but they can be given away at any time before the show.

PRE-SALE TICKETS

WKNC routinely works with Live Nation to do pre-sale ticket giveaways. This means a listener can win tickets for a show before they even go on sale. This is an awesome opportunity for our audience so if you see a promotion for a show that seems really far away you can (and should) still do the ticket giveaway.

DJ PASSES

If you are on the WKNC staff you are not eligible to win tickets or items. Instead, some giveaways include what is called a "DJ pass." As a special perk of working for WKNC, DJ passes allow a staff member and sometimes a friend to see a show for free. Any DJ passes along with any requirements (typically a blog post previewing or reviewing the event within 72 hours) will be listed in the Giveaways channel in Discord. Failure to do a required DJ pass or appropriate make-up activity may result in your DJ pass privileges or (depending on the severity of the situation) your on-air shift being suspended until the activity is completed. To claim a DJ pass, give your name and any other required information in the Discord thread. This will sound obvious, but if you take a DJ pass you are expected to use it. Depending on the giveaway you may not be able to "unclaim" the DJ pass.

GIVEAWAY DON'TS

WKNC staff members (and trainees) are no longer eligible to win tickets. If station management sees your name on a giveaway you may have your tickets taken away and DJ pass privileges suspended.

While your friends/family can win tickets, you as a DJ are not allowed to give them any special advantage (such as telling them to call at 1:45 p.m. to win).

WKNC's policy is that staff members are allowed a maximum of three DJ passes per calendar month. That number includes any DJ passes you claimed but did not actually attend and any passes you gave up less than 12 hours before the show even if someone else attended in your place. Another good rule to follow is to never claim a DJ pass without first giving away a pair of tickets.

FESTIVAL PASSES

Beyond regular ticket giveaways, WKNC provides festival coverage for a number of local and regional music festivals, including Hopscotch Music Festival in Raleigh, Moogfest in Durham and Shakori Hills GrassRoots Festival of Music & Dance in Pittsboro. These often require a DJ to complete multiple activities, both prior to and during/after the event. Activities can include blogs, artist interviews or event tabling. Information about these special opportunities will be sent out by the general manager as they arise. As with DJ passes, failure to complete the required activities may result in the pass being revoked or (depending on the severity of the situation) your on-air shift being suspended until the activities are completed.

SOCIAL MEDIA

WKNC's social media is handled by the promotions team. We actively maintain accounts on Facebook, Twitter, Instagram, YouTube and Spotify. All have the user name @WKNC881. If you have content you would like to contribute to social media, complete the form at wknc.org/promotion.

CHAPTER THIRTEEN

STATION SAFETY

PERSONAL SAFETY

During regular business hours it is not uncommon to have the front door propped open. If you are the only one at the radio station, be sure to close and lock the door behind you when you leave. Keep the front door locked between 5 p.m. and 9 a.m. weekdays and all day on weekends. Anyone who needs access to the station will have a key or card access. Never prop open the front door after hours and never ever prop open the stairwell door. This is for your protection and the protection of others in the building. You can order any non-WKNC person off the premises at any time. If you need assistance, call Campus Police (919-515-3000 for non-emergency and 911 for emergency). You can also call Campus Police for an after hours safety escort to any point on campus. This is a free service and you should not hesitate to use it.

FIRE AND DISASTER DRILLS

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

BOMB THREATS

If you receive a bomb threat, remain calm and obtain as much information as possible using the checklist below. If a threat is made by phone, make note of the caller's number if caller id is available. Ask questions such as: When is the bomb going to explode? Where is the bomb? What does it look like? What kind of bomb is it? What will cause it to explode? Did you place the bomb? Why? Where are you calling from? What is your name? If threat is written, do not handle the note any more than necessary and secure it for police officers. Notify campus police immediately. If you or someone locates a suspicious device, do not touch. Notify responders.

RUN, HIDE, FIGHT

In the event of an active shooter, NC State recommends the actions listed below. Active shooter situations are dynamic and evolve quickly. The response to active shooter situations will vary based on the specific circumstances. Be aware of various response alternatives, consider the specifics of the event and be prepared to act fast based on the information you have at that time.

Run

Move away from violence or shooting to a safe location. Moving may involve going through windows or other unconventional means if normal exits are blocked. Move again if necessary. Have an escape route and plan in mind. Leave your belongings behind. Keep your hands visible to let any incoming police know you are not a threat. At WKNC, there is an emergency exit next to the music director's office. The promotions office also connects to Technician for an additional exit location.

Hide

Shelter in place or hide out of shooter's view. All doors at WKNC are lockable, so lock and barricade doors, block windows and close blinds. Turn off lights. Silence cell phones. Take cover behind dense, solid objects that might be effective in stopping bullets.

Fight

Fight as a last resort and only when your life is in imminent danger. Attempt to overpower, disarm or incapacitate the shooter. Act with physical aggression and throw items at the active shooter.

DON'T PANIC

WKNC has a panic button installed in the GM office, the adviser's office and in the main HD-1 studio. If you find yourself in any situation that warrants campus police, press and hold the button for three seconds.

CHAPTER THIRTEEN SUPPLEMENTARY MATERIAL
WITHERSPOON EMERGENCY PROCEDURES

WolfAlert



During emergencies, NC State's Emergency Notification Systems will be activated to alert the campus community. Receive notifications via:

- Text messaging
- Audible warning siren system
- NC State homepage
- Broadcast email
- Alertus desktop notifier
- Billboard
- Adverse conditions hotline



Emergency Evacuation Assembly Areas



Leave the building immediately via the nearest exit. Do not re-enter the building until authorized by emergency responders. Assemble in this designated location:

Harris Field
(Witherspoon "front lawn")



Severe Weather Shelter Areas



In the event of a tornado or severe weather, seek shelter inside a sturdy building, on the lowest floor possible, away from windows and doors. Seek shelter in this designated area:

Witherspoon Cinema



Automated External Defibrillator (AED)



If you see someone collapse, immediately dial 911 or 919.515.3000. Have someone retrieve an AED. Start chest compressions immediately-push hard, fast and deep in the center of the chest. Apply AED pads and follow all voice prompts. An AED is located in:

Witherspoon, 1st floor, north side lobby
Across from Military & Veterans Services



In an emergency, dial 911 or 919.515.3000



An emergency is any adverse event where you may require some support or assistance such as:

- Medical incident
- Hazardous materials spill/release
- Active shooter
- Fire
- Utility failure
- Suspicious persons
- Concerning behavior
- Bomb threat



CHAPTER FOURTEEN

GETTING STARTED AT WKNC

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

1. Attend a pre-training interest meeting, complete an inquiry and be accepted into the WKNC DJ training class.
2. Complete the WKNC DJ class by missing no more than one lecture. If you miss more than one, please reapply in another semester.
3. Complete an online hiring package.
4. Pass the written operator's exam with a score of 80% or higher. You may retake the exam as many times as you need to pass.
5. Complete in-studio training with a current WKNC DJ.
6. Pass the board test given by the general manager or program director. You may retake the board test as many times as you need to pass. Even after you pass you may be asked to do some additional on-air training or submit an air check.

**WKNC.ORG/
INTRANET**

Have a
question?
The answer is
probably here.

NOW THAT YOU'RE A DJ

After passing your operator's exam and board test and completing your online hiring package, you're ready to be a DJ. You will be granted access to the group-wknc-allstaff@ncsu.edu Google group, which gives you access to the WKNC intranet, skimmer, email lists and station documents.

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

REQUESTING A DJ SHIFT

Shortly after the conclusion of the training class, the program director will contact new DJs about signing up for open shifts. This may be done via email (for smaller classes) or a Google form. All new DJs are required to complete four non-consecutive hours on HD-2 before requesting an HD-1 shift. Check the HD-2 schedule before requesting a shift, paying attention to the format assigned to each time period. Any time slot without someone's name on it is available. New DJs are strongly encouraged to co-host during their first semester. New DJ shifts are scheduled each semester.

WKNC INTRANET

WKNC's intranet is an incredible resource for new and veteran DJs. It includes links to our current HD-1 and HD-2 streaming listeners, Spintron, the Discord server, a calendar that lists WKNC events and sports broadcasts, volunteer sign up sheet, interview request form, studio reservation form, directions on how to access the Skimmer, the most recent version of the training and operations manual and training videos.

VOLUNTEER ACTIVITIES

The WKNC paid staff puts in a lot of hours to make the station work, but they still need your help. Doing volunteer activities is important because it takes some of the burden off the executive staff and gives all staff a sense of ownership in making the station great. Specific volunteer activities are listed in the WKNC weekly staff email and in Discord.

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BUILDING/STATION ACCESS

At the start of the training class, everyone's student ID card is activated to allow 24/7/365 access to Witherspoon Student Center via the access panel (next to the handicap door access button on both front entrances) and the front door of WKNC. During the fall and spring semesters Witherspoon is generally open by 8 a.m. weekdays and remains open until midnight. Weekend, summer and university break schedules vary, so it is a good idea to always have your student ID card with you in case the doors should be locked. As long as you remain active on staff your ID card will have access. If your ID expires your access will be automatically revoked and you will need to get a replacement card and notify the adviser to be re-added to the access list. The front door of WKNC should remain locked outside normal business hours (Monday-Friday 9 a.m.-5 p.m.).

WKNC.ORG/ INTEREST

Any open paid positions will be listed here, along with upcoming DJ and content creator trainings.

HANGING OUT

Now that you're a DJ and have full access to the building and station, feel free to hang out at WKNC during your free time. The more you are around, the more people you will get to know and the more ways you can find to be involved.

DISCORD

WKNC has a Discord server for all DJs and staff members to talk about music, radio and random things with your new friends. If you need a server invite ask the general manager.

HOW TO A PAID POSITION

Some WKNC staff members are compensated for their role at the station. Hiring takes place every July for the fall/spring semesters and every March for the summer semester. Open positions are always updated on wknc.org/interest and anyone is welcome to apply. To be eligible for a paid position, you must meet all eligibility requirement set forth in this manual, by NC State Student Media and North Carolina State University.

You cannot be paid until you are hired or be paid for work completed before you are hired, so it is imperative you complete your hiring package as soon as possible. The majority of students are paid hourly. Only flat-rate employees must complete a time sheet, which is due every two weeks. If you miss a time sheet you can still turn it in late, but you won't be paid until the next pay date.

PARKING

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



There is a lot that goes into WKNC besides DJing. Promotions Director Hema Gaia and DJ Virginia Li staff a promotion table at Artslosure.



Helping record audio or video for WKNC's The Lounge is another great way to volunteer at WKNC. Matt Brown sets up audio for Tweens before their Lounge session. Photo by Jamie Lynn Gilbert.

STUDENT MEDIA BOARD OF DIRECTORS MEETINGS AND MINUTES

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

LEAVING THE STAFF

While we love having you at WKNC, sometimes you won't be able to continue working with us. That makes us sad, but we understand. To officially leave the staff, please send an email to the adviser and you will be removed from our official list.

GLOSSARY

WKNC uses a lot of broadcasting jargon so it is easy to be confused as to what something is called. This list should help.

CONTENT CONTRIBUTOR

A content contributor is a volunteer who creates blogs, videos, podcasts, interviews or public affairs content without specific responsibilities.

CONTENT CREATOR

A content creator is a paid WKNC staff member who creates blogs, podcasts, videos or public affairs content according to a pre-determined schedule.

DONOR ANNOUNCEMENT

A donor announcement, or DA, is a paid announcement thanking someone for their financial support.

INTRANET

The intranet is a private website that provides helpful information for to DJs.

LEGAL ID

A legal ID is a short, pre-recorded sample used to segue between songs and identify the radio station that says WKNC 88.1 FM HD-1 (or HD-2) Raleigh.

MUSIC LOG

WKNC's music log is on the AVAir computer and provides a listing of music and non-music elements (DAs, PSAs, promos, sweepers, etc.) scheduled to play throughout an entire 24 hour period.

OPERATING LOG

The operating log is a paper document used to record who was in control of the audio board and when.

PROGRAM LOG

The program log is a paper document generated by the WKNC programming department that lets DJs know what DAs and PSAs are scheduled during their shift.

PROMO

A promo encourages listener support of WKNC by listening to a specific program or attending a WKNC sponsored event.

PUBLIC SERVICE ANNOUNCEMENT

A public service announcement, or PSA, is free announcement created for verifiable non-profit organizations.

SPINITRON

Spintron is playlist logging software WKNC uses to display currently playing and previous songs.

SWEEPER

A sweeper is a short, pre-recorded sample used to segue between songs and identify the radio station.

ON-AIR STUDIO CHECKLIST

NO.	ITEM	INSTRUCTOR	EVALUATOR
	Logs and Procedures		
1	Demonstrate signing on and off duty in the operating log		
2	Demonstrate how to check the program log for scheduled DA/PSA breaks		
3	Demonstrate how to enter tracks played not from AudioVAULT into Spintron		
4	Demonstrate how to switch between HD-1 and HD-2 accounts in Spintron		
5	Demonstrate how to begin a new playlist in Spintron		
	Audio Board		
1	Identify functions of all channels on the audio board		
2	Identify each microphone by number and explain what happens when the mic is on		
3	Demonstrate appropriate meter levels		
4	Explain difference between air monitor and program monitor		
5	Explain how a laptop could be brought up through the board		
6	Identify where the aux cord is located in both HD-1 and HD-2		
7	Demonstrate how to switch between Air and Production mode in Studio H		
	AudioVAULT		
1	Demonstrate switching between AudioVAULT and your device		
2	Demonstrate how to find a specific track and cue it for airplay		
3	Demonstrate starting tracks		
4	Demonstrate using the preview button to audition a cart		
5	Explain how the auto segue button works and what color it needs to be in automation		
6	Explain the purpose of the GTL Simple		
	Miscellaneous		
1	Explain the radio station's #1 rule		
2	Explain the procedure for doing an on-air giveaway		
3	Explain wknc.org's intranet features		
4	Demonstrate how the dump button works		
5	Explain how to check the Wolfpack Sports schedule		
6	Do an air break		
7	Demonstrate returning studio to a normalized state upon completion of shift		