

DJ MANUAL FOR OPERATING SPACESHIP KEÜL

Written, edited by Lewis Leonard except where noted.

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WELCOME!

Adapted from KAOS, Juli Kelen

Congratulations on your wish to inherit and pass on the traditions of free speech, free form, and eclectic Community-Access Radio! The airwaves belong to the public and every one of us has an important point of view to express. At KEUL we believe that there is strength and beauty in our diversity.

If you have never been involved in media before, this will be an exciting introduction to the world of mass communications. KEUL reaches thousands of listeners in the Turnagain Arm area. We are concerned with community and national issues as well as civil rights.

Although you may embody the spirit of our roots of pirate radio (we are the only busted pirates to be licensed by the FCC), there are lawfully enforced regulations of the Federal Communications Commission (FCC), the State of Alaska and the Municipality of Anchorage, as well as our community's standards, which control our outer limits.

HERE IS WHAT YOU CAN EXPECT FROM US

A solid introduction to radio broadcasting, enough to get you competently installed in a radio show, which consists of:

A three-hour interactive lecture/demonstration on policies, procedures and equipment operation; two hours of your own hands-on show with a trainer present; then a two-hour on-air check ride with your trainer not present, listening and available by phone, you recording your program; if you negotiate these satisfactorily, you get the combination to the door, otherwise more supervised on-air time and instruction.

Opportunities to expand your skills through production work, remote broadcasts and other activities.

HERE IS WHAT YOU SHOULD EXPECT FROM YOURSELF

Patience and self-motivated continuing education. It takes time and experience to learn your craft. Attention. The time you spend off the air in preparation for your show pays off noticeably! Become a critical listener of radio, both to KEUL and to other stations. Notice what works, and what doesn't.

A spirit of cooperation, and a professional attitude in what you have at KEUL. This includes a "heads up" mindset that sees the station as a whole, not just your own radio show.

SOME WORDS OF ADVICE

KEUL is one of the largest volunteer organizations in the Turnagain Arm area and we rely entirely on our volunteers. Two-way communication is essential to the running of the station. That is why all our meetings are open, including monthly DJ and Board meetings. Your feedback is always welcome—in fact will be solicited on many occasions. Please respond when asked!

At the same time you will find that KEUL is not a democracy. We are uncompromising in our intention to run a professional quality operation. Radio and television broadcasting is tightly controlled by the federal government. Federal rules and regulations are very specific and quite restrictive. Like it or not, KEUL and all our volunteers are bound by these regulations.

Some folks have found KEUL too authoritarian for their tastes. In fact, you may find the station management to be uncompromising on certain issues. Violations of FCC regulations or KEUL policy are not tolerated. Broadcasting in America is regulated in an authoritarian manner; KEUL and all other radio stations reflect this.

In most places in the world, the common citizen has no access whatever to broadcast media. Even in the United States, few areas are served by community access broadcasting, as is the Turnagain Arm area. We are fortunate here to have a resource like KEUL and it's volunteers like you who help protect and develop our community, free speech, and the radio station. [Adapted from KAOS, Juli Kelen]

This manual will give you enough information to know the limiting parameters we operate under, or to know that you don't know, be able to say so, and ask questions for clarification. This background is necessary for you to become a productive and valued volunteer. So to save yourself some embarrassment and the wrath of the radio gods you'll be expected to know and work under these rules and regulations. (Really this is just to keep yourself under control until the men in the white coats come to take you away.)

“Those folks who are concerned with freedom, real freedom—not the freedom to say ‘shit’ in public or to criticize their leaders or to worship God in the church of their choice, but the freedom to be free of languages and leaders and gods—well, they must use style to alter content. If our style is masterful, if it is fluid and at the same time complete, then we can re-create ourselves, or rather, we can re-create the Infinite Goof within us. We can live on top of content, float above the predictable responses, social programming and hereditary circuitry, letting the bits of color and electricity and light filter up to us, where we may incorporate them at will into our actions. That’s what the voices said. They said that content is what a man harbors but does not parade. And I love a parade.”—Tom Robbins from Another Roadside Attraction.

The nature and educational purposes of the Girdwood Community Club

The Girdwood Community Club is the governing organization of Glacier City Radio. The club is a nonprofit corporation, supporting and promoting community education and information in the Turnagain Arm area. This area is 45 miles in length, and one to four miles in width, with six communities, the state’s largest ski resort, summer tourist attractions, and major winter recreation, bringing thousands of visitors to the area. It is located along one of only two roads connecting Anchorage, the state’s largest city, with the contiguous road system. Thousands of automobiles traverse this area daily. The entire area is bordered on both sides with mountains rising three thousand to over six thousand feet high. Although our communities are scattered 20 to 40 air miles from Anchorage, this terrain isolates them from metropolitan broadcast signals and other amenities, creating the need for a local broadcast station, especially for public safety and implementing the Emergency Alert System. KEUL is the ‘sole service provider’ for Glacier Valley.

Formed in the late 1940’s, the club has initiated and promoted community enrichment projects with such firsts as Girdwood’s: first school, fire department, library, theatre group, alpine ski area, community park, and FM radio in Glacier Valley; and relay television broadcast system along Turnagain arm. The club is organized to promote education, information and communication in the Turnagain Arm area and operate community broadcast facilities and other non-profit communication and educational services.

As a local access facility we are immediately responsive to the needs of our community. Studies have shown that Alaskans are do-it-yourselfers; they are educated by participating in, as well as passively enjoying, arts and technology. We provide an outlet for the creativity and energy of the community, as well as an education in broadcasting arts.

We are training and using many members of the community in all phases of radio station operations. Students in all grades have demonstrated their interests in producing programs and operating as on-air personalities. Summer and winter outdoor adventurers learn more of their hostile environment through public service announcements, actively reporting on events, and becoming involved in public

service activities. Flood, avalanche and earthquake have sometimes isolated this area with inadequate public communications. The radio station is part of the local disaster plan. Music is a large part of our lives; music is 'News of the World.' We present the leading edge of new music and styles from around the world and will continue to be a forum for musicians, spoken word artists, radio playwrights and readers. Growing pains have turned us into a politically divisive lot and we've discovered the need for and benefits of live broadcasting of governing bodies and discussions of hot topics and turmoil.

We use radio as an instrument of expanding peoples' awareness. Long-time residents are better able to understand the ever-accelerating rate of change, as well as newcomers understanding the heritage and culture of this area they have chosen to explore. We accomplish this by telling and letting others tell about the ongoing way of living in this area and elsewhere. We are a bridge and a channel to bring people together by giving them a sense of community. We provide information to help equip listeners for personal and community decision-making. Already, the more than 200 people who have trained in our production facility have demonstrated their respect for the equipment, the facility and the community, and have the respect of the community.

Other projects of the club are: immediate renovation of a building for a community gathering space for all ages; a community garden, hut to hut wilderness trail system, outdoor education for children and adults and a tent campground. Long-range plans are acquisition of a few acres of municipal land for a Media and Performance space, and ecotourism Cultural and Heritage Center.

A brief description of the programming service relating to issues of public concern:

LOCAL ACCESS: There are no other local broadcast facilities that Turnagain Arm communities have access to. We are immediately accessible for anyone to call or drop by for instant messaging and networking. This, combined with dozens of local on-air personalities strengthens the sense of community, communication and interaction. This station is seen by many to be the heartbeat of Glacier Valley and a public safety net for Turnagain Arm.

PUBLIC SAFETY: Hundreds of residents and thousands of highway travelers can obtain knowledge of the various conditions including frequent highway closures for avalanche mitigation. Avalanche, flood and earthquake have made local streets, roads and highways impassible, endangering life and property. Bears and moose travel, live and feed here and sometimes pose hazards to residents. Interfacing with local authorities and others with knowledge of road conditions, disasters, animals, and emergencies produce the necessary instant messaging along Turnagain Arm.

PUBLIC AFFAIRS: Our communities have pressures placed upon them from within and without. There are many governing agencies and private interests planning the future of this National Scenic Corridor. Local residents need access to the information of others as well as the ability to listen to and take part in discussions. We broadcast monthly meetings of the local Board of Supervisors, which include representatives of these agencies and interests. Ensuing community concerns are aired in roundtable discussions and call-in programs. News programs are also presented.

SERVICE AND ARTS ORGANIZATIONS: There are many people involved with a multitude of organizations. Some have multiple roles in different groups, and all like to know about the events and meetings. Some groups have arts and entertainment functions that can be aired for those not able to attend. Public service announcements about many facets of community life are aired.

EDUCATION: The local K-8 public school wants to involve students with presentations from the classroom such as essays on first amendment rights as well as news from and about the school. There is also a Community Schools program that offers courses and programs for all members of the valley. Information about their programs will be presented as well as any other involvement we can contribute.

YOUTH IN RADIO: We teach a Youth in Radio class through the local Community Schools program. Youth that wish to become broadcasters produce their own weekly shows with adult mentors.

ENTERTAINMENT: The root of this station is music. As citizen listeners we have the ability to listen to all kinds of music and understand the world through and of music. Music is our constant companion. It speaks of the trials and tribulations of others. It offers solutions and possibilities, works on multiple levels, can be soothing and outrageous, and is a common denominator of listeners. We present as large a variation in music as we can find. We provide an outlet as well as production facilities for local musicians. We air live music from our studio and the local Forest Faire, Alaska's largest free outdoor music festival held the first weekend in July. We also broadcast music from our organization's fundraisers and as many other productions as we can. There is also a group that has shown an interest in producing radio drama.

TECHNOLOGY: While satellites produce a large flow of radio-oriented information, the equipment and program costs are well out of reach of low budget, all volunteer community radio. As the Internet and service providers continue to grow, both the qualities of transmission and programming place this medium as a user-friendly window on the world. With the ability to access thousands of sites, we have two-way communication at personal or community levels, free of the dominance of conglomerate thought and control.

PHILOSOPHY AND LAW

FEDERAL COMMUNICATIONS COMMISSION, WASHINGTON, D.C. 20554
Mass Media Bureau Publication 75

THE FCC AND FREEDOM OF SPEECH

Some persons complain to the Commission that networks or individual stations or their employees or guests have broadcast extreme statements on political, economic or social questions. Others fear that certain broadcast statements would endanger the United States or its people, or imperil institutions such as our form of government, our economic system, the family or marriage. Still others object to what they feel is advocacy of law violation or extreme attacks on government, public officials, existing laws or social conditions, because they believe such attacks are un-American and an abuse of freedom of speech. Obligations are also expressed to some broadcasts on the grounds that they criticize, ridicule, "stereotype" or demean individuals or groups because of their religion, race, national background, gender or other characteristics. On the other hand, the Commission sometimes is accused of trying to suppress certain views. The following material is published to respond to most of the complaints, comments and inquires we receive on this subject.

Law Bars FCC Interference; Constitutional Principles

The Commission is barred by law from trying to prevent the broadcast of any point of view. Section 326 of the Communications Act prohibits the Commission from censoring broadcast material and from making any regulation which would interfere with freedom of expression by broadcasting. In a decision on one complaint, the Commission stated in part as follows:

It is the judgement of the Commission, as it has been the judgment of those who drafted our Constitution and of the overwhelming majority of our legislators and judges over the years, that the public interest is best served by permitting the expression of any views that do not involve [quoting from Supreme Court decisions] "a clear and present danger of serious substantive evil that rises far above public inconvenience, annoyance or unrest." ...[T]his principle insures that the most diverse and opposing opinions will be expressed, many of which may be even highly offensive to those officials who thus protect the rights of others to free speech. If there is to be free speech, it must be free for speech which we abhor and hate as well as for speech that we find tolerable or congenial.

Thus, expression of views that do not involve a "clear and present danger of serious substantive evil" comes under the protection of the Constitutional guarantees of freedom of speech and press and may not be suppressed by the Commission.

1800C1-FCC THE FCC AND BROADCASTING: INTRODUCTION

1. **The Communications Act.** The Federal Communications Commission ("FCC" or "Commission") was created by Congress in 1934 when it adopted the law known as the Communications Act of 1934 (47 U.S.C. Sections 151 - 714), for the purpose, in part, of "regulating interstate and foreign commerce in communication by wire and radio so as to make available, so far as possible, to all the people of the United States a rapid, efficient, Nation-wide, and world-wide wire and radio communications service...." (The word "radio" in its all-inclusive sense also applies to television.) The Communications Act authorizes the FCC to "make such regulations not inconsistent with law as it may deem necessary to prevent interference between stations and to carry out the provisions of [the] Act."

2. **The FCC and the Mass Media Bureau.** The FCC is authorized to have a total of five commissioners, who are appointed by the President, subject to confirmation by the Senate. Under the commissioners are various operating bureaus, one of which is the Mass Media Bureau. The Mass Media Bureau has day-to-day responsibility for developing, recommending and administering the rules governing radio and television stations. The FCC's broadcast rules appear in Title 47 of the Code of Federal Regulations ("CFR"), Part 73. The FCC's rules of practice and procedure appear in Part 1 of Title 47.

3. **What the FCC Does in Regulating Broadcast Radio and Television.** The FCC allocates broadcast channels and frequencies according to good engineering standards, considers applications to build or sell stations or to renew their licenses and enforces the provisions of law that are meant to ensure that the stations now broadcasting in the United States are operated in the public interest. The FCC is prohibited by the Communications Act from censoring broadcast matter and, therefore, its role in overseeing programming is very limited. There are provisions in the Communications Act that authorize the FCC to fine a broadcast licensee or revoke the license of a station that has, among other things, aired obscene or indecent language, or some types of lottery information, or that has been used to obtain money under false pretenses. Under the public interest standard in the Communications Act, the FCC expects its broadcast licensees to be aware of the important problems or issues in the communities their stations serve and to foster public understanding by presenting some programs and/or announcements about local issues, but broadcasters--not the FCC or other governmental agencies--are responsible for selecting all the material aired by their stations.

4. **Some Activities That Are Not Regulated by the FCC.** The Commission cannot regulate closed-circuit radio or television, and so does not control what is carried over closed-circuit systems in, for example, department stores. It has no authority over sports teams or leagues, or over the promoters of prizefights, rodeos, bullfights and other exhibitions. Arrangements for broadcasting sports events and other exhibitions are made in private contractual agreements between owners of the rights, such as sports teams or leagues, and the broadcast stations and/or networks involved.

The Commission has no jurisdiction over the production, distribution and rating of motion pictures; the publishing of newspapers, books and other forms of printed matter; or the manufacture and distribution of audio and video recordings. It does not administer copyright laws. Other groups and activities outside the Commission's jurisdiction are newsgathering organizations, including press associations, that provide broadcasters with news and comment; music-licensing organizations such as ASCAP, BMI, and SESAC; record companies and companies that measure the size and other characteristics of radio and television audiences. The FCC does not license networks except to the extent that they are the licensees of individual broadcast stations. The FCC does not regulate the Internet.

Generally, the FCC does not intervene in private disputes involving broadcast licensees, but leaves such matters to be settled by the parties or by local courts or agencies. For example, non-delivery of merchandise ordered through stations and licensee failures to meet payrolls or satisfy other debt claims are not matters in which the Commission intervenes.

THE LICENSING OF BROADCAST STATIONS

5. Commercial and Noncommercial Stations. Radio and full-service television stations licensed by the FCC are either commercial or noncommercial. Commercial stations are generally supported by advertising. Noncommercial or public stations are generally supported by government funding and by contributions from listeners and viewers. Noncommercial stations may also receive contributions from for-profit entities, and may acknowledge the receipt of such contributions or underwriting donations with announcements naming and generally describing the entity. Noncommercial stations may not, however, broadcast promotional announcements or commercials on behalf of for-profit entities. [KEUL is a non-commercial station]

6. Construction Permit/License Applications; Length of License Period. The Communications Act authorizes the FCC to grant applications for the construction of broadcast stations or for their licensing or license renewal only if it finds that such grants will serve the "public interest, convenience, and necessity." Applicants must demonstrate that they are legally, financially, technically and otherwise qualified to construct and operate as proposed.

Radio and television stations are licensed for a period of eight years. License renewal applications for commercial and noncommercial radio and television stations consist of a single card on which the applicant must certify whether or not it has sent the Commission reports on employment practices and on station ownership, as required by Commission Rules; is in compliance with provisions in Section 310 of the Communications Act relating to interests by aliens and foreign governments; has been the subject of adverse action under federal, state, or local law by a court or administrative body and has placed in its public inspection file material as required by Commission Rules.

7. Equal Employment Opportunity ("EEO"). The FCC's rules require all broadcast licensees to afford equal opportunity in employment, and they prohibit employment discrimination on the basis of race, color, religion, national origin or sex. Licensees are required to file annual employment reports with the Commission, and licensees with five or more full-time employees must provide data regarding their employees. Each license renewal applicant and new applicant for a broadcast authorization that has or will have five or more employees must develop and submit a Model EEO Program that is designed to assure equal employment opportunity. Copies of annual reports and EEO programs must be available in stations' local public inspection files.

8. Local Public Inspection File. Each licensee or applicant for a license must maintain a local public inspection file at its main studio, if the main studio is located in the community to which the station is licensed, or at any accessible place in the community to which the station is licensed or is proposed to be licensed. The public inspection file must be available for public inspection at any time during regular business hours.

The public inspection file must include station applications and related documents, ownership information, records concerning broadcasts by candidates for public office, annual employment reports, certain agreements concerning station operations and letters from the public (commercial stations). Licensees must also include in their public inspection file a list of programs that have provided the station's most significant treatment of community issues, with both the issues that were treated and the programming that provided the treatment briefly described. Commercial television stations must document their compliance with provisions requiring service to the educational and informational needs of children through their overall programming, including programming specifically designed to serve such needs.

9. Comments to Stations and Networks. The Commission has always encouraged concerned persons to send written comments on broadcast service directly to management personnel at stations and also to those in network organizations. These are the people who are responsible for selecting the programs and announcements that are broadcast. Letters to stations and networks keep broadcasters informed about audience needs and interests as well as public opinion on specific material. Differences with stations can often be resolved by individuals and groups at the local level.

10. Comments to the FCC. The Commission gives full consideration to the comments and inquiries it receives about broadcasting. Complaints alleging violation(s) of law or the Commission's rules should include the complainant's full name and address, the call letters and location of the station, the name of any program to which the complaint relates and the date and time of the broadcast and specific and detailed information to support the claim. The FCC strongly prefers that complaints be submitted in writing, although complaints of a time sensitive nature, especially those involving safety, may be submitted by telephone.

Formal protests to the conduct of a licensee may be lodged by filing a petition to deny its renewal application. Such petitions to deny must be filed by the end of the first day of the last full calendar month of the expiring license term. Prior to the expiration of their licenses, licensees must broadcast announcements advising the public as to the date the license will expire, the date on which a renewal application must be filed and the date by which petitions to deny must be filed.

BROADCAST PROGRAMMING: BASIC LAW AND POLICY

11. The FCC and Freedom of Speech. Except as specifically noted herein, the Commission is prohibited by law (Section 326 of the Communications Act) from censoring broadcast material and from making any regulation that would interfere with freedom of expression in broadcasting. It is the judgment of the Commission, as it was the judgment of the framers of the Constitution and as it has been the judgment of legislators and judges over the years, that the public interest is served best not by government surveillance but rather by the free expression of views in a "market place of ideas."

Individual radio and television station licensees are responsible for selecting all broadcast matter and for determining how their stations can best serve their communities. Licensees are responsible for choosing the entertainment programming and the programs concerning local issues, news, public affairs, religion, sports events and other subjects to be aired by the station. They also decide how their programs, including call-in shows, will be conducted and whether or not to edit or reschedule material for broadcasting. The Commission does not substitute its judgment for that of the broadcaster in this process, and it does not act as an advisor to stations on artistic standards, grammar or quality of content.

12. Access to Broadcast Facilities. Broadcast stations are not required to accept all matter that is offered or suggested to them for broadcast. Except as required by provisions of the Communications Act and the Commission's rules concerning personal attacks and the use of stations by candidates for public office, licensees are under no obligation to have any particular person participate in a broadcast or to present that person's remarks. Further, no federal law or rule requires stations to broadcast "public service announcements" for any purpose or on behalf of any public or private organization.

13. Retention of Material Broadcast; Editorializing; Labeling of Program Matter. There are two categories of material that licensees are required to retain for limited periods: "personal attacks" and "political editorials." Personal attacks occur when, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group. The FCC's rules require that after a personal attack, the licensee must, no later than one week after the attack, transmit to the person or group attacked: (a) notification of the date, time and identification of the broadcast; (b) a tape, script or accurate summary of the attack; and (c) an offer of a reasonable opportunity to respond over the licensee's station. Political editorials involve the endorsement or opposition of a legally qualified candidate or candidates during an editorial. Within 24 hours after the editorial, the licensee must transmit to the other qualified candidate(s) for the same office, or the candidate(s) opposed: (a) notification of the date and time of the editorial; (b) a script or tape of the editorial and (c) an offer of a reasonable opportunity for the candidate or a spokesperson for the candidate to respond over the licensee's station.

The word "editorial" refers to a broadcast statement of the opinion of a licensee. "Comment" or "commentary" refers to the broadcast opinions of persons other than the licensee. Whether a statement of opinion is an editorial or a commentary will usually be made clear at the outset of the statement.

14. Station Identification. Station identification announcements must be made at the beginning and end of each time of operation, and hourly, as close to the hour as feasible, at a natural break in program offerings. Television broadcast stations may make these announcements visually or aurally. Official station identification includes the station's call sign followed by the community or communities specified in its license as the station's location. The name of the licensee or the station's frequency or channel number, or both, may be inserted between the call letters and the station location, but no other insertion is permissible.

15. Broadcast of Telephone Conversations. Before recording a telephone conversation for broadcast, or broadcasting a telephone conversation simultaneously with its occurrence, a station must inform any party to the call of its intention to broadcast the conversation. This rule does not apply to conversations whose broadcast can reasonably be presumed, as for example telephone calls to programs in which the station customarily broadcasts telephone conversations.

BROADCAST PROGRAMMING: LAW AND POLICY ON SPECIFIC KINDS OF PROGRAMMING

16. Broadcast Journalism. Under the no-censorship provision in Section 326 of the Communications Act, the Commission cannot direct broadcasters in their selection of material for news programs, or prohibit the broadcasting of an opinion on any subject. The Commission also does not review the qualifications of anyone to gather, edit, announce or comment on the news; such decisions are a responsibility of the station licensee. The Commission will not act on complaints that news programming has been falsified, distorted, faked or staged unless it receives extrinsic evidence (evidence apart from program content) of such deliberate conduct by a licensee and/or its management personnel. The Commission recognizes that some abuses may occur, but it believes that without extrinsic evidence of deliberate intent to falsify or distort, any interference by it, the government licensing agency, in the editorial or news judgment of broadcasters would be a greater danger. The Commission has emphasized "the right of broadcasters to be as outspoken as they wish, and that allowance must be made for honest mistakes on their part."

17. Broadcasts by Candidates for Public Office; Political Editorials. When one qualified candidate for public office has been permitted to use a station, Section 315 of the Communications Act provides that the licensee of the station "shall afford equal opportunities to all other such candidates for that office" and that the "licensee shall have no power of censorship over the material broadcast" by the candidate. Any appearance by a legally qualified candidate on a bona fide newscast, interview or documentary (if the appearance of the candidate is incidental to the presentation of the subject covered by the documentary), or on-the-spot coverage of a bona fide news event (including political conventions and related incidental activities) is not considered a use.

If a licensee broadcasts an editorial (a broadcast statement of opinion of the licensee) in which it supports or opposes a candidate for public office, the licensee must, within 24 hours after the broadcast, transmit to the other qualified candidate(s) for the same office, or the candidate opposed in the editorial: (1) notification of the date and the time of the editorial, (2) a script or tape of the editorial and (3) an offer of a reasonable opportunity for the candidate or a spokesperson for the candidate to respond over the licensee's facilities.

The preceding two paragraphs are only brief summaries of provisions of law and regulatory policy on political broadcasts.

18. Children's Television Programming. Every commercial and noncommercial educational television broadcast station licensee is obligated to serve, over the term of its license, the educational and informational needs of children through both the licensee's overall programming and programming specifically designed to serve such needs. Educational and informational television programming, in this context, is defined as programming that furthers the educational and informational needs of children 16 years of age and under in any respect, including the child's intellectual/cognitive or social/emotional needs.

Such programming is considered "specifically designed to serve educational and information needs of children" if it has this service as a significant purpose, is aired between the hours of 7:00 a.m. and 10:00 p.m., is a regularly scheduled weekly program, and is at least 30 minutes in length.

Commercial television broadcast licensees must identify programs specifically designed to educate and inform children at the beginning of the program, in a form left to their discretion, and must provide information identifying such programs to publishers of program guides. Additionally, in television programs aimed at children 12 and under, advertising may not exceed 10.5 minutes an hour on weekends and 12 minutes an hour on weekdays.

19. Criticism, Ridicule, Humor Concerning Persons, Groups, and Institutions. The First Amendment's guarantee of freedom of speech protects programming that "stereotypes" or otherwise offends people with regard to their religion, race, national background, gender or other characteristics. It also protects broadcasts that criticize or ridicule established customs and institutions, including the government and its officials. As the Commission has observed, "[i]f there is to be free speech, it must be free for speech that we abhor and hate as well as for speech that we find tolerable or congenial." Consequently, the Commission cannot prohibit such programming.

20. "Clear and Present Danger." Supreme Court decisions indicate that government may curtail speech when it is directed toward inciting or producing dangerous activity and is likely to produce such action. Other than under these circumstances, mere advocacy of the use of force or of law violation is protected by the Constitution. Even where the "clear and present danger" test is met, the Commission believes that any review leading to a curtailment of speech should be performed by the appropriate criminal law enforcement authorities. Accordingly, it is up to federal, state or local criminal law enforcement agencies to analyze the content and context of the speech and to determine whether there is a clear and present danger that will result in imminent lawless action.

21. Obscenity and Indecency. It is a violation of federal law to broadcast obscene, indecent or profane language. Obscene speech is not protected by the First Amendment and cannot be broadcast at any time. To be obscene, material must meet a three prong test: (1) an average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest; (2) the material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law and (3) the material, taken as a whole, must lack serious literary, artistic, political, or scientific value.

The Commission 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." Because indecent material is protected by the First Amendment, it cannot be banned entirely. It may, however, be restricted to avoid its broadcast during times of the day when there is a reasonable risk that children may be in the audience. Thus, broadcasts that fall within the definition of indecency and are aired between 6:00 a.m. and 10:00 p.m. are subject to indecency enforcement action.

Regarding profanity, key court decisions have defined it as "words importing an imprecation of divine vengeance or implying divine condemnation, so used as to constitute a public nuisance." Thus, the courts have severely limited the FCC's ability to take action in this area.

22. Licensee-conducted Contests. Licensees that broadcast or advertise information concerning a contest that they conduct must fully and accurately disclose the material terms of the contest and must conduct the contest substantially as announced or advertised. Contest descriptions may not be false, misleading or deceptive with respect to any material term. Material terms include those factors that define the operation of the contest and affect participation therein.

23. **Broadcast Hoaxes.** Broadcasting false information concerning a crime or a catastrophe constitutes a violation of the FCC's rules if (1) the licensee knew this information was false, (2) it was foreseeable that broadcast of the information would cause substantial public harm and (3) broadcast of the information did in fact directly cause substantial public harm. In this context, a "crime" is an act or omission that makes the offender subject to criminal punishment by law, and a "catastrophe" is a disaster or imminent disaster involving violent or sudden events affecting the public. "Public harm" must begin immediately, and cause direct and actual damage to property or to the health or safety of the general public, or diversion of law enforcement or other public health and safety authorities from their duties.

24. **Lotteries.** Federal law (18 U.S.C. Section 1304) prohibits the broadcast of any advertisement of or information concerning a lottery. A lottery has been defined as any game, contest, or promotion that combines prize, chance and consideration. There are a number of exceptions to this provision, among them (1) lotteries conducted by a State acting under the authority of State law, where the advertisement or information is broadcast by a radio or television station licensed to a location in that State or in any other State that conducts such a lottery; (2) gaming conducted by an Indian Tribe pursuant to the Indian Gaming Regulatory Act; (3) lotteries authorized or not otherwise prohibited by the State in which they are conducted, that are conducted by a not-for-profit organization or a governmental organization and (4) lotteries conducted as a promotional activity by commercial organizations that are clearly occasional and ancillary to the primary business of that organization, so long as the lotteries are authorized or not otherwise prohibited by the State in which they conducted.

25. **Solicitation of Funds.** No federal law prohibits broadcast requests for funds for lawful purposes (including appeals by broadcast licensees for contributions to meet station operating expenses) if the money or other things of value contributed are used for the announced purposes. Whether or not a station permits fund solicitations is for its licensee to decide. Fraud by wire, radio or television is prohibited by the Criminal Code (18 U.S.C. Section 1343). Violation of this provision may lead to Commission sanctions.

BROADCASTING AND ADVERTISING

26. **Business Practices, Advertising Rates, and Profits.** Except with respect to political advertisements, the Commission does not regulate licensee advertising rates and makes no attempt to fix broadcasters' profit levels. Rates charged for broadcast time are matters for negotiation between sponsors and stations. Further, except for certain classes of political advertisements, licensees are free to accept or reject advertising matter to be aired on their station.

27. **Sponsorship Identification.** Section 317 of the Communications Act requires that any material broadcast in exchange for money, service, or other valuable consideration paid to a broadcast station, directly or indirectly, be accompanied by a sponsorship identification or disclosure. This announcement must clearly advise the audience that the time was purchased and by whom. In the case of advertisements for commercial products or services, an announcement stating the sponsor's corporate or trade name, or the name of the sponsor's product where it is clear that the mention of the product constitutes a sponsorship identification, is sufficient.

28. **Underwriting announcements.** Noncommercial educational stations may acknowledge contributions over the air, but they may not promote the goods and services of for-profit donors or underwriters. "Enhanced underwriting" acknowledgements of for-profit donors may include (1) logograms and slogans that identify but do not promote, (2) location information, (3) value neutral descriptions of a product line or service and (4) brand and trade names, and product service listings. However, such acknowledgements may not interrupt a noncommercial station's regular programming.

29. **Amount of Advertising.** Except with respect to children's programming, no federal law or regulation limits the amount of commercial matter that may be broadcast at any given time. In television programs aimed at children 12 and under, advertising may not exceed 10.5 minutes an hour on weekends and 12 minutes an hour on weekdays.

30. Loud Commercials. In surveys and technical studies of broadcast advertising, the Commission has found that loudness is a judgment that varies with each listener and is influenced by many factors, among them the content and style of an announcement. It has also found no evidence that stations deliberately raise audio and modulation levels to emphasize commercial messages.

Broadcast licensees have primary responsibility for the adoption of equipment and procedures to avoid objectionably loud commercials. Complaints about such messages should be addressed to the station(s) involved and should identify each message by the sponsor's name or the name of the product advertised with the date and time of the broadcast.

31. False or Misleading Advertising. The Federal Trade Commission has primary responsibility for determining whether an advertisement is false or deceptive and for taking action against the sponsor. The FCC and the Federal Trade Commission have an agreement for exchanging information on matters of common interest. Comments and inquiries concerning food or drug products believed to be dangerous or unsafe should be addressed to the Food and Drug Administration.

32. Offensive Advertising. Unless a broadcast advertisement is found to be in violation of a specific law or regulation, no governmental action can be taken against it. Complaints that advertising is offensive because of the kind of item advertised, the scheduling of the announcement or the way the message is presented, should in most instances be addressed directly to the stations and networks involved, so that they may become better informed about audience opinion on such material.

33. Tobacco and Alcohol. Federal law prohibits advertising for cigarettes, little cigars (15 U.S.C. Sections 1331-1340), smokeless tobacco or chewing tobacco (15 U.S.C. Sections 4401-4408) on any medium of electronic communication under FCC jurisdiction. The law does not ban the advertising of smoking accessories, cigars, pipes, pipe tobacco, or cigarette-making machines. Within the Civil Division of the United States Department of Justice, the Office of Consumer Litigation is responsible for enforcing the Federal Cigarette Labeling and Advertising Act and the Comprehensive Smokeless Tobacco Health Education Act of 1986.

The Congress has enacted no law that prohibits broadcast advertising for any kind of alcoholic beverage; nor does the Commission have a rule or policy that directs its radio and television station licensees to accept or reject advertisements for alcoholic beverages.

34. Subliminal Programming. The FCC sometimes receives complaints regarding the alleged use of subliminal techniques in radio and television programming. Subliminal programming is designed to be perceived on a subconscious level only. The Commission has held that the use of subliminal perception is inconsistent with the obligations of a licensee and contrary to the public interest because, whether effective or not, such broadcasts are intended to be deceptive.

Update 3/1998

Glacier City Radio

Operating procedures

and

Training Outline

Everything you must know Before You Sit in the captain's chair

We all must be and do everything. Unlike most radio and television broadcast stations that have designated or paid staff to take care of the daily business, we rely on every operator/DJ to know and do everything that 'someone else usually takes care of.' These are the tasks of knowing the FCC daily legal requirements, fielding phone calls, greeting visitors at the door, listening to and answering phone messages, passing messages to the correct people, adding paper to the fax and printer, changing fax and printer cartridges, editing Public Service Announcements, securing the building from fire and intruders, understanding the operation of all audio systems, troubleshooting, knowing who to call if you can't solve a problem, and alphabetizing in the music library.

FCC and the Law: Even though the FCC no longer requires DJs to be licensed, the penalties for breaking the following laws and concepts are just as severe as in the past. Five figure fines have been levied against stations for breaking the rules. If we get busted we may not be able to operate and will probably sue you for your inheritance and, well, who wanted to be a DJ at another radio station anyway?

What Operators Must Know to satisfy the FCC

FCC Legal Requirements. The DJ in Command is responsible to the FCC and the public.

What the Legal Station ID is and when it must be broadcast. The legal ID is the call sign and the city of license said back to back: **KEUL Girdwood**. It must be broadcast at the top of every hour within 5 minutes of the hour. Exception: with a program having no natural breaks, say the ID at the beginning and end of the program and write in the log why the ID was not at the top of the hour.

Where the Public File is, who may view it, and how. We are required by FCC regulations to maintain a folder that may be viewed during "normal" BUSINESS HOURS. Anyone that walks in the door and asks, "May I see your public file?" has a legal right to view the contents, especially the FCC. Our "PUBLIC FILE" is located in the bottom filing cabinet in a brown accordion folder labeled PUBLIC FILE.

The following instructions are on the outside of the Public File. READ this to all the people making the request:

- 1) This file and all of its contents will remain in my sight at all times.
- 2) Nothing may be removed from this room.
- 3) Copies of word documents are available for 50 cents a page and maps are \$20, with a 48-hour notification weekdays, 72-hour notification weekends.
- 4) The station manager or any of the board of directors may be reached for more information. The names and addresses are posted on the corkboard and at the end of the on-air book.

ASK FOR IDENTIFICATION. Write down all the information on their ID card. You may not ask them the reason for their viewing.

MONITOR what's happening to the file and its contents at all times. If rules 1 or 2 are broken, the viewing is over. Document with as much information as you can, anything out of the ordinary, especially if 1) or 2) above is not adhered to. This will not be held against you; we want to know as much as we can about "the other guy".

REPLACE the contents as best you can into the accordion file (after the viewing), and replace that file into the steel cabinet from whence it came. Thank you for respecting our public file so that many more people may view it after you.

Where are the Station License, Logs and Records? The station license is in a folder hanging on the wall above the CD racks. Air Logs for the past two years are in the bottom drawer of the filing cabinet. The current week's log is at the console. The EAS, Transmitter, Underwriting and Chief Operator logs are on the top shelf above the CD rack.

How to turn the transmitter off within three minutes. If the transmitter is malfunctioning or when requested by a properly identified agent of the Federal Communications Commission, the station operator must be able to turn the transmitter off, not just quiet the audio programming. The instructions for this are on the first page in the logbook entitled "TRANSMITTER".

How to send the Required Weekly Test (RWT) of the Emergency Alert System (EAS), where the Federal EAS Manual is; we are a *Participating* station. The instructions for this are on the first page of the logbook entitled "EMERGENCY ALERT SYSTEM". Know how to log weekly tests. Printed logs of tests received, passed, and originated are also in that book. You must know where the **Federal EAS Manual** is, what it looks like, and be able to show it to a representative of the FCC. The manual is kept on the ceiling above the logbooks. **Participating** means we leave our transmitter on and broadcast the alerts.

Chief Operator's log. Each week an entry must be made by the chief operator, attesting to the correct operation of the station according to the rules and regulations of the FCC. There is a checklist that the Chief Operator follows and the FCC uses it when they come to inspect.

Any time you are in here is considered by us to be "Business Hours". It is a legal requirement that we be accessible to the public during normal business hours. The business hours are posted on the entrance door, visible to anyone who wishes to enter. If someone calls and asks what are the business hours, read them the door posting. DJs who have business hour assignments must be here or have another trained DJ here 100% of their posted time.

Since our business hours are normally abnormal, the normality of the FCC requires this posting and adherence to abnormality.

Permission to operate the station

Permission to broadcast. Only after successfully passing the training or (if you've been off the air for more than a month) refresher, will your trainer give their approval for you to be a current operator. Your name and phone # **must** appear on the "KEUL DJs" list located in the back of the on-air book under "Phone Numbers" for your admission to be in control, on the air. If it does not appear there and you absolutely know you are fully trained and have been given the OK to broadcast, write your name, phone # and mailing address on those pages. Your authority will be checked against training records.

If you do not meet this requirement you will not enter the station if it is otherwise unoccupied by a DJ in command and you will NOT be allowed to be the DJ in command, or signed on the log as such.

If you've been gone from the air for more than a month. Fill out and sign a new "Volunteers and Independent Producers" form. Make sure your "Volunteer Information" sheet is up to date including a **new phone** number, which you will also place on the KEUL DJ list of the month in the On-Air Book. Before you sign for airtime you must check with the Volunteer Coordinator, also the Chief Trainer to hook up with

a trainer who will refresh you and show you the latest equipment and procedures. Remember DJ time from midnight to 6am can only be assigned by the Station Manager or Volunteer Coordinator, not by you or your trainer. There will be **NO** drop-in DJs allowed between midnight and 6am, unless otherwise approved on a case-by-case basis by the station manager or designated representative.

Disciplinary Action for rule breaking: Generally you will have a discussion with management to go over the problem and find a way to guide you in the right direction. The next time an infraction incurs you will be subject to a two-week vacation from the building and a meeting with the station manager or his appointed representative, with a positive resolution, before you may return. The next time your vacation occurs for any reason, it will be for a month with another meeting. The next time a vacation occurs for any reason, it will be permanent. Anyone deemed to be a nuisance or threat to the Club or its facilities will be barred permanently at any time for any reason.

Station operations and procedures.

Notes to DJs on bulletin board. Each time you enter the station read the message board. This board is for new information to all DJs or VIP messages. Messages to individual DJs will be put in their mailbox.

Mailboxes. Each volunteer has a mailbox with his or her name on it. After you read the message board check your box for info. There may be important information you need before you go on the air. They are not storage boxes. They are for information exchange. Please take stuff from the box and your stuff home with you.

FAX machine. Check the machine when you come in and when you leave. If there is a message, deal with it. Look in the information window to see if it is operating properly. The FAX instruction book is in the Equipment Operation Manual Drawer on the left side of the board.

Telephone message machine. Next check for phone messages. There may be important messages you need to broadcast on your show. Write each one down on a separate piece of paper. If you can answer these messages, do so. Pass others into the appropriate mailbox.

DJ airtime sign-up and cancellation policies. Using the DJ Schedule Sign-up Sheets. You cannot stake a claim or sign for any time unless your name and telephone (contact) number appears on the latest DJ List. This list is kept in the On-Air Book in the back under Telephone Numbers. This is the official list of currently trained DJs. Check to see if your name is on the list. If it is not and you absolutely know you are trained, air-ready—your trainer has stated such—and in good standing, place your name and number on that list. If it has been more than a month since your last appearance on the air you must check with station staff and go over any new operational information first.

The **Claims Staked** and **Staked Alternates** schedules are for DJs who will be consistently using the same time period every week. Your name can **ONLY** be placed here with the approval of the Station Manager or Volunteer Coordinator. You must **ALSO** sign in on the daily sheets at least a week in advance. If you fail to sign on the daily sheets and someone else signs for your time within the current week—you lose. If someone signs for your time more than a week in advance you can erase him or her. If you miss two programs in a month's time your name will be removed to the alternates list, or dropped.

The **Daily Schedules.** Even if you have a 'claim staked' you must sign up on the daily schedules. They are used to see what time slots are open so roving DJs can find a time slot not being used by the regulars. Anyone signing for a time **in the current seven days** may sign for a time for which someone has staked a claim, but not signed for on the dailies. We will assume it is their intention not to use their time for that week.

If you sign for and do not use your time without removing your name, leaving a message on the answering machine, or having another DJ remove it, all further signings of yours on the dailies will be erased. If you

are more than 15 minutes late for your show another DJ may take your time unless they had two or more hour's airtime immediately before your time.

The time between **Midnight and 6 AM** can ONLY be used by persons with claims staked or pre-approved on a case-by-case basis by the Station Manager or Volunteer Coordinator.

DJ Handbook/new info. On the shelf with the station logs and records is the current edition of the DJ Handbook. At the beginning of the binder is new information relevant to rules, laws and operations that have been received since publication of the current edition. Please look at this binder from time to time for new information.

The Legal and Political Handbooks are kept on the top shelf with the logs. If you have special or specific questions not answered in this publication consult these manuals and/or ask staff to clarify your question.

Music

Music Library. There are specific categories of music having their own sections. Some sections have various colors of tape to denote a specific genre. World Music is yellow; RPM—electronica, dance, techno—is red; Jazz, swing, big band is white; Bluegrass, newgrass, old timey is green; Reggae, ska, soka is purple; local Alaskan, north country is gray. New age, nature sounds and meditation is . All else is filed in the 'general' racks. To alphabetize CDs determine if the title is of a single artist or a group. Bob Dylan is filed under **D**, alphabetize by last name; Pink Floyd is filed under **P**, first word of group name; Tom Petty and the Heartbreakers is filed under P, as person takes preference over group. CDs with multiple artists—compilations—are filed under the first word of the title of the compilation.

New music previewing. There is a clipboard to the right of the mixing board where you can sign out new music for previewing **two CDs for two days**. The longer they are gone from the studio, the less we get to play them. Only the new music with colored stars on the end can be checked out.

Music play lists/music acquisition. In order for us to receive all the new music—we get about 150 new CDs a month—we must report the most played albums to national trade publications. There are about 7 music directors who are actively talking to music distributors and submitting our many music charts to magazines. Promoters, labels and artists see what we're playing and give us music based on our musical interests and persistence in sharing information. The only way our music directors know what to report is for DJs to write down the artist and album title of music that has been released in the last year. There is a clipboard entitled 'play list' where all DJs record this information every time they play a track. If you play more than one track off an album write X2, or X3, etc. Write down just the artist and album title, not the track title or label.

We have **music directors** who talk to music companies about the following types of music:

World music—Reports monthly to a trade journal called New Age Voice (NAV). Also reports New World to CMJ. Since January of 1995, New Age Voice (NAV) has been the complete source for promoting new age, celtic, world, ambient, native american, acoustic, instrumental, and electronic music to the industry. Thousands of record labels, retail stores, radio stations, promoters, marketers, industry executives and musicians depend on NAV's timely and useful information every month.

Alternative—Reports weekly to the Change Music Journal (CMJ) New Music Report's primary chart--the CMJ Top 200 chart. It is the industry's gauge on what is happening right now in alternative music. We report our most played 30 albums of the week. The reporter also fields the many calls and emails from distributors.

Loud Rock—reports weekly to CMJ Loud Rock.

Jazz—reports weekly to CMJ Jazz.

Electronica—reports weekly to CMJ RPM.

Other CMJ New Music Report charts are for genres such as Adult Album Alternative (Triple A), Hip-Hop (Beat Box), and Latin Alternative, also the industry's first Internet Broadcast and Retail listings.

Labels for Bad words in songs. Colored dot codes and info on CD cases can alert you to tracks that are clean and list tracks and the bad words in them. Green is go, red is stop, yellow is caution, just like driving. **RED DOT** means bad words. The track number is listed with the bad words. Don't assume all cuts with bad words are mentioned. Check before play.

ORANGE DOT means not so bad words like goddamn

GREEN DOT means the listed tracks are OK to play but trust no one. Nothing is revealed; everything is hidden.

PARENTAL ADVISORY EXPLICIT CONTENT sticker means there is material on the CD that should be discovered before airplay.

If recordings or tracks are not marked, it does not mean they are either clean or dirty. The truth may be out there, but not on a CD cover! **IF YOU DON'T KNOW IT, DON'T PLAY IT.** If you make a mistake, record it in the air log.

Air time

On-Air Procedures.

The DJ on the log is in control of the studio, equipment and the surrounding grounds, and is responsible for the programming, equipment and guests' behavior. You may ask anyone to leave except for station management. Do not tolerate drunks or abusive language, day or night; in person tell them to leave, or if they are on the phone excuse yourself and hang up repeatedly if necessary or don't answer. We have caller ID and anonymous call blocking so you can identify and write a memo of who the stalker is.

All DJs under 16 must have an adult with them on the premises at all times. The adult is responsible for everything the DJ is responsible for, that is, must be trained in station operations. Both the adult and the DJ must have their names on the air log.

Air log. This is a daily log that documents pertinent information that is broadcast on KEUL. It is broken down by the hour, with 15-minute lines (4 lines to the hour). Items to be recorded are the time, the subject, and the information broadcast. We (and the FCC) need to know who is in charge of the air—the DJ in command—the name of the operator. When you come in to do a show, write the time you come in and your full name and that you are 'on the air'. Also do a station ID no matter what time you come on the air. So here's an example of what you would write: **4:55 ID Frank Black on the air.** When you do the required station IDs write the **exact** time they were done. Do not just write ID next to the hour.

Record in the appropriate logs any **unusual events** like computer crash, restarting computer programs, unsuccessful attempts at computer operations, equipment failures, known off air times, mystery stops and your methods of dealing with them.

Promos for non-profit events—write in log the promo's name, subject and non-profit's name.

Sign out when leaving. Record that time and your name and the action "out", or "leaving", whatever.

Turning the station programming **"ON"** and **"OFF"**. If you are broadcasting at the end of the day, say 10 PM, when you leave, the air the log should read something like this:

10:01 ID Frank Black out, station off air.

Station automation Write in the log when R2D2 is on put on the air or taken off. If you come in when R2D2 is playing, here's a sample of what the log entries would look like: **4:55 R2D2 off ID Frank Black on the air.** Same when you leave: **8:01 ID Frank Black off air R2D2 on.**

SAMPLE KEUL AIR LOG _____, 2000

DAY OF THE WEEK MONTH DATE

DJ _____ Underwriter _____
DJ _____ Underwriter _____
DJ _____ Underwriter _____

DJ _____ Underwriter _____
If your name is paired with an underwriter, see "Underwriting Messages" book. Message MUST be read at the start and end of your show. Write underwriter's name and time message read in this log.

TIME	ACTION	COMMENTS
MIDNITE	_____	_____
1AM	_____	_____
2AM	_____	_____
3AM	_____	_____

Underwriting and PSA's

Underwriting: Your show may have an underwriter, see the top of the daily station log (sample below). If your name is paired with an underwriter, turn to the appropriate page in the UNDERWRITING MESSAGES book and read their message at the beginning and end of your program. READ IT EXACTLY AS WRITTEN, NOTHING MORE, NOTHING LESS. Do not ad-lib (before, during or after), embellish, add or subtract from it. Nothing more may be said about that sponsor at any other time for the duration of their sponsorship. Practice reading it before you go on the air. Record the word **"Underwriter"** and next **the name of the Underwriter** in the daily station log with the time it was presented:

7:23 Underwriter: Girdwood Clinic

No one will arbitrarily select underwriters or another entity (even in jest) as their "sponsor of the day".

Here are the parameters of the underwriting contract:

For units of \$100 your message will be broadcast sixteen times per unit. It will be read at the beginning and at the end of a one, two or three hour program, for a total of eight programs. It will be broadcast at times that you and/or we choose and as often as can be accommodated in our schedule. Our programming is free speech, free form, and eclectic community radio. Our programmers vary their music styles, times and days of the week that they are on the air. We cannot offer you a guarantee of a specific format or time during which your message will be broadcast, however please indicate your preferences and we will do our best to accommodate them. You may not voice your own announcements. We reserve the right to edit or revise copy submitted and to reject announcements that would injure our reputation or financial condition.

Contact: _____, email in Adobe .pdf or fax this to 754-4637.

Here are the legal underwriting guidelines:

We are licensed as a non-commercial, educational broadcaster. We are bound by the rules and regulations of the Federal Communications Commission (FCC) in what we can do and say on the air when someone gives money, or other consideration of value to us. We are an IRS 501 (c) 3 tax-exempt organization.

In less than 30 seconds we can say the following:

- Who you are—your business name mentioned twice.
- What your product or service is.
- How to find you—address, telephone, email, etc.
- A slogan used in your business.

What we can't say:

There can be **no pricing information**, including such statements as warranties, discounts, "all you can eat", "free" and "no pass no pay".

No inducements to buy, sell, or lease, as in "a bonus available this week", "special gift for the first 50 visitors", "free parking".

Messages must be **non-promotional** in nature, **cannot identify favorable qualities** of the underwriter's product and **cannot have comparative or qualitative** language. Statements such as the oldest, the best, cleaner than, safest, speedy, reliable, for a good time, etc. cannot be used.

Also there can be "**no call to action**", that is anything that could induce the listener to take action, therefore the use of the words "call for more information, hurry on down, be sure to see them, don't miss it, try our product," cannot be used. All verbs must be passive.

We cannot accept any consideration (money) to express the view of any person or any issue of public importance or public interest. Innocuous messages such as "Love the Earth" or "Be Kind to Your Children" would probably be OK, anything more controversial or topical such as legalizing marijuana, ending discrimination, stopping a war, or voting a particular way is not.

Examples of acceptable messages:

Historic Crow Creek Mine, "an operating gold mine" where visitors can dredge, sluice, detect and pan for gold, provides underwriting for general station operations. Crow Creek Mine is located 3 _ miles up Crow Creek Road in Girdwood.

Underwriting for KEUL is by **Nova Riverrunners**, "Alaska's guides to Alaska's rivers," rafting Granite Creek and Six-Mile Creek in Turnagain Pass. Nova Riverrunners can be found at 745-5753.

General Underwriting has been made "in loving memory" of Matthew Shepherd.

Underwriting for the station has been provided by **Rural Energy Enterprises**, your source for high efficiency direct vent gas and oil heaters. Their phone number is: 278-7441. "Offering alternative ways to convert to gas heat." (While the use of the words "HIGH EFFICIENCY DIRECT VENT" identifies an industry standard in small heating appliances, the words could be construed as favorable qualities. We choose to support the "industry standard" in the use of these words.)

Glacier City Radio, 754-2489, radio@glacierncity.us Box 29, Girdwood AK 99587 ed. 9-14-02

Guidelines for writing a sponsorship message ed.9-25-02

Use a white, 8 _ by 11-inch paper with 26-point type, caps and lower case, standard font, no borders, one page. State the 3 Ws: who, what, where, and a slogan used in your business. Write like you would talk to a friend.

This is a narrative; use complete sentences spelling out every word. Keep it simple and educational, not commercial.

Do not mention other groups or businesses unless the event centers on them. Do not mention money.

Cut and paste into the body of an Email to radio@glacierncity.us, mail to box 29, Girdwood, 99587, or hand deliver. We reserve the right to edit.

Guidelines for public service announcements.

On a white, 8 _ by 11-inch paper place a short header at the top describing the body of the message (like this one). Use 26-point type, caps and lower case, standard font, no borders, one page. State the 5 W's: who, what, when, where, why. Write it like you would talk to a friend. This is a narrative; use complete sentences spelling out every word. Keep it simple and educational, not commercial. Do not mention other groups or businesses unless the event centers on them. Do not mention money. Fax to 754-4637 (Send no cover page); email radio@glacierncity.us, snail mail to box 29, Girdwood, 99587; or hand deliver. We reserve the right to edit.

Political Underwriting. Non-commercial broadcast stations are restricted by Federal law to saying only the candidate's name and office sought. State law requires inclusion of person or group buying the underwriting in the message.

State and Federal gaming laws on games of chance and skill, including lotteries, raffles, bingo, classics and fish derbies. Alaska law says no advertising allowed for any games of chance or skill except

classics and fish derbies. Federal law says that for any mention of legal games (classics and fish derbies), we must have a copy of the State gaming permit from the licensed/sponsoring organization.

On-Air Reading Book

Public Service announcements. Next to the board is the ‘on-air book’. Music is not our only mission. Use the on-air book to inform listeners of current events and station promotions. Select events to read of importance or timeliness more frequently.

At the beginning are the ‘Business Hours’, the DJ checklist (below), and this explanation of the book which is divided into the following sections:

Legal Station ID’s, disclaimers, and information about KEUL and our mission. These items are placed here by the staff and remain until refreshed. Order: ID’s, information, disclaimers.

Public Service Announcements (PSA’S). The expiration date is written in the lower right corner. This is the day of the event also known as the “pull (after)-date”. PSAs are ordered from the closest event/pull-date to the farthest. Items with and indeterminate expiration such as lost & found, have the **date received** in the top right corner. When they are removed they are placed in the filing cabinet in the PSA’S file.

Arts and Entertainment. Single events are first, ordered chronologically from the soonest. General schedules/tour dates are next. General information is last.

Stuff. Miscellaneous items with no expiration date in order (sorta) of importance. This could be lost and found or weekly/monthly meetings and events. The date received should be placed at the top right corner.

Other DJs promotionals for their shows. These are ordered chronologically from Sunday to Saturday. Use these when talking about DJs to follow you or the next day’s DJs.

Phone numbers are in the following order: KEUL DJs listed by first name alphabetically with nicknames—do not give these numbers to others; Engineers to call for technical problems; Highway, weather, etc. recordings that can be placed on the air; Federal, State, Local agencies to call for general or emergency information—do not give these numbers out to the public; The Alyeska Resort Phone Book. This book has two sections; personnel listed by last name alphabetically, and by departments alphabetically with sub-headings of titles, job, and person.

DJ CHECK LIST— EVERY TIME YOU COME IN TO DO A SHOW:

Check the message board, your mailbox, fax and phone messages.

SIGN YOUR NAME, TIME, & IN ON STATION LOG, Check for underwriter, log underwriting mentions

Check for the air signal to see if we are on the air.

Check the on-air book for stuff to say.

Check the DJ handbook for new information.

CHECK YOUR HEAD.

Legal station IDs are required at the start/end of broadcasting and at the top of every hour. If they are not logged with a specific time, they weren’t done!

HAVE FUN!

Announce the other DJs for the day.

Alphabetize CDs.

Clean up after yourself—take the trash out to the container.

Sweep/shovel the deck, stairs and walks.

Check the outside antennas for snow/slush and clean if needed.

At the conclusion of your show, follow the **Checklist before you leave.**

CHECKLIST BEFORE YOU LEAVE

The following is at the beginning of the 'Air Log' book and on the inside of the door so you can see it before you leave:

Air Log: Legibly written with the time you came in, with your name, specific time of required IDs, time and name of underwriters messages read, time you left with your name and the words 'off the air'. Time R2D2 placed on and off the air.

Answering machine: all messages listened to, written down, put in the appropriate person's mailbox, and cleared from memory.

Automation: Does "X-FADE" appear in the window of the top player of the automation system? Does "all discs, shuffle, repeat appear in the windows of both players? If not, recycle the equipment to reset. Listen to determine that it is working properly.

Equipment: Leave the players on. Do they all say "no disc"? If not remove your CD, MD, etc.

CDs and records: All must be shelved appropriately, even the ones somebody left out before you!

Internet: switch to FAX

If nobody is in the studio to replace you:

Security: Is the window closed and locked? (Open in the summertime for ventilation.)

Operations: Is the R2D2 channel light lit on the board and the slider centered on the yellow tape? Listen to determine that it is working properly.

Fire Safety: Heater clear of foreign objects front and back?

Power Conservation: Speaker Volume OFF, computer monitor turns itself off, switch to FAX, lights off

Lock Door: After locking, check to see that it is locked.

Problems with electronics including air signal. For general operational questions call a DJ trainer or another DJ. If you can live with it put a note in the engineer's box describing the problem. If you deem it important or an emergency, call someone who can help you from the phone numbers at the back of the on-air book.

Commercial messages. No mention will be made of any commercial establishment in a promotional manner. See the definition of "promotional" in the "Underwriter's Guidelines". If you want to talk about "Concerts, Events, Bands" see below. If an underwriting fee has been paid to KEUL we cannot say anything about that organization except their message, which will be in the Underwriter's Messages Handbook. There are legalities involved as well as dollars: if an entity is able to support us with dollars, we will not give away our time to them.

Concerts, events, bands. There's no doubt we all like music and we get excited when a group we like comes to Anchorage or Girdwood for a live concert. The only mention allowed on the air is that "such and such a group or person" is going to perform, along with who, what, when, where, why as stated in the appropriate section of the on-air book. We will not mention anything else specific to the performance(s), including but not limited to: where tickets are available, how much, or who the promoter is, unless it is Glacier City Radio.

If a promoter sponsors a show their message will appear in the UNDERWRITER'S MESSAGES HANDBOOK and be specifically assigned to certain shows. If they are an underwriter we cannot talk about them at any other time. Ticket giveaways or other promotion must be OK'd by the Station Manager.

Programming

Program content. Music or statements with viewpoints that glorify or accept negative words or actions towards others with no socially redeeming values will not be aired. Disrespect, hate, put-downs, homophobia (the hatred or disrespect of gays and lesbians), misogyny (the hatred or disrespect of women) and any other such negative statements will not be aired. Exceptions will be made when it can simultaneously be shown that these actions are not acceptable or when such actions are reported in news stories.

Commentary guidelines/personal and political viewpoints. We all have our own way of viewing the world. Some views are mutually agreed upon—the sky is blue—or are measurable—12 inches of snow fell on my driveway last night. When views begin to differ, controversy arises—environmental conservation vs. development—and many different points of view can be identified.

Strong statements promoting or dising a potentially argumentative viewpoint must be moderated with differing viewpoints and will only be broadcast as a news story or multi-sided discussion.

Light-hearted questioning and jesting may be OK if it's not proselytizing. Slanders or slurs will never be uttered by a D.J.

Internal station problems with people, policies, procedures, etc. (dirty laundry) will not be aired except with permission of the Station Manager.

This station is not a forum for a D.J. to go off on a personal or political crusade. Let the music speak for you or become a newsperson, discussion moderator or ex-D.J.

Politics. As a non-commercial broadcaster, it is illegal to say how to vote on candidates for public office, or issues of public importance or public interest.

Religion. Educational Broadcasting is NOT Religious Broadcasting. Glacier City Radio does not engage in or promote organized religion. This station gives no airtime to Organized Religions or their activities in a promotional manner. Some grant monies from organizations that contribute to community broadcasters stipulate that broadcasters do not promote religious activities.

We do provide equitable air for music and information on music events that follow the general guidelines in the on-air book. General underwriting is accepted. We do not mention organized religions': denominations (unless in passing), church services, Sunday schools, bazaars, meetings, church camps, summer schools, retreats, etc...and DEFINITELY NO PREACHING/PROSYLETIZING! Philosophical discourse and news stories without preaching may be acceptable. Any questions see station manager.

Phone-in emergency messages must be verified before broadcast! Unless you absolutely trust the integrity/honesty of the caller (i.e. they are known by you) do not broadcast until verification is obtained from the appropriate entity related to the event. The more information you can obtain from your source caller, the easier it will be to identify/verify: Who, what, when, where, why. The phone number section of the on-air book contains a page of emergency information numbers.

The State Troopers know of most emergency events. You can contact their dispatcher by calling 428-7200 and ask them to verify the information you received. Do not broadcast information that would cause people to interfere with a police or fire activity.

Local emergency broadcasting You may be in the studio when it becomes apparent that an event of unusual gravity is taking place. You will be expected to gather enough people around you to field phone calls, call for information, and greet walk-ins, gathering and broadcasting as much information as we can. There is a page of emergency information numbers in the phone section of the on-air book. Information and contact referrals from police, fire, utility, transportation, and communication companies can be obtained.

Appropriate language.

There are three distinct legal definitions of bad language: **offensive, indecent and obscene**. Disciplinary action will be taken immediately and harshly on programmers who violate these policies on offensive, indecent and obscene language.

--Adapted from NFCB Community Radio News

OFFENSIVE SPEECH: THE SEVEN DIRTY WORDS— In 1978, George Carlin brought down the wrath of the FCC when his album *George Carlin, Occupation: Foole* was broadcast. In his album he used *shit, piss, cunt, cocksucker, motherfucker, fuck, and tits* repeatedly. These words are considered to be offensive speech, and are called "Pacifica" words, relating to the station's affiliation engaged in the lawsuit with the FCC.

The FCC worries about having children hear explicit language over the air. So, during newscasts, and between the hours of 10pm and 6:00 AM are times that they are more lenient—they assume children aren't listening during those times. By no means is that to be considered an endorsement of explicit language during those times—rather, those times tend to be slightly safer in terms of negative rulings from the FCC. If possible, issue warnings on the air right before the material is broadcast.

Ten PM to six AM is what the FCC calls the 'Safe Harbor Period'. Offensive materials were subject to being played only during this time. However, in 2001 the Supreme Court of the US declared that based on the time of day you couldn't tell people what they could listen to in regards to **offensive** speech. So it is now legal to play **offensive** material at any time of the day **with the consent of the community**. This means that a DJ must know what the community can tolerate at any time of day, any day of the week. What works Saturday night at 9pm might not work Sunday at noon or Tuesday at 8am. **Indecent** material is still regulated by the FCC's 'Safe Harbor Period' and KEUL's policies.

KEUL's POLICY ON OFFENSIVE SPEECH: From 4am to midnight we do not want to hear the words **cunt, cocksucker, and motherfucker** at all. These words are disrespectful in general and usually used in a disrespectful manner. 'Tits' does not seem to bother most people. Shit, piss and fuck are prevalent in a lot of music. When they are used as expletives or exclamations they are relatively harmless (contextual merit). When put **in your face** as in 'fuck you' they are disrespectful and should not be used. **Fuck, shit, piss and tits** may possibly and sparingly be aired. Their use is subject to knowing the communities' standards. Use all the information presented in this section on Appropriate Language to make your decisions;

Accept guidance from staff members, other DJs, listeners, your friends and neighbors, as well as using your **better** judgment. Both the material and the manner in which you present it can be a plus or a minus. *Your* bad attitude will be an audience turn-off; combine that with offensive material and your message can be more than a slap in the face to listeners. Stations have been fined big bucks for material with excessively repeated bad words. Repeated offensive words or the tone of the material may have no **socially redeeming value**. Excessive use of bad words, or laughter during a comedy piece with suggestive lyrics can elevate it from offensive to indecent or indecent to obscene.

Always be aware of your audience. If your listeners are calling the station to complain about words they're hearing on the air, take some proactive action. That means quit doing it. All questionable material will be cleared for broadcast by station management. The use of appropriate language is open to debate and lawsuits that may be brought against you and us.

INDECENT material is slightly different. While the FCC designates indecency as language that "describes...sexual or excretory activities and organs" in a patently (openly, plainly, or clearly) offensive way, *indecent language does not appeal to prurient* (arousing or appealing to an inordinate interest in sex) *interest*. And, indecent language cannot claim to have literary, artistic, political or scientific value. Unlike obscenity, which can never be aired, there are circumstances in which indecent language may be allowed to be broadcast.

KEUL's policy on indecent language. INDECENCIES MAY POSSIBLY and SPARINGLY BE AIRED BETWEEN MIDNIGHT AND 4:00 AM. They cannot be aired at any other time. Use the offensive lyrics disclaimer as directed herein. Always be aware of your audience. If your listeners are calling the station to complain about words they're hearing on the air, take some proactive action. All questionable material will be cleared for broadcast by station management.

OBSCENITIES can NEVER be put on the air. According to the Supreme Court, assess the following three concepts: 1—If it describes sexual conduct in a patently (openly, plainly, or clearly) offensive way; and 2—If the work in question appeals to the prurient (arousing or appealing to an inordinate interest in sex); and 3—If it lacks serious literary, artistic, political or scientific value.

All three elements must be present for material to be considered legally obscene. This applies to a live guest, the host of a program, pre-recorded or live music, telephone callers, and news programs—basically, anything that goes out on the air.

Here are two ways to differentiate between offensive, indecent and obscene.

Offensive: Fuck you is a simple statement with no sexual intent or description.

Indecent: I'm going to fuck you. This delineates sexual activity, but not graphically.

Obscene: saying how I'm going to fuck you with a description of the activity.

The photo imagery method:

Offensive: Saying a bad word is like viewing a still photo or video of full-frontal nudity like an art print.

Indecent: Implying the activity. Soft-core pornography where the sex act or excretory activities are implied but the body organs are not seen.

Obscene: Graphic description. XXX porn where the entire act of sex with the organs is seen.

In early 2001 the FCC issued a policy statement on indecency. These are not new rules, but they do provide some insight into what the Commission looks for in determining whether material is indecent. This is a document you can download and it is in our Public Radio Legal Handbook. It provides examples the FCC gives of what is indecent and what is not. You can download it at <http://www.fcc.gov/Bureaus/Enforcement/Orders/2001/fcc01090.pdf>

In 25 words or less, here's what they say: "The principal factors that have proved significant in our decisions to date are: (1) the *explicitness or graphic nature* of the description or depiction of sexual or excretory organs or activities; (2) whether the material *dwells on or repeats at length* descriptions of sexual or excretory organs or activities; (3) *whether the material appears to pander or is used to titillate, or whether the material appears to have been presented for its shock value*. In assessing all of the factors, and particularly the third factor, the overall context of the broadcast in which the disputed material appeared is critical." (*Italics from the FCC*)

If you accidentally do something objectionable and document it, we are more able to defend the action—not necessarily as correct. Write in the station daily log: when potentially obscene material was broadcast; when potentially indecent material is broadcast; when **objectionably offensive** speech is broadcast outside of the "safe period" (exception for "contextual merit") and what steps were taken to correct the problem. Realize that this is subjective; it's in the eyes of the various beholders; "What's good for you may not be good for me."

The FCC wants to know that *we are in control of what goes out on the air*. Ultimately this is what the FCC really wants to see.

Sorting through the music. If you don't know that a song or artist is clean, don't play it during the day. If you don't know whether it is obscene or not, don't play it during the "safe" period either!!! Just because you've heard it "clean" somewhere else, doesn't count. Other radio stations, TV and some copies of CDs have "cleaned" the bad words before or during airplay. Also other stations have a big bank account and don't mind paying the FCC fines for broadcasting offensive, indecent and obscene material. The money they take in advertising can pay for wanting to be purposefully over the limit, knowingly breaking the law.

Some obvious types of music to stay away from are punk, rap, ragers and comics. Some obvious artists to stay away from are Prince, Beastie Boys, Sublime, 311, Rage Against the Machine, Red Hot Chili Peppers, Tool, Everclear, Offspring, Green Day, Zappa.

If you hear **inappropriate material** that you are broadcasting, IMMEDIATELY take it off the air! Do not hesitate; do not wait to pass go. The chances are GREAT that more bad words will follow. A common mistake is to freeze and listen, just to see if more bad stuff will happen. Inactivity on your part will not work. Immediately kill the programming. Dead air is better than more "fucking shit" raining down upon your listeners. As soon as you've regained your composure, apologize to your audience. Keep it short and sweet and continue with your program. Log the error in the Air Log. Continued mistakes will be cause for disciplinary action. Please stay alert. We don't want to lose what we have. Mark the cover with a red dot and track number; if it was already marked, be more observant.

At no time will a DJ speak or allow their guests to speak obscenities or indecencies.

At no time will a DJ use or allow their guests to use offensive words. Exceptions may be noted for guests between Midnight and 4 AM whose usual and customary color may include potentially offensive language, but only when used in an entertaining or informative manner and not in a blatant "in your face" disrespectful manner.

After-hours programming and disclaimer. OFFENSIVE LYRICS. Glacier City Radio sets aside the period between MIDNIGHT and 4am as a safe time to present material that may be offensive to some. *This can and should be read at any time during the day and always before the WARNING.*

WARNING THIS PROGRAM CONTAINS MATERIAL THAT MAY BE OFFENSIVE.
If you think you might be offended, please change the station now!
KEUL Girdwood follows the rules and regulations of the Federal Communication Commission.
We will not broadcast legally obscene material.
*This will be used only between **midnight and 4am.***
*Read this at the **beginning of your show** with potentially offensive material **and at least every half-hour.**)*

The Legal Handbook contains lots of background information on offensive, indecent and obscene language. In it there are guidelines issued by the FCC as well as actions taken against broadcasters. With all this information you should be able to determine what is allowable to broadcast. If you have questions ask station staff before playing the material.

Disciplinary action will be taken immediately and harshly on programmers who violate these policies on offensive, indecent and obscene language.

Special Programming & staff guidance. If you are interested in doing a talk show, local news, sports, Trash and Treasure/swap, remote event broadcasting or similar, please ask for staff guidance and direction.

HOUSE RULES

APPLY TO ALL BUILDINGS THE CLUB CONTROLS

Security of our personnel, buildings and broadcast air from intruders takes our constant vigilance. Make sure you lock the building when no one is in the studio. Report unusual activities to the staff and remember that 911 should be called when life or property is in danger.

DRUGS, ALCOHOL, PARTIES, CRASHING Will not happen on the premises, nor will substances or paraphernalia be inside or stashed outside for consumption outside the building. At no time will anybody be allowed on any premises controlled by the Girdwood Community Club under the influence/out of control. This includes DJs, guests and visitors. It should also be common sense that you cannot be signed in the on-air log and be drinking (in a bar).

Our buildings are not (after-hours) party palaces or crash pads.

ANIMALS-PETS Leave them at home. Your dogs, your guest's dogs and street animals cannot be tied up or loose anywhere around here and may not be inside the studio. Some volunteers have allergic reactions to pets. Your animal may be sweet, cuddly and harmless to you, but to some they may pose a threat, whether actual or perceived, and may do damage to the premises while you may not be watching.

No smoking inside the buildings. Smoke far enough away from the doors so that smoke does not drift inside. Use the **steel** cans provided to grind out your butt before you discard it in the same can. Do not throw your butts on the ground.

IN CASE OF FIRE or Endangerment of Life or Property: FIRST DIAL 911, YOUR "LOCATION" IS "THE RADIO STATION " The person that answers 911 is located in Anchorage. There is a halon fire extinguisher on the left of the board for electrical fires. The big red ABC extinguishers are on the wall to the left of the board and just outside the door on the left. The one inside is CO2. The extinguishers outside contain powder that will destroy electrical equipment. For a fire in the studio, first discharge the HALON at the base of the flames, open the door and leave. If the fire persists, open the door for fresh air and discharge the CO2 at the base of the flames then the others if the fire continues.

Alert others around you to help if the fire persists. Do not put yourself in danger. If you cannot control the fire, get outside. If you can rip and toss out a piece of smoking or flaming electrical equipment, don't hesitate to do so. With all due respect, by the time the volunteer fire engine shows up, the building could be a total loss.

There will be **no burning** of cigarettes, pipes, incense, candles, kerosene lanterns, matches, or any other open flame devices. This is not only for fire safety. The computers and electronic gear do not like the particulate matter generated adhering to their surfaces.

Hygiene. Keep your clothes, hair and body clean. The smell you bring with you is the smell you leave behind. Dust mites, pet dander and other allergens travel with you. Nobody wants to tell you that you smell bad.

Vehicle parking. You and anyone visiting the station must follow the parking plan. There is room for 4 vehicles to Perpendicular Park off the street without blocking either the garage door or the main driveway. The rest must park in the street away from the driveways. No one working or visiting the station will park in the courtyard. All vehicles that came for your show must be removed when you leave.

Snow removal. Keep the steps and decks clean and clear of snow. Do not force doors open or closed against snow. Tools are provided. Be aware of when the main street snowplow comes so you don't get plowed in as the main street is cleared. When the driveway and yard plow comes, immediately move your vehicles into the street at least 50 feet from each side of the two driveways. If parts of this lot are not cleared of snow because your vehicles are not moved, cars parked improperly, or vehicles left behind, you will be disciplined. Snow removal is important for safety and mobility.

Equipment Operation.

The mixing board is the where all the originating audio sources are taken in and controlled or mixed together, distributed to various places, and monitored (listened to).

Input channels: There are ten input controls: two dedicated microphone inputs, and eight line-level input channels. Three of the input channels have multiple inputs with selector buttons, which you can push to listen to the various input devices. You must be aware of which device is selected when you operate one of the multi-input channels on the board.

Each one of the ten channels has the same controls: audio on/off push-buttons with red and yellow indicator lights, volume control (slider), cue button with green active indicator light (except microphone channels), program and audition output selectors.

Output selectors: There are two different stereo audio lines out of the board. The top row of buttons are titled program (PGM) and send audio for selected channels to the transmitter, a tape deck, a VCR, the computer, and a pair of cables for another recording device. The bottom row of buttons are titled audition (AUD) and send audio for selected channels to a tape deck and an MD for recording off the air. The audition channel also sends audio to the telephone. The default settings for these buttons are to have all the top row of PGM buttons pushed down. This lets the audio from all the input channels go to the transmitter. With the audition channel, you can create a program and record it without having it sent to the transmitter. Whichever input channels you are using for this must have the program button in the up position to remove the audio from the transmitter. This is called multitasking.

Monitoring: The right-end modules of the board contain the controls for listening to the two output channels, each individual input device off the air, and the signal from the transmitter. These can be listened to through either the speakers or the headphones. There is a group of three push buttons that select either the program output channel, which is the audio going to the transmitter; the audition channel; or the signal from the transmitter. There is a volume control each for the speakers, the headphones and the cue channel.

Cueing: You can listen to one or more channels without having the audio go out over the air. There is a speaker in the board that monitors the cue channel, which can also be heard through the headphones. Pushing the cue button on any of the input channels lets you listen to the device selected. When you push a cue button, a green indicator light is lit for that channel and whatever you are listening to in the headphones is silenced. The speakers will continue to play whatever they were before you pushed the cue button. The volume control for the channel selected must be all the way off and/or the stop button must be pushed, with the yellow light on. You can listen to one or more channels at the same time. When you are done listening to the cue channel, release the push button so the green light goes off and you can hear the (program) audio in the headphones.

VU meters: These are the only means of knowing how loud or soft the audio that is going to the transmitter. You cannot use the headphones or the speakers to judge the volume going to the transmitter. You must rely entirely on the VU meters. This means you must be constantly looking at the meters. The loudest sounds must not send the needles into the red, but must put the needles right up against the red. There is a selector button that chooses the PGM or AUD channel for the meters to monitor. In the up position the meters monitor the program channel, in the down position they monitor the audition channel.

CD players are Sony single disc with music menu and dial track selector. Before inserting a disc, turn it upside down and check the bottom for scratches and playability. When closing the door, use the **'pause'** button. It will close the door and cue up the track you select with the dial. If you use the 'door close' button and select a track it will not be ready to play because you didn't tell the 'brain' a function like pause or play. The indicator will go to '0'. The **'pause'** button is marked with a white tape. It is the multi-function panic button. It will close the door, cue up the track, start, stop and pause. It will do everything but open the door. Just don't push 'door open' when you want to play: game over.

MDs: There are two MD players, each will play back and one records the program channel.

Tape decks: There are two dual tape decks. One records the program channel, one records the audition channel, and all can play back.

MP3s: There is a DVD player that plays MP3 audio files recorded to disc. Do not air home movies.

CDR: There is a home audio CD recorder that listens to the Program channel. You can record your program on the fly while marking tracks manually. “Finalize” the disc when it is full so you can play it on other CD players. This takes ‘Audio’ or ‘Music’ discs, not ‘Data’ discs for computer writers.

Computer: Internet, mail; word/printing, CD burning. The station computer has a dial-up modem with a connection speed of about 46K. With it we check mail, surf the net, listen to audio files on or off the air, create and print word documents, and copy CDs. Use of this computer is for station business only. The printer is for station business only, not for personal projects. Surf for audio, news and information for use on the air; not for porn, posters, or printables. Do not use our email address to register your products or services. Do not install programs or subscribe to file sharing services for video, audio or other files. Do not change preferences for programs.

The **instruction books** for all the playback and recording equipment FAX and phone are located in a drawer on the left side of the board.

Mixing. Any or all channels of the board can be blending the sound from two or more audio players. Your ears and sensibilities are now the judge of the sound-scape you are creating for the listeners. Be sure to watch the VU meters so the loudest parts of the sound bump up against the red but do not go into the red. You do not want to ride the volume control to turn up the sound for the quiet passages, and turn it down for the louder times. This ‘dynamic range’ is desirable.

Air Check Recording. Record your show so that you can listen to yourself later. You will find this tool invaluable. Bring a tape, MD or CDR from home.

Microphones: Always wear headphones when you plan to talk in a microphone. After you push the microphone talk button to on, this is the only way you will hear the relative levels of the program or music you are playing and your voice. The headphone volume must be turned up loud enough so you hear your voice through the headphones, so as to somewhat overpower the resonations you also hear from inside your head and body. The reason your voice sounds different in a recording is because the microphone only picks up the noise that comes out of your mouth. You, on the other hand, also get to hear the ‘voice inside your head’, that is, the resonant sounds of your vocal cords that use your cranial cavity for a sounding board.

Balancing voice & music. Because of ‘the voice inside your head’, you may think you are speaking loud enough, but what *you* normally hear is much louder than what the microphone hears. When talking over music, it should sound much lower than you would think.

Practice speaking/reading with headphones. Your voice quality can change with the distance your lips are from microphone. For any given volume level, bass increases when your lips are closer to the mic and when you are farther away the treble increases. The only way you can tell if your voice is loud enough is to **look at the meters while you are talking.** Your voice must follow the same pattern that music does: needles closely approaching the red line but not going into the red.

Why can’t I hear? You must always be able to hear yourself when using the microphones on air. There are several reasons you may not hear yourself in the headphones when talk into the mic: There is a green light lit on the board meaning a cue button is down which cuts off all sound (but that channel). The air button is pushed and you are listening to the transmitter, which may have a delay or be off the air. The volume control for the headphones is turned down.

Telephone: when answering the telephone say, 'KEUL, this is (your name)'. When calling someone, identify yourself first, then the subject you want to talk to him or her about.

YOU MAY NOT – WILL NOT – MUST NOT put anyone on the air until and unless they know they will be talking over the airwaves. You cannot answer the phone saying 'hello you're on the air.' It is assumed that if someone is responding to a call-in show they know they will be on the air. The caller must follow all the rules for speaking on the air that you as an announcer must follow. If they don't, immediately take them off the air and hang up.

Tell the caller to **turn down their radio**, because there may be a delay. They must listen to you on the telephone, not on the radio.

Put the phone down so you can control the board.

To listen to the phone caller on the air, select Telephone button and activate input channel on the board (watch levels).

For the caller to listen to you, make sure your mic-to- phone knobs are set so the caller can hear you when you speak through the mics.

Before you hang up, pull the telephone volume down to avoid a loud click.

Automation system. R2D2 employs two Sony 300 disc jukebox CD players that fade back and forth, playing a random disc and track each time. There is another CD player on an hourly timer that plays the Legal ID at the top of the hour. This is tied into the main system through a side-chain compressor with the audio going into one channel on the mixing board. For detailed information find the white binder entitled Automation with the logbooks. It has a detailed description with audio block diagrams.

Equipment rack contains the audio amplifier for the speakers, three VCRs with TV tuners, 4 AM-FM tuners, audio compression for 4 stereo signals, power supply for the mixing board, timers for automation, line level audio distribution amplifier, headphone distribution amplifier, telephone audio interface, distribution blocks for Broadcast TV, FM and cable, Emergency Alert System endec, and a drawer with instruction books for that equipment.

One-hour turntable lesson. TURNTABLES/VINYLS: USE 'EM RIGHT OR LOSE 'EM

Unless you've had specific and explicit instruction and hands-on training here, with these machines and a trainer, these turntables are off-limits. Report any malfunctioning or damage to them including bad needles. If you don't report damage and the next person after you does, you will be held responsible for the cost of repair. See specific instructions for handling vinyl in the record area.

The **FM 88.9 transmitter and antenna** are located in and on the upper tram terminal.

Studio-Transmitter Link & Computers (STL). There are two methods of getting our audio to the transmitter. One is a private wireless Internet link. The other is with a hardwired transmitter and receiver. One of these will be active at any given time.

Gas Heater. The heater on the wall by the mailboxes is a gas-flame heater. It gets very hot. Gloves, hats and papers can fall down the backside and flame.

The **electrical breaker panel** for the building is on the inside wall next to the door. There is an emergency power transfer switch on the outside wall next to the door. Keys to the outside panel padlocks are on the key storage shelf.

Emergency backup power is available from a generator that hooks into the power transfer switch. It is a manual installation and crossover by trained personnel. For short duration power outages there is an uninterrupted power supply (UPS) that runs all the equipment but not the lights. There is an emergency light and a rechargeable flashlight in power outlets.

Every time you are here, look for snow on the outside antennas and remove it with the approved method—usually banging on the vertical mast to vibrate it off. The elements can collapse from the weight.

Troubleshooting. You need to be able to figure out as much about a problem as you can before you call for help. Sometimes you can solve the problem yourself. If you need someone else's help, you will have to describe the signs and symptoms of the problem.

Who to call. There are several phone lists in the back of the on-air book. Some problems can be solved by other DJs and some need a specialist. There is an algorithm in the phone section for 'no air signal'. The station manager, volunteer coordinator, engineers and computer gurus are listed.

Volunteers and Independent Producers' Agreement you sign: ed. 1-8-02

As a volunteer, air personality, DJ, independent producer or program facilitator, I agree to the following:

To be aware of, follow and adhere to any and all rules, regulations and laws pertaining to my position and function, including but not limited to: FM broadcast stations in general, this station in particular and my direct or indirect association with or production made for or aired on KEUL, or with the Girdwood Community Club.

In return for training, I will give at least two hours of my time a week on the air (DJ's) and two hours a month off the air for four months to the station, and the same hours for subsequent association.

I understand that I am responsible for the studio(s) when I'm on the air or producing, including co-hosts, guests and visitors; that I am responsible for my productions whether live or pre-recorded and I accept full responsibility and liability for any misconduct by myself or others over whom I have control arising directly or indirectly from my association with or production made for or aired on KEUL or for the Girdwood Community Club. I will accept guidance and disciplinary action from management or directors as stated in the DJ handbook for not adhering to the rules and concepts presented therein, including total and permanent disbandment from the air, the premises, or association with KEUL or the Girdwood Community Club.

KEUL has the right to air, re-air and distribute any of my original works that I produce, record or air, in or from their studios. The Girdwood Community Club retains the rights to works produced in their facilities.

I, the undersigned, as the person or authorized representative of the above named, agree to hold harmless the Girdwood Community Club, its board of directors, KEUL, its employees, volunteers, representatives or assignees from:

- 1) Any damages resulting from a breach of this agreement, any broadcast, omissions, errors, misrepresentations, or other situations presented by myself or my company, or others under my control,
- 2) Any personal injury, personal liability sustained by or to my physical, mental, or emotional being arising directly or indirectly from my association with or production made for or aired on KEUL or for the Girdwood Community Club.

If under 18 year of age, Parent or Legal Guardian must also sign.

DATE _____ PRINT NAME _____ SIGNED _____

I agree to the above and give my permission for the above named to participate in activities of the Girdwood Community Club/KEUL.

DATE _____ Parent or Legal Guardian _____ SIGNED _____

Do not remove this page from the handbook

DJ Handbook

Changes since last printing of 9-25-02

The following updates appear on the next pages:

2002

- | | | | |
|--------|---------------------|-------------------------------------|----------------------------------|
| 9-27 | page 12 | Public file | notice to 48 hrs. |
| 10-15 | page 18 | political underwriting | added |
| 10-17 | page 17 | Underwriting parameters | changed to 10-15-02 version |
| 11-11 | page 28 | Hygiene | added |
| 11-25 | page 26 | Computer | added do's and don'ts |
| 11-25 | page 26 | mixing | moved up page |
| 11-25 | reprint pages 26-29 | | additions caused page wrap |
| 1-8-03 | pages 25 to 29 | reversed House Rules and Equipment | |
| 1-8 | page 27 | added MP3 and CDR players. | |
| 1-14 | page 22 | appropriate language | offensive speech |
| 1-14 | page 23 | grammar corrections | |
| 1-14 | page 27 | equipment | computer, air check, home movies |
| 2-2 | page 20 | checklist before you leave | R2D2 |
| 2-9 | page 19 | added state and federal gaming laws | |