WKNC 88.1 FM
Training & Operations Manual

THIS MANUAL BELONGS TO
BUSINESS HOURS
Monday-Friday, 9 a.m. - 5 p.m.
Except University holidays

This is when winners can come to the station and claim their prizes and musicians can drop off a copy of their CD. After 5 p.m. and all day on weekends, the front door should be closed and locked. This is for your safety. If you are ever uncomfortable with a guest and the person will not leave, call Campus Police at 515-3000.

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

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

WKNC TRAINING AND OPERATIONS MANUAL
PRODUCED BY
Jamie Lynn Gilbert, associate director/adviser
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Special thanks to
• Emily Turner, Adam Kincaid and Ellen Meder who provided content for parts of this manual
• Chris Overby and Duke Rodgers, who created the earliest version of this manual based on Radio: The Book by Steve Warren
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.
INTRODUCTION

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. Required Text: WKNC Training Manual (sent as an email attachment). 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 five 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 not supply headphones or headphone adapters.

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 each class.

Week One
History of NC State Student Radio, Radio 101, Mission and Organization, Programming

Week Two
The FCC and its Regulations

Week Three
EAS Broadcasts, Logs, On-Air Studio, Off-air and On-air Policies and Discipline

Week Four
How to be a Good DJ, Interview Techniques

Week Five
Production and Podcasting, Promotions

Week Six
Getting started at WKNC, Written Operator’s Exam, Schedule Board Tests
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 and CD players, on-air techniques, run the board for your DJ during an air break

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.

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,
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 changed 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.

1952
- 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.

1954
- WVWP broadcasts first ACC basketball tournament at Reynolds.

1958
- WVWP becomes WKNC. The station continues to broadcast at 580 AM.

1959
- WKNC installs a satellite transmitter at Peace College, making WKNC the first college radio station in the southeast to cover two independent campuses.

1960
- WKNC and WDBS at Duke University form intercollegiate radio network; WKNC employs its first automation system.

1962
- WKNC and other student publications move from 580 AM to 600 AM.

1963
- WKNC moves from 580 AM to 600 AM.
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.

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.

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

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1976</td>
<td>WKNC forms five-station North Carolina University Radio Network to provide national, state and local election results.</td>
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<tr>
<td>1977</td>
<td>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.</td>
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<tr>
<td>1977</td>
<td>WKNC adopts a progressive rock format, with some additional programming of classical, jazz, soul, oldies and public affairs.</td>
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<tr>
<td>1979</td>
<td>WKNC broadcasts its first women’s basketball game.</td>
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<tr>
<td>1981</td>
<td>WKNC launches underwriting program to help reduce its reliance on student fees.</td>
</tr>
<tr>
<td>1984</td>
<td>WKNC increases its signal strength again to 3,000 watts. The station can now be heard a good 40 miles outside of Raleigh.</td>
</tr>
<tr>
<td>1985</td>
<td>Urban music programming expands under the name Magic 88.</td>
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</tbody>
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PAST 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
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
- WKNC moves to Student Center Annex (now called Witherspoon Student Center)

### 1992-93
- Around 65 students staged a sit in at the WKNC studios to protest for more hours for urban music. The format is renamed Underground.

### 1996
- Started as a specialty show in 1994, Afterhours electronic music is accepted as a station format.

### 1997-98
- WKNC launches its first website and begins streaming audio on the internet at wknc.org.

### 1999
- WKNC moves away from its heavy metal roots to rebrand itself as an alternative rock station.

### 2003
- WKNC begins broadcasting at 25,000 watts in October.

### 2004
- The first Double Barrel Benefit is held.
WKNC had been slow 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.

As it moved into the 2010s, WKNC continued to expand its off-air presence. In 2013, the station launched "WKNC's The Lounge," a video series featuring performances live from WKNC's back lounge. They added another medium in 2015 with the publication of its first zine, "Bad Words (and other things you can't say on the radio)."

In 2016, WKNC reconfigured its antenna pattern to increase its signal coverage further south and east to include another 24,000 potential listeners. The station also made preparations to begin HD broadcasting and to launch a second, HD-2 audio channel and webcast in the years to come. WKNC also expanded its non-indie rock programming in 2016, giving more hours to Underground and Afterhours.

<table>
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<tr>
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<tbody>
<tr>
<td>2007</td>
<td>Local Band Local Beer concert series begins at Tir Na nOg Irish Pub.</td>
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<tr>
<td>2007</td>
<td>WKNC and Technician offer their first podcast, &quot;88.1 Seconds of Technician.&quot;</td>
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<tr>
<td>2008</td>
<td>&quot;Local Lunch&quot; begins airing five days a week.</td>
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<tr>
<td>2009</td>
<td>Fridays on the Lawn concert series begins to bring North Carolina music to NC State students.</td>
</tr>
<tr>
<td>2013</td>
<td>WKNC goes multimedia with the creation of its &quot;WKNC's The Lounge&quot; video series.</td>
</tr>
<tr>
<td>2015</td>
<td>WKNC's first zine, &quot;Bad Words (and other things you can't say on the radio),&quot; was published for Double Barrel Benefit 12.</td>
</tr>
<tr>
<td>2016</td>
<td>WKNC reconfigures antenna pattern to increase signal coverage and makes preparations for HD radio; expands non-indie programming.</td>
</tr>
</tbody>
</table>
INTRODUCTION SUPPLEMENTARY MATERIAL
HONORS AND AWARDS

College Broadcasters, Inc. national student production awards
- Best social media presence, 2015
- Best social media presence, 2014
- Best vodcast, “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, “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, wknc.org, 2010
- Best radio DJ, Mike Alston and Kelly Reid, 2010
- Best regularly scheduled program, “First Friday,” Mike Alston and Kelly Reid, 2010
- Best 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 station promotion (finalist), Double Barrel Benefit 4, 2007

Associated Collegiate Press best of show awards
- Audio podcast (second place), “88.1 Seconds of Technician,” Pete Ellis, 2007

College Media Association Pinnacle awards
- 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 Music Journal
- Biggest champion of the local scene (finalist), 2015
- Best community resource (finalist), 2014
- Biggest champion of the local scene (finalist), 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

Independent Weekly Best of the Triangle
- Best local radio station (finalist), 2016
- Best local radio personality (finalist), Miriam Tolbert, 2016
- Best college radio station, 2014
- Best college radio station, 2013
- Best local internet radio, 2013
- Best radio DJ (finalist), Adam Kincaid, 2013
- Best college radio station, 2012
- Best nonprofit radio station (finalist), 2012
- Best radio DJ (finalist), Damian Maddalena, 2012
- Best college radio station, 2011
- Best nonprofit radio station (finalist), 2011
- Best college radio station, 2010
- Best radio DJ (finalist), Michael Jones, 2010
- Best radio station (finalist), 2009
- Best radio DJ (finalist), Kelly Reid, 2009
- Best radio station, 2008
- Best radio station, 2007
- Best radio DJ (finalist), Sam McGuire, 2007
- Best radio station, 2006
- Best radio DJ, Tom Wharton, 2006
- Best college radio station, 2005
- Best radio for music, 2005
- Best college radio, 2004

Spectator Best in the Triangle
- Best radio station for local music, 2003
- Best radio station and best online site, 2001
INTRODUCTION SUPPLEMENTARY MATERIAL

HONORS AND AWARDS

Triangle Downtowner Magazine Best of the Downtowner awards
- Best radio station (finalist), 2015
- Best radio station, 2014
- Best radio station, 2013
- Best radio station, 2012

NC State Student Leadership, Engagement and Development Awards
- Yvonne Chazal (finalist), Wolfpack Leadership Challenge: Encourage the Heart, 2016
- Student Organization Outstanding Achievement Award for Outstanding Student Organization Online Presence (finalist), 2016
- Student Organization Outstanding Achievement Award for Outstanding Student Organization Online Presence, 2015

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 – March 17, 2008,” Tyler Dukes, 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

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

Assorted Awesomeness
- 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
- Top 16 college radio stations (sixth place), CollegeMagazine.com, 2014
- “These 20 College Radio Stations Rock” (eight place), Best College Reviews, 2014
- Top 10 influential college radio stations (ninth place), Degree Source, 2014
- 20 coolest college radio stations (finalist), MensHealth.com, 2013
- 25 best college radio stations (sixteenth place), Pigeons & Planes, 2013
- Best in the southeast listening bracket, Soundtap Madness Tournament, 2012
- Best college radio (top 10), mtvU Woodie awards, 2011
- Steve Salevan, Independent Weekly Indies Arts Award, 2008
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.

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

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

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

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

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.
COMMERCIAL V. NON-COMMERCIAL RADIO

The term “radio” can be applied to many different kinds of radio stations – terrestrial (meaning land-based), internet, satellite and HD radio. WKNC is a terrestrial station that simulcasts its programming using an internet stream. There are two categories of terrestrial radio stations: commercial and non-commercial. Although the FCC makes this classification, both stations are businesses with the difference being in how they make their money. Commercial stations are located on the FM dial at frequencies above 92.1 and are allowed to sell advertisements or commercials, charging businesses money in exchange for air time. Many of these stations are owned by large corporations like 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 NCE 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 North Carolina State University and its Board of Trustees. As the licensee of WKNC-FM, 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 FM radio station is not easy. It is much more than just spinning records or CDs and being cool when talking on the radio. A good show requires careful planning so the music is arranged and played in a way that is enjoyable to the listeners, breaks are made when scheduled on the program log, and rules are followed as determined by station management and the FCC. Logs must be filled out accurately, and breaks should be relevant, interesting, crisp and to the point. Anything short of trying your best to follow this example is not acceptable. These guidelines are not to keep you from having fun while on the air, but to protect you as 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 class, 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.  

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

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 paid positions at WKNC. Incoming freshmen, transfer and graduate students are welcome to apply for DJ training and staff positions during the summer semester as long as there is intent to enroll in 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.  

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

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 STAFF POSITIONS

BOARD OF DIRECTORS
The WKNC Board of Directors serves as the primary policy making body for the station. The board consists of the general manager, program director, operations manager, public affairs director, music directors, production manager, multimedia director and promotions director. The board meets regularly and accepts petitioners for changes in staffing, procedures or policies. Many of these are paid 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 an @wknc.org 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.

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 oversee all activities as they relate to on-air broadcast. The program director’s many duties include 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 and developing special programming including festival coverage. The program director assumes all responsibilities of the general manager in the general manager’s prolonged absence.
OPERATIONS MANAGER
The operations manager is the assistant program director and works closely with the program director to maintain station operations. Duties include generating daily music and traffic schedules, scheduling all DAs, PSAs, promos, and auto content; managing PSA submissions, compiling volunteer activities and managing all aspects of sports broadcasts. The operations manager assumes all responsibilities of the program director in the program director’s prolonged absence.

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.

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 weekly charts to College Music Journal. WKNC has designated directors for the indie rock, hip-hip, electronic, metal and local music genres. Each music director holds a seat on the board of directors.

PRODUCTION MANAGER
The production manager helps the program director convey the image and sound of the station to its listeners through produced donor announcements, public service announcements, promos, sweepers, liners and legal IDs. The production manager is also responsible for training all necessary staff members in the use of the production studio.

MULTIMEDIA DIRECTOR
The multimedia director organizes and manages the station’s multimedia projects. These projects can include but are not limited to in studio video sessions, promotional videos, and vlogs. The multimedia director also trains multimedia producers on equipment and software use, including editing audio and video for multimedia projects.

PROMOTIONS DIRECTOR
The promotions director contributes to the growth of the station’s image and is the lead organizer of WKNC programs and activities on campus and in the community. Specific duties include assisting with planning and executing station activities and events to generate interest in the station and coordinating with local venues to manage ticket giveaways.

EXECUTIVE STAFF
Various directors and assistant directors comprise the WKNC executive staff. Many of these are paid positions and are applicants must comply with the regulations set forth for student leaders in the Student Media Academic Progress Policy.

Should an executive staff member need to leave before the end of 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.

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.

PODCAST MANAGER
The podcast manager works within the programming and production department to manage WKNC’s podcasts and iTunes store. The podcast manager also assists the production manager with producing donor announcements and public service announcements as needed.

ASSISTANT PROMOTIONS DIRECTOR
The assistant promotions director works with the promotions director to promote the station’s image, programs and activities on campus and in the community. The assistant promotions director also manages WKNC’s Spotify and Cymbal accounts, posting according to the social media strategy.

SOCIAL MEDIA DIRECTOR
The social media director works with the promotions director to contribute to the growth of the station’s image and promote WKNC programs and activities on campus and in the community. The social media director manages WKNC’s Tumblr, Twitter, Facebook and Instagram accounts, posting according to the social media strategy.

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

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 and performs other duties as assigned.

PUBLIC AFFAIRS PRODUCER
A public affairs producer works with the public affairs director to plan and produce public affairs content. The public affairs producer may be assigned to a specific regular task or provide general assistance.

DEPUTY MUSIC DIRECTOR
The deputy 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.

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

DEPUTY PRODUCTION DIRECTOR
The deputy production director assists with the production team with producing donor announcements and public service announcements as needed.

PAPERWORK!
All WKNC staff, paid and volunteer, need to complete a new job agreement each year.
MULTIMEDIA PRODUCER
The multimedia producer provides audio and/or video mastering for WKNC’s The Lounge and other audio and video projects.

DEPUTY PROMOTIONS DIRECTOR
The deputy promotions director works with the promotions team to organize WKNC programs and activities, including assisting the promotions director in enlisting volunteers for on- and off-campus events.

LOCAL BAND LOCAL BEER COORDINATOR
The Local Band Local Beer coordinator is responsible for conducting interviews with bands performing at each week’s Local Band Local Beer event and maintaining a station presence at the event.

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

STAFF PHOTOGRAPHER
The staff photographer serves as an in-house photographer for station-related material. The photographer is also responsible for gathering accurate and complete caption information and following all Student Media guidelines regarding photography and server usage.

MEDIA CORRESPONDENT
The media correspondent fosters collaboration between WKNC and the other Student Media outlets and coordinates music-related content for publication.

STUDENT ENGINEER
The student engineer is responsible for keeping WKNC on the air. This includes working with the IT Manager and Consulting Engineer to perform regular and emergency maintenance of all station equipment.
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,” which means we air more than one type of music. We features 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. For example, every Sunday morning WKNC airs a show called “Geet Bazaar.” Listeners who might not normally listen to our station at this time of day during the week because they don’t really like indie music tune in to hear music from India, Pakistan and other South Asian countries. This potpourri approach is embraced by many NCE 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 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.

THIS MATERIAL IS COPYRIGHT
NC STATE STUDENT MEDIA
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, “auto content,” and talk. The schedule for an hour is referred to as a “clock” and each format has one specially designed for it that includes pre-selected music, announcements and auto content. If no one is present for an hour, the computer will play what is has scheduled.

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, Local Band Local Beer or Fridays on the Lawn.

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

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

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

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

Auto Content
Liners, sweepers and legal IDs make up a category that we at WKNC call "auto content." A sweeper is a short, pre-recorded sample used to segue between songs and identify the radio station. A legal ID is essentially the same as a sweeper, but includes our legal ID (WKNC-FM HD-1 Raleigh). Liners are typically longer than sweepers and legal IDs and can inform and entertain in addition to identify the radio station. Auto content is meant to take the place of a live DJ. There is no need to play auto content immediately preceding or following a live air break. All auto content can be found in the "LIN/SWP/ID" tab in AudioVAULT and are can be identified by their prefix.

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 contribute pieces to EOT, but EOT contributors do not need to be DJs. Instead, they are hired as public affairs producers and do not need to complete the DJ training class (although it is always encouraged).
CHAPTER FOUR SUPPLEMENTARY MATERIAL

SPECIALTY SHOWS

WHAT IS A SPECIALTY SHOW?

Specialty Shows are niche-genre shows that air for 1-2 hours weekly. Weekends are open to any specialty shows. Shows can also be aired Monday-Friday but must fall somewhat within the existing programming at that time. For example, “Indie Oldies” airing during indie programming; “NC Hardcore” airing during Chainsaw programming.

EXAMPLES OF PAST AND PRESENT SPECIALTY SHOWS

- “Both Kinds Radio” (country and western music)
- “Geet Bazaar” (new and old Hindi music)
- “Being and Funkiness” (italo disco)
- “That Emo Show” (emo music)
- “The Global Shift” (world music)
- “Canto de Lobos” (Spanish music)

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?
- Will you be able to make your shift every week? Consider weekend trips.
- Is this genre of interest to our listeners?

APPLICATION PROCESS

1. Submit to the Program Director
   - The name of your show
   - A short description of your show
   - 1-4 potential time slots (keep in mind the existing programming)
   - A list of 60 artists you are planning on playing

2. Once approved...
   - Record a promo for your show. Contact production@wknc.org to set up a time to record.
   - Create a graphic to promote your show (optional).

3. Keeping your show
   - Having a specialty show is a privilege. There are few DJs who are familiarized with your genre and therefore, it is important for you to show up for their shift.
   - You can only miss up to three shifts before losing your show, emailing the DJ email list does not excuse you in this case.
   - If you know you are going to miss, find someone to cover for you. You can prepare them a playlist if they are not familiar with your genre.
   - Consider taking on a co-host.

Specialty shows allow WKNC DJs to explore niche musical genres.

“NC Hardcore” graphic designed by Kaanchee Gandhi
WKNC-FM is a student-run, non-commercial radio station. Operating 24/7/365, WKNC’s 25,000-watt broadcast signal reaches listeners throughout the entire Raleigh-Durham-Chapel Hill market and an even wider audience with its online stream. WKNC prides itself on alternative programming of indie rock, electronic, metal and underground hip-hop, with a heavy focus on North Carolina music. Weekend specialty shows include Americana, punk, R&B, a capella, South Asian and classic country and western.

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<tr>
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<td>Underground</td>
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<td>Afterhours</td>
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<td>Chainsaw Rock</td>
<td>Underground</td>
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<td>6 a.m. - 12 p.m.</td>
<td>Indie Rock</td>
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<td>1 p.m. - 6 p.m.</td>
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<td>6 p.m. - 12 a.m.</td>
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<td>Chainsaw Rock</td>
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**Daytime Packages**

- **Basic - $175 / week**
  - 1 Morning Spot M-F
  - 1 Afternoon Spot M-F
  - Total of 10 Spots M-F

- **Plus - $225 / week**
  - 1 Morning Spot M-F
  - 1 Afternoon Spot M-F
  - 1 Evening Spot M-F
  - Total of 15 Spots M-F

- **Premium - $275 / week**
  - 1 Morning Spot M-F
  - 1 Afternoon Spot M-F
  - 1 Evening Spot M-F
  - 6 Weekend Spots
  - Total of 21 Spots M-Sun.

**Discount Packages**

Buy 3 or more weekly packages within 2 months and receive a 10% discount.

**Open Rate**

- **Twitter**

WKNC has over 9,500 Twitter followers. $25/Tweet.
**Donor Announcement Don’ts**

Donor announcements on WKNC are meant to identify businesses and organizations that have provided financial support to the radio station. The FCC regularly investigates and fines non-commercial radio stations for airing impermissible advertisements. To keep in compliance, donor announcements on WKNC may not include any of the following:

**Qualitative or comparative language**
examples: “only the freshest ingredients,” “best wings in town,” “convenience like no other in town”

**Price information and discounts**
examples: “less than $10 per month,” “free estimates,” “move-in rent special”

**Calls to action**
examples: “stop by one of our four locations,” “be sure to try our signature desserts,” “visit our website”

**Inducements to buy, sell, rent or lease**
examples: “how about doing something fun,” “if you need anything for the great outdoors,” “take the stress out of your next car purchase”

**Front Page Sponsorship**

300 x 250 = $50 / week or $150 / month
The front page of wknc.org receives 15 percent of all traffic to the website, averaging 8,000 page views per month. Two 300 x 250 pixel ads are visible on the right side of the home page. The Student Media design team can help you with your creative; just allow five business days for design time. Web ads are due one week in advance of scheduled run date.

**Sample Sponsorship**

“Programming on 88.1 WKNC is brought to you in part by Dan’s Deli on Western Boulevard in Raleigh. Dan’s Deli features made-to-order deli sandwiches, along with a variety of salads, soups and side dishes. Locally owned and operated since 1999, Dan’s Deli is open until 3 a.m. on Friday and Saturday with delivery service available to the NC State campus and surrounding area. WKNC would like to thank Dan’s Deli for their continued support.”

*This information is from listener surveys conducted spring 2007, fall 2008, fall 2010 and fall 2015.*
CHAPTER FOUR SUPPLEMENTARY MATERIAL
PUBLIC SERVICE ANNOUNCEMENT SUBMISSION GUIDELINES

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

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

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

- The requesting organization MUST be non-profit and no for-profit organization can benefit from the organization or event. Announcements for fundraisers at for-profit establishments will not be accepted, even if a portion of the funds are donated to charity.
- Information or events should have obvious appeal and value to the 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 88.1 WKNC.

The Caldwell Fellows is a collaborative, experiential learning community dedicated to developing ethical leaders for global social change. The program invests in its scholars through tuition and experiential learning stipends. Valued at approximately 20 thousand dollars over three years, it is the only university-wide merit fellowship for exceptional students already enrolled at NC State University. Applicants must be current, full-time undergraduates in their first year of study at NC State. Applications are due January Fourteenth and can be completed online at N-C-S-U dot edu slash Caldwell. This announcement is a public service of 88.1 WKNC.
CHAPTER FOUR SUPPLEMENTARY MATERIAL
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 “88.1 WKNC” or “W-K-N-C 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 88.1 WKNC is supported by...” and end with “WKNC would like to thank [Business] for their continued 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 88.1 WKNC.”

How to rewrite a PSA script:
• Remove price information
• Remove qualitative language
• 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
• Try to avoid second-person “you” language
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.

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.

LEGAL ID

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

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 Raleigh” and “WKNC-FM 88.1 HD-1 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 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.
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 operations manager 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.") 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. When they read the Rock Report, 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.
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 club.
Calls to action are especially important to watch when doing an in-studio interview with a band. You are allowed to give basic information about an event, but not directly tell listeners to attend. Below are examples of what does and does not constitute a call to action:

- “This is the latest song from blursome.” – *Legal. You are just pre-selling a song.*
- “That was the King Mez. Their new album comes out next Friday.” – *Legal. You are only providing information.*
- “That 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.*

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 daily news reports (88.1 Seconds of Technician) and weekly public affairs programming. The station's public file (see below) contains quarterly reports detailing the most significant public issues addressed by the station during the three month period.

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

THE PUBLIC INSPECTION FILE

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

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

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.

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 and tits. Broadcast of any of these words or their derivatives — at any time of day, in any context — are a violation of WKNC policy and the student responsible is subject to disciplinary action. Station policy also prohibits the broadcast of asshole, pussy and other slang words for female genitalia, nigger/nigga and other slang terms used to degrade a person based on 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.
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 studio (such as with a tornado warning for Wake County).

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 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.
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 control studio log. You will need to know the name and purpose of each log.

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

PROGRAM LOG
The program log is a paper document generated by the WKNC programming department that lets the DJ know what donor announcements (DAs) and public service announcements (PSAs) are scheduled for a given day. WKNC runs two breaks per hour during weekday indie rock programming (at the top of the hour and at 20 minutes past) and one break during weekends and weekday non-indie rock programming (at the top of the hour only). Each break is listed on the program log and contains the time the break is scheduled, the 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: Liner, Promo, DA/PSA, DA/PSA, Legal ID/Sweeper. DAs are highlighted or otherwise indicated on the program log. Check the program log at the beginning of each shift so you know what DAs you will need to play. If a DA is not scheduled, a PSA should be played instead. You do not have to play the exact PSA scheduled, but you should play a PSA.

WKNC-FM Program Log
Thursday, July 21, 2016

<table>
<thead>
<tr>
<th>LogTime</th>
<th>CopyID</th>
<th>Description</th>
<th>Length</th>
<th>LogType</th>
<th>Note</th>
<th>OrderLineID</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00:00 AM</td>
<td>7500</td>
<td>NCA8 Visit NC</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0138-001.01</td>
</tr>
<tr>
<td>8:00:00 AM</td>
<td>7300</td>
<td>NCSU Transportation Fair</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-367.01</td>
</tr>
<tr>
<td>8:20:00 AM</td>
<td>9320</td>
<td>Hopscotch Music Festival</td>
<td>:30</td>
<td>UW</td>
<td>Spot</td>
<td>0023-007.01</td>
</tr>
<tr>
<td>8:20:00 AM</td>
<td>7943</td>
<td>NC Dept of Environment</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-351.01</td>
</tr>
<tr>
<td>9:00:00 AM</td>
<td>9165</td>
<td>CEI</td>
<td>:30</td>
<td>UW</td>
<td>Spot</td>
<td>0123-001.01</td>
</tr>
<tr>
<td>9:00:00 AM</td>
<td>7940</td>
<td>American Red Cross Donate</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-354.01</td>
</tr>
<tr>
<td>9:20:00 AM</td>
<td>9101</td>
<td>Groove In The Garden</td>
<td>:30</td>
<td>UW</td>
<td>Spot</td>
<td>0139-001.01</td>
</tr>
<tr>
<td>9:20:00 AM</td>
<td>7300</td>
<td>NCSU Transportation Fair</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-367.01</td>
</tr>
<tr>
<td>10:00:00 AM</td>
<td>9002</td>
<td>88.1 Seconds of Technician</td>
<td>:30</td>
<td>UW</td>
<td>Spot</td>
<td>0032-007.02</td>
</tr>
<tr>
<td>10:00:00 AM</td>
<td>7001</td>
<td>Buy Your Agromech 2016</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-362.01</td>
</tr>
<tr>
<td>10:20:00 AM</td>
<td>7128</td>
<td>Wolfpack Styled Clothing</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-356.01</td>
</tr>
<tr>
<td>10:20:00 AM</td>
<td>7300</td>
<td>NCSU Transportation Fair</td>
<td>:30</td>
<td>PSA</td>
<td>Filler</td>
<td>0004-367.01</td>
</tr>
</tbody>
</table>
You should break as close to the time listed as possible, but you do not have to alter the music flow just to break exactly at :20 instead of a few minutes before or after. Do not, however, wait until :30 or :40 to air the :20 break. If for some reason you cannot air the break until later in the hour (and it better be a darn good one), indicate on the program log exactly when you did air the break. After each break initial on the program log that you did in fact aired the scheduled announcements. Note any discrepancies on the program log and send an email to the 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.

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.

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

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

The artist and title information entered on the control studio logs shows up in a number of places: on the front page of the WKNC website, at wknc.org/playlist, on the @WKNC881playlist Twitter feed, on the Student Media mobile app, and on digital display radios. All songs played from AudioVAULT will automatically show up on the control studio log, but any song played from another source has to be manually entered. Try to have the next song already typed in so you can hit submit right after you start the song. You can edit your entries as long as you are still signed in to the control studio log. Song requests made via the Student Media app show up on the right side of the screen. To indicate a listener requests, place an asterisk after the artist’s name (for example, “A Sunny Day in Glasgow*”). Nothing annoys listeners more than hearing a song repeated several times throughout the day. In order to avoid
this, check the online playlist before beginning your shift. WKNC has a “five hour rule” in that we can only play an artist once every five hours. A song should never be played more than once a day.

**SOME OTHER THINGS TO KNOW**

Besides the logs, there are two other folders in the on-air studio of which you need to be aware. The first is the Giveaway Folder. Our promotions team works to obtain concert tickets, CDs or other prizes we use as on-air giveaways. Check the folder at the beginning of each shift to see if there are any new items. Be sure to read each sheet thoroughly! Prizes that need to be picked up can be done so from 354 Witherspoon during regular business hours (Monday through Friday 9 a.m. to 5 p.m. except when NC State is closed). If you do a giveaway outside these hours, place the prize in the adviser's mailbox so it can be put in the right place.

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

Songs not played from AudioVAULT need to be manually entered into the Control Studio Log. Take care when entering songs, as the information shows up in multiple places, including on our website, @WKNC881playlist Twitter and on digital display radios.
CHAPTER EIGHT
THE ON-AIR STUDIO

AUDIO BOARD

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

Each 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 START button can also be used to “auto fire” the CD players. That means if there is a CD cued up in the player and you hit the 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. Just ignore the button next to PREVIEW.

Above the PREVIEW button is the Channel Information Display. This will show you what input is assigned to each channel.

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.” This allows two inputs to be assigned to the same channel, although only one input can be used at a time. Most WKNC input sources will be in PGM1. If you need to change to PGM2, just hit the button and then check the Channel Information Display to make sure the input source has changed.

Above everything else are the program meters. The program meter to the left is for PGM1 and PGM2 input sources, while the one on the right is for PGM3 and PGM4 input sources. Since almost all of our input sources will be on either PGM1 or PGM2, only the program meter on the left needs to be active. Keep your eyes on the meters 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 between 0 and +3 on the meter for both music and voice. You may need to adjust your voice levels to match the music or vice versa.
The clock and timer displays are located at the top of the audio board. 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 the studio. PGM1 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 PGM1.

**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 chose all the songs to be played on WKNC and another program called Natural Log to schedule our DAs and PSAs. AudioVAULT is a great tool to aid you during your DJ shift but should never be considered an excuse to miss your air shift. A live DJ is always preferred to automation. The part of AudioVAULT the DJs work with is called AVAir.

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

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

Click Goto Live to switch from Auto to Live mode.

Click on a tab to bring up a category view.

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.

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

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

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

Click Goto Auto to switch from Live to Auto mode.
To the right (Audio Decks)

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

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

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

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

If a deck is loaded in Auto mode, the first button will show a play button and the board channel to which it is assigned (AV1, AV2 or AV3). Any empty deck (one without a new element cued and ready to air) will have the play button greyed out. For the element currently playing, the first button will be orange and display the assigned channel and 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.

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

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

To the left (Music Log and Tabs)
Now that you understand how the decks work, you need to put something in them. The left side of the screen is the Music Log or one of 14 other tabs. The Music Log, as described in an earlier chapter, is the schedule of all the music, announcements and auto content scheduled for a given day that will play if AudioVAULT continues in Auto mode. The Music Log shows the scheduled time, title, artist, name (cart number), duration, status and category. A green box in the status field indicates that element is currently being played. Yellow boxes indicate those elements are loaded in the Audio Deck and ready to air. A red box with the letter E in it indicates that element is scheduled to play but AudioVAULT cannot find it. This happens when something is deleted from AudioVAULT but is still being scheduled by Natural Log or Selector/Linker.

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

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

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

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

Basic operation
1. Push the POWER switch to turn on the unit. The display will indicate NO DISC.
2. Insert a disc into the slot, label side up. After a disc is inserted, the total playing time and number
   of tracks will be displayed. Do not force the disc into the slot; the player will pull the disc when
   partially inserted.
3. Press the SKIP key to select the desired track, then PLAY. 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 $325,000 per
instance. As such a fine would potentially shut down the radio station’s terrestrial operation, WKNC has
installed a profanity delay to minimize the risk of broadcasting indecent material. The profanity delay
is located below the CD players in the on-air studio. The delay works by creating an 8 second buffer
between the program audio signal and the air signal. The front of the profanity delay has five big buttons:
Build, Exit, Cough, Dump and Bypass. In a normal setting, the red Dump button will be lit. If it is not, hit the
green Build button. To turn off the delay (for live sporting events only), hit the yellow Exit button.
Turning the delay on (hitting the green Build button) will cause the profanity delay to subtly slow down the on-air signal until it is a full eight seconds behind the program signal. Once the profanity delay has its predetermined eight second buffer, the red Dump light will come on. This means the delay is ready.

When the delay is turned on and a DJ hears an indecent word, 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.

**TURNTABLES**

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

**STUDIO TELEPHONES**

There studio telephone contains our two request lines (919-515-2400 and 919-515-0881) and our hotline (secret!). If the hotline rings, ANSWER IT. DJs are not required to answer the request lines and should remember answering the phone is always secondary to operating the audio board. Just don't give out the request line numbers if you don’t feel like answering them. If someone calls on the request lines with a business-related call (pretty much anything other than a request or comment), tell 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.

**BULLETIN/WHITE BOARD/WINDOW**

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

**CD RACKS**

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

 Older CDs are placed in the WKNC music library, right across from the on-air studio. The library is divided into sections for each format, as well as smaller sections for specialty music programs. To request space in the CD library, ask the music librarian. Play CDs as you wish and always put a CD back in the appropriate space. During the training process you will find out the combination to the library door. It is important not to forget this combination and not to give it out to anyone who is not on WKNC staff. Prop the library door open if you must, but always close it when you have completed your air shift. If there is a DJ on after you, 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.
CHAPTER NINE
ON-AIR AND OFF-AIR POLICIES AND DISCIPLINE
(OR, HOW NOT TO GET FIRED FROM WKNC)

NO FOOD OR DRINK IN THE STUDIO
WKNC prohibits food or drinks in the on-air studio. 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 studio and instruct any guests or interviewee to do the same.

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 studio. If you fail to answer the line, whoever is calling may assume something is wrong and may call Campus Police. Additionally, unless there are extraordinary circumstances, failure to answer the hotline may result in suspension. Failure to answer the hotline a second time may result in dismissal. Keep in mind that when calling in to the hotline, it is common courtesy to identify yourself to 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 studio.

RULE #1
There is absolutely positively never ever to be any food or drink in the WKNC studio. Ever. Period. Exclamation point. Second exclamation point. Frowny face emoji for added emphasis.

NO FOOD OR DRINK IN THE STUDIO
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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.

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.

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 such as having an exam at that time, sickness, or a death in the family.

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

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

It is unacceptable for 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. DJs are accountable for their shifts and chronic absenteeism will not be tolerated.
ATTENDANCE POLICY

Show up! WKNC’s attendance policy allows for one unexcused absence per semester. When you reach two unexcused absences action will be taken. As you would expect, an unexcused absence is when a DJ fails to show up for a shift with no advanced notice. An excused absence is when a DJ follows the procedures just outlined - notifies the program director of the pending absence and sends an email to the email list at least 12 hours in advance trying to find a substitute DJ. 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.

Once you reach two unexcused absences, you are suspended from your shift for the remainder of the semester until you complete an additional volunteer activity (we'll explain what that means later) for each unexcused absence beyond the first. Two excused absences count as one unexcused absence. Attendance resets at the start of every fall, spring and summer semester.

Obviously things will come up that interfere with your ability to DJ at WKNC and we’re not trying to punish you for them. Based on how the policy is written you can have three excused absences per semester without penalty. Two excused = one unexcused and only when you hit two unexcused do you lose your shift. Assuming there are 15 weeks in a semester, we are asking that you show a minimum of 80% of the time. If you don’t think you are able to make that commitment, either don't sign up for a regular DJ shift or sign up with a reliable co-host.

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.

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

PERSONAL INFORMATION

DJs are strongly encouraged not to tell too much about themselves on the air. Radio stations tend to attract strange people. There have been cases where thieves have broken into apartments when they’ve figured out who 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. If an email address is posted on someone’s DJ page on wknc.org, the DJ has chosen to make that information public and you may provide it if requested. Names, phone numbers and email addresses on the intranet are private and you must never give them to someone not affiliated with the station.

USE OF MUSIC LIBRARY AND PRODUCTION STUDIOS

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

USE OF STATION EQUIPMENT

North Carolina law prohibits state employees (and in our case, state volunteers) from the misuse of state property and use of state property for personal gain (N.C.G.S. 14-91). Any state property that is taken away from campus, to your home or other locations is governed by the rules on capital assets. This includes expressed written pre-approval by the student media coordinator. At the end of your term of employment with WKNC, you are required to return all state property.
Staff may not alter or operate equipment without the authorization of the engineering department. Do not switch equipment around. Do not attempt to “fix” equipment. Any equipment, including but not limited to telephones, speakers, CD players and tools, not found in their regular or assigned location may be considered stolen. The removal of equipment from the station without the permission of a student media director will be considered theft and reported to Campus Police.

PERSONAL SAFETY

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

FIRE AND DISASTER DRILLS

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

COMPUTERS

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

TELEPHONES

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

MISREPRESENTATION

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

SUSPENSIONS/DISMISSALS: HOW TO GET FIRED

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

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

GRIEVANCES

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

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

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

CHOOSING A DJ NAME

All What you need to keep in mind when choosing your DJ name is that this is how people will come to know you during your time at 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, Cioffi, Jenna or Mick. You could also spice up your name like Mz Kelly, May Day, Sweet Melissa, C'est La Bri, Uncle Paul, Cannibal Cory, Tommyboy, Sarahnade, Mollypop, phlavorphil, Filthy Rich, Ben Himself or Just John.

Some recent DJs who get points for creativity are: 57, Agent Orange, Cabbage, Danger Tape, 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, The Fuzz, Godrik, Gustaf Von Ottokar, Hot Tamale, JENOCIDE, laserbeard, L Dub, Lucretia, Mama Pearl, The Mattador, Murderbot 3000, The Noobhammer, Optimus Rhyme, Quality Jones, Safety Scissors, Sean Franchise, Special K, Sweet Annie Rich, and Voyager 3.
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 again. That is why we have
a five-hour rule, meaning you should never play an artist on your show that was played in the past five
hours on WKNC. Once five hours have passed, play a different song by that artist. “But it’s a request” is
not an acceptable excuse for breaking the five hour rule.

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

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 mp3 player. A good music
broadcaster does their research, shows their passion and knows their music.”

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

EXPERIMENT WITH YOUR PLAYLISTS

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

**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.

**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.

**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. If you have a 20 minute break, try to do it as close to 20 minutes after the hour as you can. If you find yourself going into your 20 minute break more than five minutes early or late, denote so on the program log. You can load your breaks by moving carts over to the AudioVAULT decks directly from the Music Log. If you ever find that the breaks in the Music Log don’t follow what is scheduled in the Program Log, make sure you are looking at the right page of the Program Log. If they still don’t match, contact the program director immediately. When in doubt, it is always best to play a donor announcement when you didn’t need to then not play one when you did.

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

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

**STUDIO CROWDS**

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

**HOW TO TALK ON THE AIR**

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

**Identify the Radio station**

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

**Be Succinct**

Always remember: shorter is better. Listeners don’t want to hear a DJ ramble on for two minutes about nothing. Say what you have to say as quickly as you can. Eliminate useless words and don’t ramble.

Always know what you plan to say before you go on the air, or the listener will know you don’t know what
you are talking about. There isn’t time to think about new ideas while you are on the air. If your air breaks last longer than 40 seconds, they are probably too long.

**Back Sell / Front Sell**

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

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

**Promote the Next DJ**

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

**Time Checks and Weather**

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

**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.

**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.”

“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. You can do this for very short air breaks that begin when the previous song starts to fade out and end before the vocals begin on the next song. DJs can also start a song right before the end of their air breaks, finishing up over the instrumental beginning of a song. Just remember to keep an eye on the countdown so you will stop talking before the vocals start.

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

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

Listen back to old air breaks
WKNC has a skimmer program that records both the entire broadcast hour and every time you open the microphone. You will receive information on how to access the skimmer in the training class. Use it. If you don’t want to listen to you 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 quest, 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.
CHAPTER ELEVEN
INTERVIEW TECHNIQUES

What’s better than getting to DJ at WKNC and play some of your favorite bands? Getting to interview them!

ORGANIZING INTERVIEWS

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.

Prior to the interview confirm with the band:
• Your contact information in case the band is late, gets lost or the building is locked
• When the interview is scheduled
• Whether the interview will be live or pre-recorded
• How to get to the WKNC studio
• Where to park
• If you want the band to perform in studio, so they can have their instruments ready

TIPS FOR ASKING QUESTIONS

• Look up the artist beforehand (especially if you’ve never really listened to them). Look for:
  • Recent shows and releases
  • Are they on tour? With what other bands? Where have they been so far?
  • Past interviews, news features, blog posts about them
• Use this knowledge to construct questions (“So you just played Hopscotch, how was that experience?”)
• Use general fall-back questions if you can’t think of anything more creative (“Where do you get your

“IF YOU’RE JUST JOINING US...”

Not all our audience will listen to your interview from beginning to end. Therefore, it is important to re-introduce the band every 5-10 minutes with something like “If you are just joining us, I’m talking with Rick from Pile.”

DJ Audrey Bradyhouse and adviser Jamie Lynn Gilbert interviewed Miniature Tigers before their show March 12, 2010.
inspiration? How did you all meet?

- Ask some less common questions (“If you could tour with any fictional band, who would it be?”). Save these for the end of the interview as it can be hard to get back to serious questions smoothly.
- Write questions down in case you forget them and jot further questions down during the interview.
- When the band gets here, try to avoid asking them the questions you’re going to ask them on air (“How’s tour been?”). That way when you ask them on air, you’ll get a fresh, natural response.

**CONDUCTING INTERVIEWS**

- Enter in the Control Studio Logs “[Band Name] Interview” under artist so there isn’t a huge gap in the schedule.
- Refresh your interviewee on what can and cannot say on the radio.
  - No curse words
  - No calls to action
  - No mention of prices (free is a price)
- No food or drink in the studio.
- Remind your interviewee to speak closely and directly into the mic (possibly several times).
- Adjust their microphone levels accordingly.
- If levels are too low, cut to a song and ask interviewee to speak louder or closer to mic.
- Have a few FCC clean songs ready to play in case things get slow.
  - Check the AV/library/online for songs to play or ask them to bring something in.
  - Use this time to ask if there’s anything you haven’t brought up yet they want to talk about.

**POST INTERVIEW**

- Have someone from the band sign the Podcast Release Form located at http://wknc.org/podcast (also linked from the intranet).
- Take a picture to share via WKNC’s social media.
- Email internet@wknc.org with a short description of the interview to go on the blog.

**IN STUDIO PERFORMANCES BY ADAM KINCAID**

Adam Kincaid served as librarian, program director and local music director during his time at WKNC. He interviewed bands and set up live music performances weekly as host of “The Local Beat” and provided this excellent resource.

Having a band perform live in studio might seem very intimidating to a new DJ, but it’s really not that difficult if you follow these eight basic pre-performance steps:

*Communication before the band arrives*

First things first: Pre-interview communication is vital. Swap contact information with the band so you can communicate with them if need be. Perhaps they get stuck in traffic or can’t find a place to park? Maybe they’re locked out of the building? It happens. They’ll need to let you know.

Ask them to arrive at least 30 minutes before they are to go on-air. That also means you should be at the station at least 30 minutes (preferably a full hour) before show time. Make sure the band is aware of traffic patterns in/around campus and on I-40 at certain times of the day.

Tell them where to park and how to get to the station. Basic logistics are important.

Ask the band to bring any of their music you may not have with them. Do they have demos or new recorded music they want to share? Now is the time to ask them to bring it when they come in. You can do a quick check of our music library and AudioVAULT selection and let the band know what we do have on hand.
Make sure the band is aware that this will likely be a “stripped down” performance. Typically, acoustic instruments and smaller drum sets are most practical. If this is not ideal, but remind them that space is limited and they will have to turn down their volume dramatically on their amps/ keyboards and the drummer will need to play VERY softly compared to a normal live performance.  

Special note: Try to keep the number of musicians participating to a minimum. For larger groups keep it to no more than six and usually only three or four would be playing instruments. The others might provide background vocals or handheld percussion instruments. This isn’t due to a sound or microphone issue as much as just lack of general space within the confines of the on-air studio.

Secondly: Understand the music style of the band you are bringing in. This may sound simple, but it pays off to be intimately aware of how the band sounds in a live and recorded setting. This will help you determine the best course of action to take in setting up proper microphone technique to fully capture the essence of the music and how the band should be portrayed to a radio audience.

Now is the time to do your homework, if you haven’t already. Make sure that you know as much about the group as possible. Follow the steps already presented in the interview section of this manual.

When the band arrives
Thirdly: Upon the group’s arrival at the station, meet them in the lobby or lounge and introduce yourself. Explain to them the format of the interview and on-air performance and discuss questions and topics they might want to cover. Some pre-interview questions include:

• What are the names of all the band members? How are they pronounced?
• Are they playing a gig soon? When? Where? With whom? Is it 21+?
• Do they have a website or social media to promote?
• Where can people find their music?
Write their answers down on a cheat sheet!

Fourthly: Make sure they understand FCC rules and guidelines for non-commercial radio. What they can say and cannot say. Some things they CANNOT say include:

- Cuss words (refer to the section on broadcast indecency for the list)
- Calls to action
- Cost of entrance to their concert they may be promoting

Also make sure they understand the rules of the station:

- No food/drinks in studio
- No alcohol (or drugs) on campus

Special note: Many bands try to bend these rules. If you are a good DJ you must make it clear that you are in charge and under no circumstances are you permitting them to eat or drink in a studio, even with a lid. DO NOT accept beer as payment for breaking the rules. They may be familiar with other local college radio stations where in-studio rules are more lax. Just keep in mind that WXDU was once off-air for almost a month because of a spilt beer on the console!

Once in studio - Pre-Performance

Fifthly: This should go without saying, but every person in the studio who is participating in a live interview or performance should be wearing headphones. No headphones, no talking or playing. Remember your communication with the band prior to the interview? Tell them to bring headphones.

That's the rule.

Sixthly: Take control of the microphone placement at the beginning. YOU are the expert and in charge. Once they are in the studio, discuss your microphone strategy with them pre-performance. Show them where they need to stand/sit/play during their performance (it may be different from where they will be during the talking part of the interview) and place the microphones where they will be during the live music as a reference. Have the musicians set up their instruments with your instructions.
Typical Microphone placement:
• Microphone 1: lead vocals
• Microphone 2: background vocals (primarily) and secondary instruments (secondarily)
• Microphone 3: secondary instruments, percussion, and room
• Microphone 4: lead instrument
• Auxiliary input: (if necessary) perhaps a direct line from synth or keyboard

*Special Note: During a live performance, you’ll be unable to communicate with the band vocally but you’ll probably need to conduct their volume. To do this non-verbally it is usually best to use the “thumbs method” with a “thumbs-up” and “thumbs-down” signal. Point at the musician whose volume needs to be changed. “Thumbs-up” means louder while “thumbs-down” is softer/quieter. Make sure they know in advance how you will communicate with them during a performance.*

Seventhly: Now that the musicians are in place and understand where their microphones are during the live music, do a 30-45 second run through of the loudest part of their song. With headphones on, listen to the mics using CUE mode and see where the volume faders should be. Make a note of their locations but also be aware you will be controlling the volume on the fly and they may change several times during a live song - similar to how you may have to raise or drop the volume for someone when they are speaking.

Eighthly: Instruct the musicians on how to swivel the microphones. In between their talking and playing, they will have to move the microphones into place based on your previous instructions. Make sure they know the proper way to handle a radio mic and swivel them into place.

**Interview & Performance Time**
Now that you’re ready, this should be the easy part. You’ve probably noticed that it is likely that all the microphones will be in use during a live performance - including yours! This is ideal for maximum sound quality and it is not awkward if you prepare in advance.

In between the live interview and the live performance the musicians will undoubtedly be getting into place for their performance, leaving the studio console, strapping on their instruments and rearranging their own microphones to where you instructed them to be. While this is happening, be sure to drop the volume on their mics.

*While the band is getting into place, re-introduce the band and song about to be played live, as well as any other pertinent information to a new listener. Hopefully, by the time you are done with the necessary info the band members are in their appropriate positions and the microphones are where they need to be. Now, drop the volume of your microphone and swing it to its position. Then raise the volume faders for all the mics to their appropriate place and let the music begin!*  

During a live performance, keep your eyes on the volume and ears tuned to what’s happening. Use the “thumbs method” for any musicians not directly miced. You shouldn’t have to change things too much, but always be mindful.

Once the song is over, drop all the fader volumes, swing your mic back into place, raise its volume and reintroduce the band, rename the song, and give any more pertinent information for a new listener.

Now it’s time to play a track off a CD, record, AudioVault, or do your normally scheduled FCC required break.

Repeat throughout the live interview for fantastic results! With just a tiny bit of practice and experience you’ll be able to master this!
PUBLIC AFFAIRS INTERVIEWS

Interviewing for public affairs is a little different than interviewing a band. While some interviews may be live on air, a number will be pre-recorded and edited for playback later.

**Studio Interviews**

If convenient, you can ask your guest to meet with you at the WKNC studio and record the interview in one of our production rooms. You will want to record in multi-track view and assign your guest’s microphone to the second track just as you would the telephone hybrid. Don’t worry if none of that makes sense. We have a complete guide to production in the next chapter so you’ll understand what that means later.

As with any interview, if you are asking your guest to meet you at a specific time try to be at the station at least 15 minutes early. This will allow you to set everything up before your guest arrives and give you enough time to correct any problems.

**Telephone Interviews**

If it isn’t practical to have the guest come to the studio, you can conduct a telephone interview in closed production. The next chapter has a step-by-step guide on how to do that.

**Field Interviews**

A third alternative to a studio or telephone interview is to meet the person at another location (“in the field”). WKNC has two Press Kits you can check out from the adviser that contain everything you need to conduct a field interview. Each kit has a ZOOM H4n recorder, microphone and cable. Connect one end of the cable to the microphone and the other to the left input at the bottom of the recorder. Turn the recorder on using the power button on the left-hand side of the recorder. Ensure the Input is set to Mic, then hit Record. The kit also has a pair of headphones you should use to monitor audio levels. If you don’t see the L and R levels moving on the front screen, no audio is being recorded. Note: You need to press record twice to begin actual recording. Pressing it once puts the recorder in pause mode so you can check levels. You will be able to tell you are recording because the timer on the front will count up.

Ask your question into the microphone and then pass it to your interviewee. Be sure to tell that person to wait until the microphone is in place before answering the question. You may have to edit some of the silence during the “mic pass” out of the actual interview, but this way you ensure you don’t miss any of your interviewee’s answer.

Other tips for using the ZOOM H4n recorder:

- Check your battery level. A set of batteries will last for about six hours. Your press kit should contain a spare set of batteries. If you need to switch to the spare batteries be sure to let the adviser know so they can be replaced.

- Check for an SD card. Don’t insert or remove the SD card while the recorder is on.

- Check your recording level. That’s not the levels on the front screen, but instead two buttons on the right-hand side of the recorder. Treat this like you would the gain on an audio board. If you aren’t seeing any levels on the front screen, this might mean the recording levels were accidentally turned all the way down.

- Don’t mess with any of the settings or modes.

Each WKNC press kit contains a ZOOM H4n recorder, operation manual, plastic case, SD card, microphone, cable, headphones, SD card reader and spare batteries.
Be wary of interviewing someone in a noisy environment. While some noise can be filtered out in post-production, it can also make it difficult to hear your interviewee's answers. Using the microphone rather than relying on the internal mics at the top of the recorder will also help.

Speaking of environment, be sure to record some “natural sound” to go with your interview. Natural sound, sometimes also referred to as “ambient sound,” is the sound of your interviewer’s environment. For a story about a protest, natural sound would be protesters chanting. If you were interviewing a farmer, the natural sound would be that of the animals on the farm. Capturing natural sound can greatly enhance the sound and quality of any news piece, as it allows your audience to experience the interviewee’s environment.

Once you have something recorded, take out the SD card, place it in the SD card reader that is part of the kit, and copy the audio from the SD card to your folder on the production computer or another device. You can find your audio in the Stereo folder, usually in Folder01 or Folder02. You can delete the audio from the SD card when you are finished. Make sure you put the SD card back in the recorder and the card reader back in the press kit.
CHAPTER ELEVEN SUPPLEMENTARY MATERIAL
REPORTING 101

Interviewing for public affairs programming is more sophisticated and requires a different set of guidelines. The following information was compiled by NC State Student Media Editorial Adviser Ellen Meder. While designed with print in mind, all the tips apply to broadcast journalism.

SOURCING

• When you get an assignment, contact sources right away. People are busy, and won’t be able to drop everything the day of your deadline because you procrastinated.

• Make a list of ideal sources by doing some research on the topic. Consider who would be an authority on the topic, who might be impacted by the topic, if there are special interest groups involved in the story, how students may connect to the story. Your sources should cover multiple viewpoints of a story.

• You MUST have TWO human sources for every story. Bare minimum. This will it more interesting and help you verify information. More sources are even better! The longer or more complicated the story, the more sources you need.

• CALL your sources first. Every time. Find their number online, in the directory, or ask someone who knows them. If they don’t answer leave a message and follow up with an email. If you hear nothing within 24 hours, call and email again (sooner if it’s urgent). If it’s someone on campus consider going to their office if you suspect you are being dodged, or you don’t know who in the office to speak with.

• Set up a time to talk. Talking in person is the ideal, and on the phone is a backup. Emailing questions is an absolute, complete and total last-ditch effort if nothing else is working out. Emailed quotes are better than nothing in a real pinch, but won’t read naturally. They’ll be stiff and straightforward when the point of interviews, other than getting information, is to provide some human personality to the story.

• Remember that sometimes you will interview more people than you will actually use in the story. Sometimes it takes time to get to the right people and others people will say the same thing but one will be more eloquent. More people means a fuller picture.

INTERVIEWING

• Your success in an interview starts before you’re face-to-face: do your pre-reporting. Research the people, the event, the organization, any controversy, anything pertaining to the story. Know as much as you can before speaking with someone. See if there are pertinent documents you can read ahead or related news stories to give you insight.

• Have questions in hand based on your research and listing the basic facts you need to get or verify. Just because you found facts online doesn’t mean they’re always totally right. Verify with the experts. Interviews tend to have tangents and you may bypass an important point because your source gets talking. If you have a list you can quickly make sure you’ve hit the high points at the end of the interview.

• A story’s newsworthiness will guide your questions: timeliness, proximity, novelty, impact, drama, prominence, conflict, human interest, and usefulness. Focus on impact.

• Your questions should help you figure out what the real story is.

• Introduce yourself and thank the interviewee for their time. Start with small talk.

• Ask only one question at a time. If you double up, chances are one won’t be answered.

• Jot down follow-up questions while you listen to responses. You don’t want to interrupt people while they’re speaking (that makes for bad quotes) but you don’t want to forget a related question. Following up shows you’re listening and thinking. Those questions should include verification that you heard correctly when they say something strange. You may have misheard and by thinking critically about what you are hearing you can prevent a major error in your story.
• **TAKE NOTES.** While your source is speaking, you are writing things that stick out to you and key quotes. You should be able to walk away with a full story just from your notes. Use your own (legible) short hand, but don’t think you need to get down every word. Just write what jumps out, what’s interesting and full quotes you’d like to use. It’s fine to pause your questions if you’re trying to write down a full quote that sounded good.

• **Record the interview,** too, if you’d like. It’s good for especially complicated stories, speaking with fast talkers, or if you’re not quick at writing good quotes yet. This is nice so you have accurate quotes to use in your story. You can get free cell phone apps to do this for you, or get a digital recorder. Etiquette dictates that you do ask your source first: “Do you mind if I record this? Just for accuracy’s sake. Thanks.”

• BUT, **be prepared for the recorder to fail.** Eventually something will happen, the batteries will die, the recorder get lost before you can write, or a plane will muffle a key comment. You should walk away with good enough notes that you can still write.

• Also, to help you when it comes time to transcribe, **make time notations** in your notes so you know when your great quotes are or when your source digressed. If you have a tight deadline, keep in mind that you won’t have time to transcribe a 30 minute interview.

• Throughout the interview **keep in mind what you want to get from it:**
  • Factual information about the people and groups involved
  • Reactions and opinions from multiple perspectives
  • Statistics to put the story in context (describe impact)
  • Anecdotes that will help illustrate the story, add human side.

• **Ask open-ended questions.** How, why or “tell me about” will get fuller answers.

• Feel free to **ask them to explain it plainly.** If it’s complicated stuff ask them to explain it for a layman or say “If someone knew nothing on the topic, how would you explain it to them?” This is helpful if you know next to nothing and can lead to accurate metaphors.

• **Show you’re listening:** look up and make eye contact, show you’re listening, nod.

• **Save harder questions for toward the end,** so you have time to build rapport.

• Wrap it up when you have enough. Always ask a final question: “Do you have anything else to add?” They’ll know you’re at the end and you’ll get some surprising tidbits you wouldn’t even know to ask.

• **Ask if there is someone else who would be good to talk to for this story.** You need two sources at the very least and there may be some great people you didn’t know about.

• Finish with a thank you AND by **requesting a telephone number** (or email if they’re avid checkers) that you can follow up with them if you have any additional questions.

• You will need that number to **fact check data** if it’s not on the recording, to ask a question or two you realize you forgot, or to get their reaction/response if you get more information from another source.

**OUTSIDE THE INTERVIEW**

• **Follow up** on information mentioned in the interview. That may mean seeking documents or making calls to confirm data, verifying spellings of names, etc.

• **Keep your eyes open and your ears peeled** to more than just what people are saying. Being observant while reporting will give you more questions to ask, interesting context to add to the story, good descriptions that will bring the reader to the scene. Do this on the way to interviews, during, after, at events, and even while you’re just walking around campus. Anything new, changing or interesting can be a story.
CHAPTER TWELVE
PRODUCTION AND PODCASTING

WHERE THE MAGIC HAPPENS

Everything that airs on WKNC that isn’t a song or someone’s voice is created by the production department. WKNC maintains two studios, which we call “open” and “closed” production. Open production is the smaller room across from the adviser’s office. The lock box on the open production door uses the same access code as the front door. Closed production is a larger room with a bigger audio mixer and is thus generally reserved for use by the production team. Closed production can accommodate more people and also has the ability to record telephone interviews.

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

WKNC’s 2014-2015 Production Manager Emily Turner created the amazing production guide you are about to read. Before delving into the details, there are a few things to keep in mind concerning your final product.

• Are my vocals loud enough to be clearly understood?
• Are my vocals so loud they peak into the red?
• Did I enunciate clearly so you can hear the endings of each word?
• Did I pronounce all the words correctly? Am I sure?
• Is the music bed so loud that it drowns out my voice?
• Is the music bed so soft that you can’t hear it?
• Does the music bed sound appropriate with the script?
• Did I use a non-copyrighted song as the music bed?
• Is my DA, PSA or promo longer or shorter than 30 seconds?
This step-by-step guide was created by Emily Turner, WKNC’s 2014-2015 production manager.

**Step One: Check the middle bin of the closed production door for production orders**

There are three wall files mounted to the closed production door. The bottom one is for blank production orders. The middle one is the “to be recorded” bin and contains production orders that need to be recorded. The top one is the “to be scheduled” bin that contains production orders already recorded that are now ready to be scheduled. Donor announcements always have the highest priority and should always be done before any public service announcement. Prioritize orders with the soonest start date. We schedule a day or two in advance, so any orders that are more than three days out can be saved for the next day (but don’t get behind!).

**Step Two: Open Adobe Audition by clicking the blue “AU” icon near the start menu**

Now your screen will look like this:

![Adobe Audition interface](image)

If it doesn’t look like that, check here:

![Adobe Audition interface](image)

And click the little icon on the left, highlighted in the red box. The left icon is Edit mode, where you can edit a single track or audio file at a time and the right icon is Multitrack mode. We'll be using Multitrack mode later, so take note of where it is for now.

**Step Three: Record yourself!!**

Make a new, blank audio file by pressing File-> New at the top. The sample rate should be 44100, Channels set to Stereo, and Resolution to 16 bit. Usually these don’t need adjusting. Get recording! In Edit view, the record button is located at the bottom of the program, along with the other controls like stop, play and pause.

**Rule of Three**

When recording someone without a lot of production experience, ask the person to read the script three times in a row. By the third time the delivery is usually relaxed and natural enough for broadcast.
Set the mic at a 45 degree angle and sit close to it. Your voice should go over the top of the mic instead of going directly into it.

If you’re too loud, the waveform will go outside of the white lines at the top and bottom, as shown in the picture. You can work with waveforms that are too quiet, but the audio quality won’t be as good. If you’re recording, try to make your waveform look like in the picture, where it is kept within both of the white lines.

If you can’t get your waveforms to look like the image, try adjusting the gain on the board to your left. MIC 1 corresponds to the mic to the left and MIC 2 corresponds to the mic to the right. The gain is the little knob at the top of the board. Turn it a little at a time: a little turn goes a long way.

You can listen to your recording by clicking the cursor to the beginning and pressing Spacebar or hitting play at the bottom.

Step Four: Edit it!
Make sure to edit out long breaths, weird noises and that sort of thing. You can usually “see” breaths on the waveform, highlighted in the red box.

Quick tip: Zoom in and out on your audio file to get those especially small, weird noises. You can find the zoom tools at the bottom of Audition. You can also scroll the mouse wheel in or out to zoom.

Try to get all of the spaces between phrases the same length. You can generate silence to add more space between phrases, and just highlight and delete space to shorten the space.
To generate silence, go up to the top and click “Generate,” then select “Silence.” When adding silence, start with small increments, typically less than half a second.

For most donor announcements, PSAs and promos, we aim for a 30 second run length. 25 seconds is the absolute minimum and 32 seconds is the maximum. If it’s any longer or shorter, try to read your script faster or slower. If you just can’t get it down to 32 seconds, you can speed up your voice while preserving its pitch using the Stretch tool.

Adjust tempo using the left and right arrows. Left makes the clip slow down and right speeds the clip up. You can also preview the clip before you change it by clicking preview at the bottom.

Use this in moderation: too fast and you’ll sound a little…odd. You can also just use it on small clips by highlighting the clip you want to speed up before you go into the tool.

If you just can’t get it within 32 seconds even with all this, take it to the adviser to ask what can get cut from the script.

Step Five: Master it!
Select Effects -> Amplitude and Compression -> Tube Modeled Compressor. Focus on the thresh, gain, ratio, attack and release values. These settings will vary depending on a few variables. First, thresh. Look at the numbers outlined in red in the picture. You’ll want to select the value that corresponds to the average value of the peaks. As you can see in the picture, this value for this file is about -16, so you’ll move the thresh to -16 on the compressor.
Gain is how much the volume is adjusted after compression. It’s usually left alone, since we adjust the gain ourselves after. So leave it at 0.

Ratio is how much compression is applied. If you tend to have few spikes, put it at 3:1. If you’ve got a more dynamic voice or a softer voice, try 5:1. For others, 4:1 sounds best. Fiddle with this and see what you think.

Attack is always set at 0. Release is always set at 50.

Press okay, and watch your waveform get compressed into a nice neat tube shape (hence, tube-modeled compressor)

Now we’re going to adjust the volume. Select the Normalize to -3db option in the favorites menu. That’s it!

**Step Six: Add a music bed**

For this step, we’ll need to switch into Multitrack mode.

Remember these buttons? Click the one on the right now. And now your screen will look like this:

This is Multitrack view. You can see your file that you recorded to the left under files, and to the right, different tracks. Try dragging the file you recorded into Track 1.
Now we need to move that sound file so it's flush with the left edge of the track. If you try moving it, you might find you're just highlighting it. We need a tool change! Look just above the multiple tracks to see this:

The highlighted cursor lets you move the sound file, and the one next to it highlights parts of it. The one on the far left is the hybrid tool, which both moves and highlights. You use left click to highlight, and right click to move.

Now that we're using the right tool, let's find you a music bed to put under your voice.

Click file -> Import (or press Control+I) and navigate to Closed Prod/Music Beds or wherever you have your music bed saved.

*SUPER IMPORTANT* Your music bed MUST be public domain. That means no Brittany Spears or anything. You have to make sure the music you are selecting is copyright free. It must have this symbol or you CANNOT USE IT.

Because of this, you should really only use music beds in the Music Bed folder until you make or find copyright free music yourself.

Anyway – now you will have two tracks in your files window. Drag that second file into the second track. Now your multitrack mode will look something like this.

The first thing we need to do is cut your music bed to the right length. An easy way to do this is highlight your music bed at the end of your vocals track, hit the Delete key, and then delete the split track to the right of the gap you created.
Next, we need to do is make the music bed a reasonable volume, since most beds will drown out your voice if you leave them as is. Look at the small dial under the track name. You can drag this left and right to adjust the volume of the track, even while it’s playing. Turning the knob to the left makes the track quieter, while turning the knob to the right makes it louder. Multi-track view is an non-destructive editing window, so any changes you make here will not carry over to the actual file.

When picking levels, if you align the playback levels to average out just at the red line in the picture above, the volume is perfect – the bed is not too loud, but not too soft either. You’ll get a feel for the right volume with practice though.

Sometimes a track gets louder at certain parts, so you’ll need to turn down those parts. In order to do that, click a few places on the green line at the top of the music bed track. Drag these little white dots down in a cascading shape like so.

Then give the whole file a listen. Make sure the levels for the bed are consistent the whole way through!

Now we need to fade out the music bed at the end of the announcement.

Look for the little square at the top of the selected track, as highlighted in the picture above. Click that square on your music bed track, and drag it to the left. You will see a yellow line follow you where you dragged your cursor. Now, go a few seconds before the yellow line and listen to the whole thing. The music bed track will fade where the yellow line goes.

Make sure the fade sounds natural. If possible, fade out your track on a natural break.

Congratulations! You’ve just created your first DA/PSA/Promo!

...Now, how does it get from the computer to the radio?

**Step Seven: Mix down file**

The first thing we need to do is prepare the file for AudioVAULT, the software we use to get music, announcements and everything else on the radio.

To do this, we need to mix down your music bed and speech track into one single file.
Select File -> Audio Mix Down… and this window will pop up.

Step Eight: Find a cart number
Double click the "AVImport (AVA)" folder and then leave the save dialogue window up. Click the highlighted icon down on the task bar.
This window should pop up:

This is AVRPS, the part of AudioVAULT that the programming, music and production departments use to add files into AudioVAULT so you can play them during your air shift.

This is AVRPS, the part of our AudioVAULT automation software that gets files into the system to play on the radio! The first thing we need to do is find an empty cart number for whatever you recorded. Now click “Load” highlighted at the top right. Click “Find.”

Select the proper category for whatever you’re making. If you’re making a donor announcement, select DA; public service announcement, select PSA; promo, select PR. For these screenshots, we’ll be selecting DA. Once you’ve selected the category, click “Search.”
You’ll see a long list of cart numbers, the numbers on the left, and descriptions on the right. Scroll down the list of cart numbers and look for “gaps” in numbers. In the next picture, you can see there’s a big “gap” between 9201 and 9260, so we’d pick a number like 9202 or 9203. I’m going to use 9203 for this example. Just to double check to make sure our number isn’t already taken, type it into the search box, change the category back to “All,” and hit search.

In the above left example, no other cart numbers come up so that number is fine to use. In the example to the right, something else came up when we typed in our cart number, so we should look for another cart number. Press cancel to close the file select window, which will take you back to this window:
Now head back to Audition, where we left this window open.

If you didn’t before, double click the “AVImport (AVA)” folder. Now type the cart number we found in AudioVAULT into the file name box, and hit “Save.” Make sure you save the file there as a Windows PCM (.wav) file. If it is not saved as a Windows PCM .wav, it will not play correctly. Make sure you write the cart number down on your production order as well.

Back to AVRPS and back to this familiar window. If you lost this window, just hit “Load” in the top right to bring it up again. That’s the button on the right hand side that is greyed out in the picture.
Step Nine: Load into AVRPS
Now, type in your cart number in the "Name/No." box. Click "Load." If your file doesn't come up right away, wait a minute and do "Load"/ "Find" again.

Once it loads, you'll see your cart number, the runtime of your file, and the words IMP. We need to rename this file so it has the right title when anyone searches for it. Click "Cut" up at the top left.

The bar at the top will have different options now. Select "Modify."

This window will pop up. The options you must change are highlighted. Change the category from IMP – Imports to whatever category your file is – PSA, DA, PR, etc.

The description is the "name" of the file. However, all files in the system must also have the category abbreviation in front of them. So for example, if you made a PSA about breast cancer, the file might be named “PSA Breast Cancer.” This might seem redundant, but it is to ensure you can easily identify DAs, PSAs and promos on the Music Log.
Do not mix up description and name! One way you can tell if you’ve got them mixed up is if you type what you think is the description and it comes up in ALL CAPS. Just look to the left and make sure you’re not accidentally typing in the Name/No. box (if you aren’t Caps Lock is probably on).

The start date and kill date should be listed on your order slip. If it isn’t, ask the adviser or the contact listed on the order. You can type “tod” for today, “tom” for tomorrow, or any date in mm/dd/yy format. A note about the kill date: the cart will play up until midnight on the kill date. So if your DA runs until May 24, it will end at 11:59:59 on May 24, and will not be played at all on May 25.

Lastly, type YOUR NAME in “Client/Artist.” Then, hit “OK.” Now your description will show up, and the category will be correct! Hit start at the bottom right to listen to your audio file to make sure it sounds okay. If it sounds crackly or fuzzy, you saved it as the wrong audio type! Go back and save it as a WINDOWS PCM .wav.

Step Ten: Add a sec tone
If it sounds fine, go ahead and hit the “Trims & Tones” button at the top left corner.

The “Edit Cue Tones / Trim” window will come up. There’s a lot of options in this window but don’t get scared! What we need to do is add a “sec,” which is an inaudible indicator to the computer that the file is finished playing and it can begin playing the next one.
Without a sec, the computer may think that a small space of dead air in an audio file signal is the end of the file, and cut the announcement short... or it may think the file never ended when it should have, giving us a lot of dead air on the radio.

The first thing we'll do is click above the window that popped up. When you played your file back, it showed a waveform of your audio file as it played here. Click towards the end of the file.

Next, hit "sec," which is the blue set of options. Then hit the play button in green, under the “Audition” heading. When you reach the point of your file that is the end, click “insert sec.” The sec is the little blue dot in the picture!

If you accidentally put the sec in the wrong place, click “remove sec” on the spot you placed it to take it out. You can also just hit “cancel,” and start back over completely.

Once you have your sec in the right place, click “Done” to apply the sec.

Congratulations! Your file is ready to go on air! ...What now?

Step Eleven: Close AudioVAULT
To close AudioVAULT, hit "System" up at the top left. Then hit "Shutdown" and AudioVAULT will close.

Step Twelve: Get order ready to schedule
Take the production order, filled out with the cart number and your name, and place it in the top bin of the on the outside of your door. The operations manager should come by and schedule the order!
HOW TO USE THE HYBRID TO RECORD TELEPHONE CALLS

WKNC has a Telos ONE Digital Hybrid Telephone Interface in the Closed Production Studio that DJs can use to record telephone calls. This is especially useful for pre-recording band and public affairs interviews. Closed Production (Room 354) does require a separate key so plan ahead to ensure the studio is open and available (especially outside normal business hours). To use the hybrid to record a telephone call, please follow these steps.

Step One: Open Adobe Audition 3 on the Closed Production computer.
It should open in Edit view. Switch to multitrack view. Please note: Sometimes when you open Audition a second box will come up called “QDesign MPEG Audio Codec Registration.” Just click cancel and Audition will open. If you receive an error which reads “Abode Audition could not find a supported audio device. Please check your device settings,” this means your Mackie board is off. Close Audition, turn on the board and open Audition again. The board’s power switch is on the very top right-hand side of the board.

Step Two: Assign your tracks.
Assign your microphone (Mic 1) and the hybrid to Tracks 1 and 2 respectively:
- Track 1 input = Mic 1 = mono [01m] In1
- Track 2 input = Hybrid = mono [07m] In7
- If you have two interviewers, assign Mic 2 mono [02m] In2 to another track

Step Three: Enable tracks for recording.
Enable tracks 1 and 2 for recording by selecting the R buttons on each track. The buttons will turn red.

Step Four: Save your session file.
You have now created a Session (.ses) file. Name the file and save it in your folder. Check your screen against this image to ensure Audition is ready to record.

Step Five: Make sure the Control Studio Speaker volume is turned down.
If not, you will get wicked feedback. You will need your headphones to hear the caller.

Step Six: Check your Mic 1 level.
Make sure it is not so loud that it clips. If you cannot get a high enough level adjust the gain. Remember the gain is the little knob at the top of the board and one of the ones you are allowed to touch.
Step 7: Make sure the Aux 2 knob on Mic 1 is set to around 12 o’clock. The Aux 2 button is how the caller can hear you. If you are also using Mic 2, that mic should also have the aux button set to around 12 o’clock. **EVERY OTHER CHANNEL SHOULD HAVE THE AUX 2 BUTTON DOWN.**

Step 8: Make sure the Aux Master 2 knob is set to around 12 o’clock. This is the master volume for all the channels using Aux 2. If it is down the caller will not be able to hear you.

Step 9: Get ready to hit the record button on Audition. You will know you are recording when you see waveforms being created. Please note when you are recording the R buttons are no longer red.

Step 10: Tell the DJ on duty you will be using 515-2400 and ask the DJ not to pick up that line. If the DJ does pick up the phone, the DJ’s voice will come through on your recording. You don’t want that.

Step 11: Put on your headphones and adjust the headphone volume as desired. If your Mackie boards like the one below, you are ready to take your call.
Step 12: Have your interviewee call 919-515-2400. When the red light on the phone flashes answer it by hitting Line On on the Hybrid. You do not need to pick up the telephone. You can also call your interviewee from the phone in closed production.

Step 13: Start recording (if you haven’t already) by hitting the record button near the bottom of the screen. You’re recording!

Step 14: Check the caller’s voice level before you begin the interview. It should be at about the same level as yours. Remember your voice is on Track 1 and the caller is on Track 2. If the caller has difficulty hearing you, adjust the Aux Master 2 level.

Step 15: At the conclusion of the interview, hit Line Off on the Hybrid to release the phone line. Pick up the phone. If you hear a dial tone you are disconnected. If you hear nothing, the line is still engaged. Don’t leave the Hybrid on, as the phone line will stay busy.

Since you recorded the interview using two tracks you can now edit each track individually. You may wish to keep the original session as a master and save a copy under a different name. When you are satisfied with your edits, mix down the tracks to create a new audio file for playback.

Public Affairs Director Mirtha Donastorg conducts a telephone interview with former US Attorney General Eric Holder for a special NC primary election edition of “Eye on the Triangle.” Photo by Jamie Lynn Gilbert
New WKNC DJs are often very proud of their DJ mixes and want to share them with the world by creating podcasts through PodOmatic or posting their shows online through SoundCloud or a similar service. **DON'T.** While it’s great that you’re so enthused, by placing an audio file on the internet (even if the file cannot be downloaded) you are redistributing someone else’s copyrighted content. Unless you have written permission from the performer and copyright holder for each and every song included in your set, you are breaking the law and using WKNC’s name to do so.

WKNC can and does podcast public affairs programming and musician interviews (with permission). We even have a podcast manager tasked with preparing audio files for podcast and creating new podcasts for WKNC. 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?

Once you have an idea and know your mission, audience, research and sustainability, contact the Podcast Manager for approval. You will likely have to create a sample podcast. Once approved, all you need to get started (besides an audio file!) is a show description, square logo and a special Tumblr tag for your podcast.
CHAPTER THIRTEEN
PROMOTIONS

DID SOMEBODY SAY FREE STUFF?

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

Some giveaways are reserved for specific programs/genres or are assigned to specific days/times. The vast majority, however, are open for anyone to do at any time. Unless otherwise specified, the nature of the giveaway is entirely up to you. You can chose 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 numbers.

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

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

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

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

Sometimes the promotions director will place an entire month’s worth of giveaway sheets in the giveaway binder. You may be tempted to flip forward and 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 three weeks out. WKNC does do a number of special pre-sale giveaways with Live Nation and the Ritz Raleigh before the tickets are even on sale and thus sometimes months in advance. These sheets will always stipulate when the giveaway should take place.
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. The official procedure for claiming a giveaway pass is to write your name down on the giveaway sheet and email the promotions director at promotions@wknc.org. If you take a DJ pass you are expected to use it. If you claim a DJ pass and then decide you cannot use it, strike your name from the giveaway sheet and let the promotions director know. For will-call tickets, once the names have been submitted (typically by noon on the day of the event, or Friday for weekend shows), it is not possible to “unclaim” the DJ pass.

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.

A few DJ passes each month will come with a special stipulation such as blog or Instagram required. This means that to claim the DJ pass you and any other DJ claiming a pass must comply with the requirement. For Instagram-required shows, email your image(s) to the Social Media Director as soon as possible during/after the show with a caption and the location of the show. For blog-required shows, you can either do a written review (200+ words) or submit five or your photos from the event. This must be done within 48 hours of the show. 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.
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, PhuzzPhest in Winston-Salem, Shakori Hills GrassRoots Festival of Music & Dance in Pittsboro and MACROCK in Harrisonburg, Va. 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.

BLOGGING
WKNC’s blog, run through Tumblr, is maintained by the Social Media Director but anyone can submit content. The comprehensive WKNC’s Official Guide to Blogging provides much more detailed information on how and what to blog. Please view it before submitting any blog content.

Can I just use Google images for pictures to use on the blog posts?
NOOOOOOOOOOOO! Taking the first picture of a band you see on Google images and copying it for the blog is going to result in a copyright violation. WKNC’s Official Guide to Blogging goes into greater detail, but that’s essentially stealing. Someone else took that picture and just putting it online didn’t give you the right to use it. In any blog post you can use 1) images you created yourself or were created by NC State Student Media, 2) official press images/fliers, or 3) an image that you have expressed permission to use.

Official press images exist for the sole purpose of being distributed. Album art, for example, is okay to use. Not all bands have official press images, but if they do you can find them either on the band’s website or the website for their label. You could use any of those photos, crediting the photographer and source.

SOCIAL MEDIA
WKNC’s social media is handled by the Social Media Director and promotions team. We actively maintain accounts on Facebook, Twitter, Tumblr (our blog), Instagram, YouTube, Cymbal, Spotify and Soundcloud. All have the user name @wknc881, except our YouTube channel which is @wknc881fm. WKNC’s complete social media strategy is with the guide to blogging on the training section of the Student Media website. If you have content you would like to contribute to social media, contact the Social Media Director.
SAMPLE GIVEAWAY SHEET

Some DJ passes have an activity required for them, such as writing a pre- or post-show blog or taking photos for social media.

**BLOG REQUIRED**

*email promotions@wknc.org for deets*

Inform listeners that their ID will be held at the door if under 21 y/o. Same for DJ passes.

GIVEAWAY – Will Call

WHO: Kitten Forever // Pie Face Girls // Royal Brat
WHERE: Ruby Deluxe (Raleigh)
WHEN: Sunday, August 7, 2016

Winner +1:

1. Name: __________________________ +1
2. Name: __________________________ +1

DJ Passes:

1. Name: __________________________
2. Name: __________________________

When Doing Giveaways:

• Read clearly WHO the artist is and WHERE and WHEN they are playing.
• Mention the PHONE LINES (515-0881 or 515-2400)
• When talking to the winner on the phone: tell them how/where to pick up tickets.
  • Will Call: bring a photo ID to the show.
  • Hard Tickets: listeners come to station to get their tickets.
• Email Promotions Director at promotions@wknc.org with winner names, or if you take the DJ pass!!!!!!!!!!!!!!

Instructions for claiming tickets (hard tickets or will-call) will be on each sheet. Hard tickets or items can be claimed in 354 Witherspoon (adviser’s office) Monday-Friday 9 a.m.-5 p.m. ONLY.
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 job agreement and have it signed by the general manager.
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, program director or operations manager. 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.

NOW THAT YOU’RE A DJ

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

You are now eligible to substitute for another DJ at any time. Anyone not able to make a shift will send an 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.

Shortly after the conclusion of the training class, the program director will contact new DJs about signing up for open shifts. Check the schedule online, paying attention to the format assigned to each time period. Any time slot without someone’s name on it is available. New DJs are strongly encouraged to co-host during their first semester.

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

VOLUNTEER ACTIVITIES

The WKNC executive staff puts in a lot of hours to make the station work, but they still need your help! All student staff with a regular DJ shift are expected to complete two volunteer activities per month for September, October and November for the fall semester; two volunteer activities per month for January, February and March for the spring semester; and one volunteer activity per month for June and July for the summer semester. Failure to complete volunteer activities will result in your DJ shift being suspended.

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 include but are not limited to the list below, with additional volunteer activities regularly announced on the staff email list. Some activities are more time intensive than others, but each counts as one volunteer activity and can be coordinated by contacting the person specified.
• Produce a segment for “Eye on the Triangle.” publicaffairs@wknc.org
• Contribute to a WKNC podcast. podcast@wknc.org
• Contribute a 200 word minimum blog post. Posts required for a DJ pass also count. internet@wknc.org
• Review three new albums. afterhours/chainsaw/daytime/localmusic/underground@wknc.org
• Spend an hour maintaining the CD library, including shelving and labeling. librarian@wknc.org
• Volunteer an hour at a WKNC-sponsored event. promotions@wknc.org
• Update two venues per month on the WKNC rock report. asstpromotions@wknc.org
• Write and produce a public service announcement or station/show promo. production@wknc.org
• Record one night of “88.1 Seconds of Technician” for a month. publicaffairs@wknc.org
• Conduct a station tour. gm@wknc.org
• Conduct a pre-approved on-air interview. pd@wknc.org
• Put up event fliers around campus and in Raleigh. promotions@wknc.org
• Spray paint the tunnel or chalk around campus with the group. promotions@wknc.org
• Board op a sports game. om@wknc.org
• Board op during a live broadcast like Hopscotch. pd@wknc.org
• Help set up/tear down for a WKNC event. gm@wknc.org
• DJ for WKNC at an event. gm@wknc.org
• Run sound for a WKNC event. gm@wknc.org
• Cover someone else's shift (does not include co-hosting). pd@wknc.org
• Attend every LBLB for a month. lblb@wknc.org
• Sell merchandise at LBLB. lblb@wknc.org
• Do 10 on-air giveaways for 10 different shows in a month. promotions@wknc.org
• Emcee a station event. gm@wknc.org
• Create three liners, sweepers or legal IDs that do not contain copyrighted material. production@wknc.org
• Contribute a music-related article for publication in another Student Media outlet. correspondent@wknc.org

STAFF EMAIL LISTS

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

- board-ops@wknc.org - emails for those who board op Wolfpack sports games
- eot@wknc.org - emails for those who contribute to “Eye on the Triangle”
- lounge@wknc.org - email for those who contribute to WKNC’s The Lounge and other videos
- wknc-afterhours@wknc.org - new music emails and correspondence for Afterhours DJs
- wknc-chainsaw@wknc.org - new music emails and correspondence for Chainsaw DJs
- wknc-daytime@wknc.org - new music emails and correspondence for Daytime DJs
- wknc-underground@wknc.org - new music emails and correspondence for Underground DJs

SHIFT REVIEWS

The WKNC board of directors may conduct periodic shift reviews to evaluate your air breaks and music selection to ensure you are following the program and music logs, playing music that fits within the proper genre and otherwise adhering to WKNC guidelines and policies.

BUILDING/STATION ACCESS

At the start of the training class, everyone’s student ID card was 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). 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 card 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.). There is a lock box outside the front door and you will receive the code during training. Never share the code with someone not on staff.

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.

HOW TO GET ON THE PAYROLL
Some WKNC staff members, primarily those on the Board of Directors and executive staff, are compensated for their role at the station. To be placed on the WKNC payroll:
1. You must be enrolled as a full-time student at NC State University;
2. You meet all eligibility requirement set forth in this manual, by NC State Student Media and North Carolina State University; AND
3. You must complete a payroll package and, if necessary, meet with the administrative coordinator to complete your I-9. You will need to bring specific documents with you, as specified in the payroll package.

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 paperwork as soon as possible. Time sheets are due every two weeks and must be completed in blue or blank ink only. An electronic time sheet is available on the intranet if you are not physically able to come to the station to complete one. 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. 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.

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.ncsu.edu.
CHAPTER 14 SUPPLEMENTARY MATERIAL

HOW TO BOARD OP A SPORTS BROADCAST

Step One: Get to the studio early!
NC State women's basketball and baseball games each have a 15 minute pre-game show. That means if the game starts at 7 p.m., the broadcast starts at 6:45 p.m. You need to show up at the station around 6:30 p.m. to make sure everything is set for the pre-game broadcast.

Step Two: Sign in to the operating log and intranet.
Do so just as you would as if were coming into your regular shift.

Step Three: Check the cue speaker.
Put the channel with the sports feed in cue and listen to make sure there is audio. Listen for the time checks so you know exactly when the broadcast will start. If you don't hear anything, call Learfield Sports Master Control immediately at 573-893-1955. Tell them who you are and what the problem is.

Step Four: Back time to the start of the broadcast.
Find songs of the appropriate length to end exactly as the game starts. Just fading out halfway through a song is sloppy and sounds bad.

Step Five: Start the sports-free stream before the game starts.
WKNC is not allowed to air women's basketball and baseball games online. If you are board op'ing for NC State hockey, skip this step as we can stream those. Indicate the time the sports free online stream started on the game log in the Wolfpack Sports binder.
- User Name: See Operations Manager
- Password: See Operations Manager

Step Six: Hit exit on the dump button before the game starts.
Indicate when the dump button was exited on the game log. We want our listeners to hear game action as it is taking place rather than eight seconds later, so we don't use the delay during sports broadcasts.

Step Seven: Start the game!
Turn on the sports channel and move the slider up to an appropriate level. Make sure you timed out music correctly.

Step Eight: Update the Control Studio Log.
Write "NC State Baseball" (or Women's Basketball or Hockey) as the artist and "vs. Opponent" as the title.

Step Nine: Mark DA breaks on the game log.
Mark down the time that each breaks play on the game log.

Step Ten: Play Legal ID at top of the hour.
The announcer will call for station identification near the top of the hour. Have legal ID to play (or just say it yourself).

Step Eleven: Normalize the studio.
At the end of the game turn the sports free stream off and hit build on the dump button. Write down what time you did this on the game log, along with the time the game ended. Sign the game log correctly. Make sure AudioVAULT is back in automation mode and auto segue is pressed. Sign out of the operating log and control studio log.

PROBLEMS WITH THE FEED?
Call Learfield Sports Master Control immediately at 573-893-1955. Tell them who you are and what the problem is.
**TIME SHEET**

Please complete in blue or black ink. Time sheets completed in pencil are not acceptable.

| Name | ______________________________________ |
|----------------------------------------|
| Student ID No. | ___________ |

**Work Period**

Begin **Feb 11, 2017**  End **Feb 24, 2017**  Time Sheet Due **Feb 24, 2017**  Pay Day **March 10, 2017**

Immediate supervisor  ____________________________________________

(Technician only. Usually a section editor)

Have you worked for any other university department or state government agency during this pay period?  Yes  No

If yes, indicate department/agency  GLBT Center

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### DAILY HOURLY RECORD

<table>
<thead>
<tr>
<th>Week</th>
<th>Sat. Hours</th>
<th>Sun. Hours</th>
<th>Mon. Hours</th>
<th>Tues. Hours</th>
<th>Wed. Hours</th>
<th>Thurs. Hours</th>
<th>Fri. Hours</th>
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</table>

**TOTAL**  10

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**Date**  **Project**  **Flat Rate Amount**

| 2/17  | Local Music Director  | $50                      |
| 2/20  | Board Op: NC State women's basketball vs. Duke  | $30                      |

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**Employee Signature**  ______________________________________  **Date**  **2/24/17**

**Editor/Manager/Adviser**  ______________________________________  **Date**  **2/24/17**

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ALL students must complete a time sheet.

Anyone except the editors and the top managers appointed by the board must have their time sheets signed by the appropriate editor(s)/manager(s).

The media advisers will sign top editors’ and managers’ time sheets.

Pay sheets will not be processed without the proper authorization.

Time sheets should be completed within the same pay period as the work. It is to the employee’s benefit to turn time sheets in a timely fashion. Individuals who do not complete time sheets within the pay period shall be subject to disciplinary action up to and including termination.

All student leaders must complete the daily hourly record section of the time sheet.

For students paid by the project, the time sheet must reflect the specific project by title, headline or in some other manner so that the nature of the project is obvious. Ex: "Three basketball photos, page 8, Jan. 10."

Students may **WORK UP TO 20 HOURS** per week during the academic year (Aug. 16 - May 16) and **UP TO 29 HOURS** per week during the three summer months (May 16 - Aug. 15). Total hours worked may not exceed these amounts for any/all jobs with NC State and/or other UNC institutions.

Each editor or manager determines the minimum amount of time other student staff members must work to fulfill their obligations.

Incomplete time sheets **WILL BE RETURNED!**
## ON-AIR STUDIO CHECKLIST

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