



## **KFAI Programmer's Handbook**

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**KFAI Fresh Air Inc.  
1808 Riverside Avenue  
Minneapolis, MN 55454**



# About this handbook

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The *KFAI Programmer's Handbook* contains the basic information you need to be a programmer at KFAI.

- Chapter 1 gives you an overview of the station.
- Chapter 2 lists and describes ways of getting involved at KFAI, both off and on the air.
- Chapter 3 describes how programming decisions are made at KFAI, and how to get a program of your own.
- Chapter 4 discusses the rules you are expected to follow as a programmer, both the station rules and the rules of the federal agency that governs broadcasting, the Federal Communications Commission (FCC). It also lists your responsibilities and rights as a programmer.
- Chapter 5 reviews the basic elements of doing a program on KFAI.
- Chapter 6 provides information on additional resources you can use to develop your program.

**Important:** KFAI expects you to read and understand all of the information in this handbook. *You will be held responsible for this information, whether you have read it or not.*

## Where to find more information

While this handbook discusses the basics of programming, many of the specific details of programming, such as running the air studio board or a particular piece of equipment, are covered in programmer training classes. In addition, specific equipment information and procedures for running them are contained in *The Book*, which is in the air studio.

More information on volunteer opportunities at KFAI is available from the Program Director or Volunteer Coordinator.

KFAI, Fresh Air, Inc.  
1808 Riverside Avenue  
Minneapolis, MN 55454  
612/341-3144  
www.kfai.org

### **KFAI Volunteer Programmer Acknowledgement Form**

I have read, understand, and agree to comply with the terms specified in this Volunteer Acknowledgement Form and those contained in this edition of the KFAI Programmer's Handbook. I understand that violation of this Acknowledgement or its provisions, as determined by station management, the Program Committee, or the KFAI Board of Directors, may result in the loss of my programming privileges. If such an action occurs, I have the right to appeal, as outlined in the Programmer's Handbook.

Since the information, policies and procedures described here are necessarily subject to change, I acknowledge that revisions to the Programmers Handbook may occur. I understand that revised information may supersede, modify, or eliminate existing policies. Only the KFAI Program Committee can make revisions to the policies in this handbook with the approval of the Board of Directors. Volunteer programmers will be advised of such changes within a reasonable time by a posting or notice until such changes can be incorporated into the handbook.

The KFAI Programmer's Handbook describes important information about Fresh Air Incorporated and I understand that I should consult the Program Director regarding any questions not answered in this handbook.

I understand that KFAI, Fresh Air Radio agrees to insure the rights of KFAI volunteer programmers as described in the Programmer's Handbook. It is my intention, and I understand that it is the intention of the KFAI Program Committee, that I be assigned to the program listed below for the period of this Acknowledgement. I do, however, understand that the Program Committee reserves the right to rearrange programming as necessary; and I understand that the Program Director and/or Program Committee may find it necessary to preempt regularly scheduled programs in order to broadcast special productions in a timely manner.

This Acknowledgement Form is between KFAI, Fresh Air Radio and volunteer

Programmer \_\_\_\_\_ (print name)

Mailing Address: \_\_\_\_\_ Day Phone: \_\_\_\_\_

\_\_\_\_\_ Home Phone: \_\_\_\_\_

Page Two

As a volunteer broadcaster at KFAI, I agree to host the assigned program called

\_\_\_\_\_ ; to air \_\_\_\_\_  
(program name) (day[s] of week)

from \_\_\_\_\_ a.m. / p.m. to \_\_\_\_\_ a.m. / p.m.

The basic format for this program is \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Collaborating volunteer(s): \_\_\_\_\_

\_\_\_\_\_

(name[s] and contact information)

Other agreements or stipulations affecting this program: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Signature of Volunteer Programmer(s) \_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

KFAI Program Director \_\_\_\_\_ Date: \_\_\_\_\_

KFAI Executive Director \_\_\_\_\_ Date: \_\_\_\_\_

# Contents

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<b>About this handbook .....</b>	<b>1</b>
Where to find more information.....	2
<b>KFAI Volunteer Programmer Acknowledgement Form.....</b>	<b>3</b>
<b>Chapter 1: KFAI at a glance .....</b>	<b>13</b>
KFAI mission statement .....	13
Frequencies .....	13
90.3 FM Transmitter .....	13
106.7 FM Translator (K294AM West Saint Paul) .....	13
Owner.....	13
Chief Operator.....	13
Address .....	13
Phone numbers.....	14
Web Site.....	14
KFAI: A brief history .....	14
<b>Chapter 2: Getting involved at KFAI.....</b>	<b>15</b>
Off-air volunteer opportunities.....	15
Front desk.....	15
Pledge drive.....	15
Administrative support.....	16
Music library .....	16
Web site: <a href="http://www.kfai.org">www.kfai.org</a> .....	16
Station newsletter, the <i>Aircheck</i> .....	16
Working committees and Board membership .....	16
On-air volunteer opportunities.....	16
Running the air studio board .....	17
Working in a group or collective .....	17
Reporting the news.....	17
Producing features .....	17
Production crew.....	17
Helping with special programming .....	17

Doing your own program .....	18
<b>Chapter 3: Programming on KFAI .....</b>	<b>19</b>
The Program Committee and the Program Director .....	19
The Program Committee .....	19
The Program Director .....	20
How programming decisions are made.....	21
New Programming on KFAI .....	21
Steps for proposing a new program.....	21
Volunteer hours and pledge-drive participation.....	22
Applying for a program.....	22
The application process .....	22
Filling out a program abstract.....	23
Program evaluations .....	24
Program evaluation criteria .....	24
Ongoing evaluations.....	24
Evaluating new programs.....	24
Evaluations during probation.....	24
Programmer responsibilities and benefits.....	25
Your responsibilities as a programmer.....	25
Understand ownership of air time.....	25
Be responsible to the communities you serve.....	25
Follow FCC and KFAI rules.....	26
KFAI's commitment to you.....	26
Access to evaluations and help.....	26
Access to training opportunities.....	26
Training classes and workshops.....	26
Individual training.....	27
Use of equipment and facilities.....	27
Access to programming resources.....	27

Involvement in programming decision-making.....	27
Appeal of programming decisions.....	27
<b>Chapter 4: KFAI and FCC Rules .....</b>	<b>29</b>
KFAI rules .....	29
Respect other volunteers and KFAI property .....	29
Stay informed .....	30
Get involved.....	30
Be responsible.....	30
Federal Communications Commission (FCC) rules .....	31
Operations rules .....	31
Certified operator signed on at all times.....	31
Alcohol or substance use while on air.....	31
Program log .....	31
Station	
log.....	31
Chief	
Operator.....	32
Transmitter and translator	
frequencies.....	32
Legal ID and Translator	
ID.....	32
Transmitter operation.....	32
Emergency Alert System	
(EAS).....	33
The public	
file.....	33
Modulation.....	33
Language and content	
rules.....	33
Sensitive	
language.....	33
Obscene	
language.....	33
Indecent	
language.....	34
Profane	
language.....	34
Avoiding obscene, indecent, and profane	
content.....	34

Commercialism	
rules.....	35
Underwriting	
rules.....	35
General commercialism rules.....	35
Promoting events and conducting	
giveaways.....	35
Partisanship/Political broadcasts and equal	
time.....	35
Telephone	
conversations.....	36
Live telephone	
conversations.....	36
Recorded telephone	
conversations.....	37
FCC	
inspections.....	37
What the FCC expects you to	
know.....	37
If the FCC arrives when you are on the	
air.....	37
Libel and	
slander.....	38
Definitions.....	38
The burden of proof.....	38
Protecting yourself from libel	
suits.....	39
Disparaging remarks.....	39
Rule violations.....	39
How the FCC handles rule violations.....	39
How KFAI handles rule violations.....	40
How violations are	
handled.....	40
Sanctions for rule	
violations.....	40
<b>Chapter 5: Programming basics.....</b>	<b>42</b>
General procedures.....	42
Developing a personal mission statement.....	42
Sticking to your abstract.....	42
Saying who we are.....	43



Keeping your listeners first .....	43
Program to your entire audience.....	43
Remember where our listeners are located .....	44
Doing women’s programming.....	44
Making promotional carts for your program .....	44
Tips for producing promotional carts.....	44
Arranging for a substitute host for your show.....	45
Preemptions.....	45
Preemptions for breaking news.....	45
Other preemptions.....	46
Show preparation .....	46
Prepare for your program in advance.....	46
Be on time.....	47
Gather your materials .....	47
Check for equipment changes and problems.....	47
Check the program log .....	47
Get in quickly .....	47
On-air procedures .....	48
General on-air hints .....	48
Starting on time .....	48
Expecting the unexpected .....	49
Using microphones.....	49
Monitoring levels.....	49
Handling microphones for guests and live music.....	49
Handling CDs and vinyl records .....	50
Identifying the station and your program .....	50
Back-announcing.....	50
Forward-promoting and cross-promoting other programs .....	51
Time and weather.....	51
Standard rules for time and weather.....	51
Weather emergencies.....	52
Announcements.....	52
Public Service Announcements (PSAs).....	52

Underwriting announcements.....	52
Nonprofit ads.....	53
Co-sponsorship announcements.....	53
Prerecorded and satellite features .....	53
Handling listener requests.....	53
Reading disclaimers .....	54
General disclaimer.....	54
Sensitive-language disclaimer.....	54
Guests and interviews .....	55
Setting up interviews.....	55
Your responsibility for what guests say.....	55
Conducting an interview.....	56
Dealing with obscene phone calls.....	56
Program transitions .....	57
Ending your program on time .....	57
Cleaning up .....	57
Technical problems and mistakes .....	58
Common technical problems and how to solve them.....	58
Mistakes.....	58
Handling emergencies and special situations .....	58
If the next programmer does not show up.....	58
If someone trespasses or acts in a threatening manner .....	59
If the station goes off the air .....	59
If the power goes off .....	59
If an EAS test is on the Program Log, or you receive an EAS warning.....	59
Sending an EAS.....	59
Receiving a weekly or monthly test.....	60
Receiving and sending an alert.....	60

<b>Chapter 6: Additional programming resources.....</b>	<b>61</b>
Airchecks.....	61
Multiple-studio programming.....	61
Satellite programming .....	61
Remote broadcasts .....	61
NFCB/Pacifica Radio Archive .....	62
KFAI News features .....	62
Associated Press wire service .....	62
Web site and Internet broadcasting capabilities .....	62
KFAI web site and web team.....	62
Program page and playlists .....	62
Upcoming program information .....	63
Special Internet-only programming.....	63
Internet usage at KFAI.....	63
Promoting your show.....	63
 <b>Appendix A: Program Committee Rules.....</b>	 <b>65</b>
Program Committee Organization .....	65
Purpose .....	65
Structure .....	65
Responsibilities.....	65
Program Committee Procedure .....	66
Meetings of the Program Committee.....	66
Notice of Meetings.....	66
Quorum - Required Vote .....	67
Meeting Minutes .....	67
Meeting Agendas.....	67
Elections and Appointments.....	67
Rules of Debate.....	67
Voting.....	68
Previous Decisions and Motions .....	68
 <b>Appendix B: Program Abstract.....</b>	 <b>69</b>
 <b>Appendix C: KFAI Internet Usage Policy .....</b>	 <b>71</b>

<b>Appendix D: Grievance Policy.....</b>	<b>73</b>
Conditions that may result in filing a grievance.....	73
Conditions where grievances are disallowed.....	73
What to do before filing a grievance.....	73
Filing a grievance.....	73
The Grievance Panel.....	74
The grievance hearing.....	74
The Grievance Panel Report.....	75
Appeals procedure.....	75
<b>Index .....</b>	<b>77</b>

# Chapter 1: KFAI at a glance

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This chapter gives you basic information about the station.

## KFAI mission statement

KFAI is a volunteer-based, community radio station that exists to broadcast information, arts, and entertainment programming for a Twin Cities audience of diverse racial, social, and economic backgrounds. By providing a voice for communities ignored or misrepresented by mainstream media, KFAI increases understanding between peoples and communities, and fosters the values of democracy and social justice.

## Frequencies

90.3 FM Minneapolis and 106.7 FM St. Paul

### 90.3 FM Transmitter

- Location: Foshay Tower, Downtown Minneapolis
- Tower Height: 469 ft. (143 meters)
- Effective Radiated Power: 125 watts
- Broadcast Radius: 8 mi.

### 106.7 FM Translator (K294AM West Saint Paul)

- Location: Robert Street Water Tower, West St. Paul
- Tower Height: 174 ft. (53 meters)
- Effective Radiated Power: 170 watts
- Broadcast Radius: 5.3 miles

## Owner

Fresh Air, Inc.

## Chief Operator

KFAI Executive Director

## Address

KFAI

Bailey Building 3rd Floor

1808 Riverside Avenue

Minneapolis, MN 55454

## **Phone numbers**

Main Office: 612.341.3144

Engineer: x11

Executive Director: x23

Fundraising Director: x21

Music Department: x15

News Department: x18

News Director: x16

Program Director: x20

Volunteer Coordinator: x22

Studio/Request Line: 612.341.0980

Pledge Line: 612.375.9030

Fax Number: 612.341.4281

## **Web Site**

[www.kfai.org](http://www.kfai.org)

## **KFAI: A brief history**

Fresh Air, Inc. was formed as a non-profit organization in 1973 with the goal of creating a non-commercial radio station that would broadcast adventurous, community-based programming to the Twin Cities. Five years later, after filing the appropriate paperwork and meeting FCC requirements, the vision became a reality.

On May 1, 1978 KFAI began broadcasting at 10 watts on 90.3FM. The station was located in the attic of the Walker Church in South Minneapolis. In 1984, KFAI increased its signal to 125 watts and moved the transmitter to the top of the Foshay Tower in Minneapolis. The station could be heard, for the first time, throughout the city of Minneapolis (and some of St. Paul).

KFAI moved into a larger space above the Butler Drug store on East Lake Street in 1986. The former lawyer's office was home until the station moved into its current location in the West Bank's historic Bailey Building in 1991.

In 1994, KFAI expanded to St. Paul with a translator at 106.7FM. This increased KFAI's reach to include the entire Twin Cities and close suburbs.

2000 brought KFAI's Millennium Expansion project. Upon completion, KFAI will have six fully functioning studios and state-of-the-art equipment.

Throughout its history, KFAI has provided the Twin Cities a true radio alternative. KFAI has been home for eclectic music, progressive public affairs, community news, and the arts since its first broadcast, proving to be an invaluable resource for thousands of listeners.

# Chapter 2: Getting involved at KFAI

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KFAI runs on volunteer power. There are many ways to be involved at KFAI as a volunteer, both on and off the air. This chapter reviews the various ways you can contribute to KFAI's operations and programming.

## Off-air volunteer opportunities

A great deal of work needs to be done behind the scenes at KFAI. While listeners may be most familiar with the station's programming, people power also drives day-to-day operations. KFAI needs all volunteers, including programmers and producers, to put in off-air volunteer hours to help the organization meet its goals.

The following are just a few ways to contribute:

- Front Desk
- Pledge Drive
- Administrative Support
- Music Library
- Web Site
- Station Newsletter
- Working committee and Board membership

## Front desk

The front desk reception area is staffed by KFAI volunteers during weekday business hours. Front desk volunteers serve as the welcoming voice and face of the station. They answer the business line and forward calls to staff, process mail and sign for packages, greet visitors and program guests and direct them to the appropriate location, and do special projects as directed by station staff. Front desk volunteers commit to a regular shift for part of each workday. If you are interested in front-desk work, contact the Volunteer Coordinator.

## Pledge drive

KFAI's membership drives occur twice a year, and require the efforts of everyone on the staff and in the volunteer community to succeed, before, during, and after each drive. Pledge drive is one of the best times to meet other volunteers and programmers while working together. Some of the off-air volunteer opportunities for pledge drive include:

- Assisting with acquiring pledge premiums from record labels and other businesses
- Taking pledges
- Organizing food for programmers and volunteers
- Data entry
- Pledge premium mailing

If you want to get involved in any of the pledge-drive preparation activities, contact the Fundraising Director.

## Administrative support

The KFAI staff has an ongoing need for help with various administrative jobs, from data entry to filing and beyond. Contact the Volunteer Coordinator for more information.

## Music library

There are many volunteer opportunities relating to KFAI's music library. A group of volunteers meets on a weekly basis to process new releases and add them to the music library. In addition, the Program Director needs volunteers to do special projects in the music library, and to serve as station contacts for record labels that send music to the station. For more information, contact the Program Director.

## Web site: [www.kfai.org](http://www.kfai.org)

KFAI's web site, [kfai.org](http://kfai.org), offers several opportunities for volunteers, including:

- Assisting the KFAI Web Team leader in Web site updates, including assembling the web site's front page, entering playlist data and other information for program pages, and assisting other programmers as needed in developing their program pages.
- Preparing programs for rebroadcast from the audio archive
- Developing Internet-only programming
- Managing content for the News Department

If you want to get involved in developing content for the Web site, contact the KFAI Web Team at [webteam@kfai.org](mailto:webteam@kfai.org).

More information on the KFAI Web site is in Chapter 6.

## Station newsletter, the *Aircheck*

The *Aircheck* is a monthly newsletter for the KFAI volunteer community. It includes station news, regular columns and reports from KFAI staff and volunteer teams, and feature articles. You can contribute to the *Aircheck* on an ongoing basis, by helping with newsletter assembly, or occasionally, by writing feature articles, such as profiles of other KFAI volunteers. Contact the Volunteer Coordinator if you are interested in working on the *Aircheck*.

## Working committees and Board membership

There are a number of working committees created by the Board of Directors that are comprised of volunteers and staff. You can lend your skills and experience to elected and non-elected committees. Current committees include: Program Committee, Training Committee, Fundraising Committee, Outreach Committee, Marketing Committee, among others. For more information about these committees, contact the Volunteer Coordinator.

Volunteers can also run for KFAI's governing body, the Board of Directors. For more information about the Board, contact KFAI's Executive Director.

## On-air volunteer opportunities

Anyone who has a program idea that is worth putting on the air—and who is willing to work hard—can be a programmer at KFAI. While many volunteers end up doing their own, regularly-scheduled program, there are other ways to get onto the air. Following are some of the ways that people do on-air work at KFAI.

- Running the air studio board
- Working in a group or collective



- Reporting the news
- Producing features
- Production crew
- Helping with special programming

## **Running the air studio board**

The *board operator* is the person who works in the studio and runs the air board during taped or satellite programming, or who runs the board during someone else's program. Many programs involve several elements, such as guests, features, news and announcements, and several program sources to monitor, that a person is needed to handle technical chores so that the host is free to focus on the program's content. The Wave Project, a public access program, is an example of a program that requires board operators. In addition, board operators are needed to run prerecorded programs.

Being a board operator is one of the fastest ways to start getting on-air experience. If you want to be a board operator, you'll need to complete the production/on-air certification class.

## **Working in a group or collective**

KFAI has several arts and public affairs programs that require the work of many people to get them onto the air. In addition, several programs are produced by collectives. Much of the work on these programs is done behind the scenes; some of it involves being on the air, and all of it contributes to the end product that goes onto the air. If you are interested in helping on this type of program, you should contact the people involved. Or, if you are ambitious, you might want to get together with other volunteers and propose a program of your own.

## **Reporting the news**

KFAI's newscasts are the most complex live programming that we do. Each newscast has to be created from scratch every day: news volunteers cover, write, and edit stories, download programs from satellite feeds, read the news over the air, and so on. New volunteers are always needed. Working on the news, you will gain many of the technical skills you will need if you later decide you want to do your own program. If you have an interest in current events, talk to the News Director to see whether the news department is a good place for you to start your on-air radio work.

## **Producing features**

In addition to live programming, you can develop features and other prerecorded pieces for use in the station's programming. Consider producing interviews, mini-documentaries, radio theater, or other features to be used by existing programs. Your imagination is the only limit to what sorts of features you produce. If you want to start producing, you will need to go through the production/air certification class. Contact the Program Director for more information.

## **Production crew**

Every week, KFAI broadcasts pre-produced announcements (promos) to promote programs, upcoming events, pledge drives and many other things. Promo production requires radio production skills, creativity, and the ability to work independently to finish a project. Production volunteers work together to write, voice, and edit these mini masterpieces. You can get more information about production crew work from the Program Director.

## **Helping with special programming**

Each year, KFAI presents special programming focusing on certain topics or serving parts of our listening community. For example, KFAI's special programming has included Black History Month, Hmong New Year, Ethiopian New Year, International Women's Day, Earth Day, Pride Festival, Cinco de Mayo, concert broadcasts, and others. This special programming may be for a all or part of a day, or may be featured throughout a week or month.

You can get involved in special programming as a coordinator of the programming, a program producer, a board operator, a member of a remote crew, a researcher, a cart producer, or in many other positions. KFAI is also looking for suggestions about new special programming that we can produce. As a contributor, you may need to complete the production/air certification class or other training, but many jobs require only a willingness to help. If you are interested in working on special programming, contact the Program Director.

## **Doing your own program**

Many people come to KFAI with an idea for a program they would like to see on the air, and devote much of their energy to learning the skills they need to do that program. To become a programmer, you must meet some prerequisites, including being a volunteer in good standing at the station, completing the air certification training, and submitting a program proposal or abstract to the Program Committee. More details about these prerequisites are covered in Chapter 3.

Getting a program is not easy, and depends on a number of factors, including turnover. Some years, there may be several program changes, but most of the time, turnover is quite low. There are always several applicants for each available opening in the schedule, and those openings tend to go to people who actively participate in the station and put in a lot of off-air volunteer hours. Do not be discouraged. If you have a really good idea, your program will almost certainly get onto the air eventually. In the meantime, as this chapter has outlined, there are many other rewarding ways to be involved in KFAI.

One way to get on the air at KFAI is to produce a show for The Wave Project, KFAI's community access program. Depending on scheduling, you can produce up to two programs a year for The Wave Project. Groups and organizations, as well as individuals, are welcome. Contact The Wave Project for more information about how to apply.

# Chapter 3: Programming on KFAI

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This chapter discusses on-air programming on KFAI, including how on-air programming decisions are made. It covers the following topics:

- The Program Committee and the Program Director
- New programming on KFAI
- Applying for a program
- Program evaluations
- Your responsibilities and rights as a programmer

## The Program Committee and the Program Director

Next to the Board of Directors, the Program Committee is the most important elected decision-making body at KFAI. As a programmer, you will have an ongoing relationship with this committee from the time you apply for your first program. This chapter gives an overview of what the committee does, including information about how KFAI's schedule is put together, how the program evaluation process works, and how the Program Committee deals with violations of KFAI and FCC rules.

### The Program Committee

The Program Committee is a Board committee that is responsible for ensuring that KFAI's mission is reflected in its programming. Just as the Board of Directors is in charge of KFAI's overall operations, the Program Committee (and Program Director) decides on the overall direction of the station's programming. Working with the Program Director, the Program Committee fills programming vacancies, sets long-range programming goals for the station and periodically reviews the program schedule to see that it is in line with KFAI's Mission Statement.

KFAI's volunteers have a strong role in making programming decisions. Half of the Program Committee is directly elected by volunteers. And while the other half is appointed by the Board of Directors, one or more of those board appointees may be volunteers as well. So rather than being a body that sits above volunteers and delivers programming decisions from on high, the Program Committee is the vehicle by which volunteers help determine the station's overall programming policies.

The Program Committee has nine members, most of whom serve for two years. The committee members include:

- Three members elected by KFAI volunteers. Two seats open in even-numbered years; one seat opens in odd-numbered years..
- Three members elected by the Board of Directors. One seat opens in even-numbered years; two seats open in odd-numbered years...
- Two members appointed to one-year terms by the Program Director.
- The Program Director.

Volunteer elections take place every fall. Committee members appointed by the Board and those appointed by the Program Director are chosen in January.

The Program Committee meets once a month—sometimes more frequently. Regular committee meetings are open to anyone who wants to attend.

To get a better idea of the Program Committee's role in the station, consider the specific types of decisions that it makes, such as:

- Deciding what KFAI's programming will be like at a particular time of day.
- Determining whether a program proposal should be accepted or rejected.
- Approving special programming, including days devoted to a single theme. Working with the News Director to set policies that will guide KFAI's news and public affairs programming.
- Determining how the station will deal with violations of FCC or KFAI rules.
- Helping plan special programming for pledge drives, and helping to ensure that all programmers participate in KFAI's on air fundraising.

## The Program Director

As a KFAI programmer, you will probably have more contact with the Program Director than with any other staff member. The Program Director is responsible for the day-to-day implementation of the Program Committee's decisions, and for ensuring that KFAI and FCC programming rules are followed by every programmer on the air.

A partial listing of the Program Director's responsibilities will give you an idea of the pivotal position that this person plays in the station.

- Works with the Program Committee to fill programming vacancies.
- Works with the Program Committee to assess the needs of KFAI and the communities it serves, and develop an overall program schedule that fills those needs.
- Works directly with programmers to ensure the high quality of the station's air sound.
- Coordinates all special programming.
- Ensures that news and public affairs programs are integrated into the station's overall schedule.
- Helps potential programmers prepare and submit program abstracts.
- Manages KFAI's training program for new and existing volunteers.
- Oversees the preparation of station logs and promotional carts.
- Works with independent producers to get their work included in KFAI's air schedule.

While the Program Director is the staff person who deals with rule violations, the Program Director does other things that can make things easier for you and help you produce a better program. For example, the Program Director:

- Knows the KFAI and FCC rules about programming, and can help you get answers for rule-related questions. The Program Director can also tell you whether something you want to do on your program will violate FCC rules, and may be able to help you figure out a way to do it and remain legal.
- Is the first person you should talk to if you have any program-related problems, such as needing to change the time of your program, or if you are having a conflict with another KFAI programmer.
- Can tell you exactly what kind of program is desired when filling an open time slot, and can give you advice about writing your program abstract.
- Can help you get additional training when you feel that you need it, and provide advice about improving aspects of your program.
- Has information about satellite programs and other externally produced programming that is available for you to use as part of your programming.

The Program Director is almost always the first person you will hear from if you break an FCC rule or KFAI policy. The Program Director will explain the rule that you have broken, and tell you how you violated that rule. The Program Director will let you know when the Program Committee will be discussing your rule violation, and will formally notify you of any consequences (such as a written warning or suspension) that results from the violation.

## How programming decisions are made

At commercial stations, and at most public and community stations, programming decisions are made by the program director. While some program directors work with an advisory committee, the program director still has the final say about programming decisions. At KFAI, however, major programming decisions are made by the Program Committee, working with the Program Director.

Whether it involves deciding the fate of an individual program abstract or redesigning the entire program schedule, making programming decisions is a complicated affair. Take, for example, the case of a person applying for a program. Here are some of the questions that the Program Committee must consider, even for this relatively simple decision.

- Is the person technically competent?
- Are they qualified to do the program?
- Is the person asking for a time slot that is appropriate for the type of program?
- Should the program replace an existing program, or should it wait until an opening in the schedule occurs?
- Will the program serve an audience that the KFAI mission statement says we should be serving?
- Does KFAI already have enough programming of the type being proposed?
- Will the program help KFAI's on-air fundraising?
- Does the station have the resources (music, equipment, money, etc.) to support the program?

### Program evaluation criteria

1. Each program must fit in with KFAI's mission. It must be a type of program that the station ought to be airing.
2. Each program must serve a significant audience. Depending on the time of day, that can be either a narrow or a broad-based audience. In either case, though, it must be a part of KFAI's mission to serve that audience.
3. Each program must have acceptable production values. The programmer must show technical competence, acceptable voice and presentation skills, and the ability to construct an interesting program that is good to listen to.
4. Each programmer must do volunteer work outside of producing their programmer. The programmer must attend station meetings and additional training classes, and participate in pledge drives, including pledge-drive preparation sessions.
5. Each program must generate income for KFAI. It must bring in an amount of pledges that is appropriate for the time of day that the program airs, and the type of audience that the program is aimed at. The programmer must actively solicit pledges according to station instructions and policies.

## New Programming on KFAI

The following is what you need to know to get a program at KFAI. It describes the requirements you must meet before you can apply to get on the air, and how to apply for a program.

### Steps for proposing a new program

These are the steps you need to take to propose a new program at KFAI:

1. Be an active volunteer. Get involved with the station and share your talents off the air. Volunteer regularly if you can.
2. Complete and pass the on-air certification course.

3. Complete a program abstract for your program idea and submit it to the Program Director. Produce a demo tape or CD of your program to supplement your proposal. You can submit an abstract at any time, even if there are no current program openings.
4. Follow up with the Program Director about the status of your abstract and ask that your proposal be considered when suitable program openings are available.

The Program Committee will consider all program proposals submitted for openings but applicants should understand that the committee has an overall preference for proposals from active volunteers that have passed the on-air certification course.

### **Volunteer hours and pledge-drive participation**

In most cases, anyone who wants to do a regularly scheduled program on KFAI should be an active station volunteer before the Program Committee will consider their program proposal. Currently, every programmer is required to put in at least three hours per month of volunteer time outside of her or his program. And while the Program Committee has no iron-clad rule about the number of months that you must be a volunteer before you can apply for a program, the Committee tends to favor applications from people who have been at the station for at least five or six months.

An important part of your volunteer hours is the work that you do on the station's pledge drives. The biggest part of KFAI's funding is raised over the air, and the station depends on every volunteer to do his or her part in making each pledge drive a success. *If you are not willing to help raise the money that makes KFAI possible, you will not be considered for a program.*

As a prospective programmer, you should put in as many volunteer hours as possible before applying for a program. Be sure to log your volunteer hours each day before you leave so that there will be no question of the number of volunteer hours you have completed.

## **Applying for a program**

Once you have met all the prerequisites, you can ask the Program Committee to give you a program. This section discusses the procedure you need to follow, and gives some hints for putting together a program proposal.

### **The application process**

Every program on KFAI's current schedule got there because someone had an idea for a program, and was able to convince the Program Committee that this idea deserved to be on the air.

**Note:** The Program Committee will often announce available openings, but program proposals/abstracts can be submitted at any time and will be kept on file indefinitely. Be sure to review and update your abstract to reflect changes in your training, volunteer duties or program concepts.

The process by which a program goes from concept to the air goes like this:

1. A volunteer comes up with an idea for a new program.
2. The volunteer writes a program abstract, and submits it to the Program Committee.
3. At its regular meeting, the Program Committee evaluates the abstract and does one of the following:
  - Approves the proposal and gives the new program a time slot.
  - Approves the proposal, but waits to put it on the air until a suitable time slot becomes available.
  - Defers any decision on the proposal until a future meeting.
  - Sends the proposal back to the volunteer for more work.
  - Rejects the proposal.

4. If the proposal is approved and the new program given a time slot, the Program Committee tells the volunteer the date on which she or he will go on the air.
5. The new programmer starts doing her or his program on the scheduled date.

## Filling out a program abstract

Following are tips on filling out a program abstract. A sample abstract form is included in the appendices. The abstract form can also be downloaded from the KFAI web site.

- Answer every question on the abstract. If you leave out an answer, the Program Committee may not have the time to contact you to get the missing information. Type your answers or print them neatly. Messy and illegible abstracts are likely to be dismissed by the Committee.
- *Date/time slot.* Enter the date on which you're filling out the abstract, and the time slot for which you are submitting an abstract.
- *Programmer information.* The abstract has space for information for two programmers. (If there are more than two programmers involved with your program, list the others on a separate sheet.) If you are the principal person responsible for the program, you should be as "Programmer 1." Indicate whether each person is air-certified—sometimes this is the deciding factor when there are two equally good applications for the same time slot. Describe each programmer's off-air work and previous radio experience. If you have done a program like the one you are applying for, mention that here.
- *Title.* Include all possible show titles. The Program Committee may have a favorite.
- *Brief description.* Give a short description of what you want to do. For a music show, describe the type of music. For a public affairs or spoken-word show, list sample topics, interview subjects and guests, and any outside program sources you would use.
- *Why you should get this program.* Explain what is unique about your program. If KFAI does not do anything else like it, say so. If there are similar programs on the air already, tell why yours is different, and why it deserves to be on the air. This is where you convince the committee that you are the best possible person to do the program you are proposing. Mention things that make you especially qualified to do the program you are proposing. For example, if you are proposing a program on African public affairs, and lived in Senegal for seven years, give them your old mailing address in Dakar. If you attend many concerts or lectures, list the number and type. If you read everything in print on a certain subject, mention some book and magazine titles.
- *Access to relevant materials.* This is another way the committee gets an idea of the particular expertise you bring to the program you want to do, so be as specific as possible. Describe the size of your record library or book collection, or connections to local and national figures who could serve as program resources.
- *Detailed description of your program.* The more thought you put into this detailed description, the better the Program Committee will be able to grasp your idea of the program. For a music show, list specific recordings and cuts, artists, rather than simply listing the artists. For a program profiling women in nontraditional careers, name specific women.
- *Identify the audience your program will serve.* Be specific. Tell how your program will serve that audience.
- Do you want to be considered for other openings? Let the committee know.

When you have finished your abstract, turn it in to the Program Director. You will be informed of the meeting date at which the Program Committee will consider your proposal. If you like, you can come to that meeting and make a short presentation of your idea and answer questions from the committee. You will normally be notified of the committee's decision within 24 hours of when it is made.

## Program evaluations

To maintain the overall quality of KFAI's programming, the Program Committee evaluates new and existing programs. Some of these evaluations are done directly by committee members; some by the

Program Director; and some by a special committee whose only purpose is to evaluate programs. The same criteria are used in all evaluations, regardless of who does them.

## **Program evaluation criteria**

When your program is evaluated, the evaluators look at:

- Your technical skills and proficiency;
- The quality of your program's content
- Your adherence to KFAI and FCC rules and to other legal standards
- Your commitment to KFAI's mission statement
- The extent to which your program serves the needs of a community that is targeted by KFAI's mission statement.

## **Ongoing evaluations**

The Program Committee is responsible for evaluating all programs in the KFAI program schedule. The committee will perform both formal and informal evaluations for the benefit of programmers and the station. The evaluation process is necessary to ensure that KFAI is meeting its mission in regards to programming. If you have any questions about evaluations and when they will occur, please contact the Program Director.

## **Evaluating new programs**

New programs at KFAI are carefully evaluated for the first few months they are on the air. The purpose of this evaluation is to help programmers work out the kinks in their new programs, and to prevent long-term problems from developing.

Normally, the Program Committee approves a new program for a 13-week trial period. During that time, committee members listen to the program and evaluate it according to the general standards listed above. The new programmer will usually get feedback and suggestions for how to improve during these weeks. In extreme cases, where evaluators determine that the programmer does his or her program in a particularly bad or incompetent manner, the new program will not be given a permanent place on the schedule at the end of the thirteen weeks.

## **Evaluations during probation**

Another time when your program will be evaluated is if you break an FCC or KFAI programming rule on the air. One of the main reasons for these evaluations is to ensure that you do not make the same mistake again without getting caught. But the more important reason for these evaluations is to make sure that you understand the rules that you must follow while you are on the air.

If you are ever put on probation, one or more members of the Program Committee will be assigned to listen to your program. While they will be paying particular attention to the problem that got you in trouble, they will also be listening to the overall sound of your program, and they will evaluate it according to the criteria set out earlier in this discussion of evaluations. The Program Director will normally pass on any comments that the evaluators have about your program.

## **Programmer responsibilities and benefits**

When you become a programmer, KFAI entrusts you with a scarce and valuable resource. By accepting a program, you promise to follow programming rules set up by KFAI and the FCC, and you begin a relationship with the station's listeners and with the community in general. Following is a discussion of the responsibilities that you have to the community once you become a programmer, as well as what KFAI offers you as a programmer.



## Your responsibilities as a programmer

When you become a programmer at KFAI, you accept the following responsibilities:

- To understand who owns air time
- To be responsible to the communities you serve
- To follow KFAI and FCC rules

### Understand ownership of air time

Our air time belongs to the community. Each KFAI programmer is on the air because she or he has the skill, knowledge, and experience to serve the community by doing a radio program. Air time at KFAI is a limited commodity, and the station must use every bit of its air time in the best possible way.

*Air time at KFAI will be given to you only so long as your program serves our listeners and furthers our mission.* You can lose your program if you break station or FCC rules, if your on-air performance does not meet the station's standards, or if the Program Committee and Program Director decide that your program is no longer needed. The Program Committee and Program Director also have the right to change the length of your program, move it to another day and/or time, and preempt your program when necessary.

### Be responsible to the communities you serve

Community stations have a different relationship to their listeners and their communities than other radio stations, even public stations. Perhaps the easiest way to describe the difference is to refer to the Communications Act of 1934, which says that broadcasters are licensed to serve "the public interest." KFAI and other community stations take these words seriously. We exist to serve people whose needs (and, often, whose very existence) are ignored by other media. Our programming consists largely of things that other radio stations—especially commercial stations—are not interested in broadcasting.

Chapter 1 showed KFAI's Mission Statement, which describes our relationship to our community and indicates how our programming should meet the needs of the communities that we serve. The Mission Statement is at the heart of every programming decision that the station makes. It should also be the basis by which you decide what goes into your program—who you interview, what music you play, and so forth.

Here are some questions you should ask yourself to determine whether your program is serving the community:

- How much does the content of your program reflect your personal tastes, and how much does it reflect the needs of the community that the program serves? (A good program balances individual expression with meeting the needs of our listeners.)
- What steps do you take to keep in contact with the people in the community your program serves?
- How much time do you spend trying to find new material (guests, music, taped or satellite programming) for your program? How often is new material included?
- Do you allow community access to your program? In other words, do you have guests on your program (either to help do the program or to be interviewed)? Do you include public service announcements and other information of interest to the community your program serves?
- How well are women, people of color, poor people, or people from other communities that KFAI serves represented on your program? How often is the music you play written or performed by people from these groups? If you do a news or public affairs program, how many of the people you interview are from these groups? If you do a talk program, how many of your guests are from these groups?
- Would a listener learn something new because she or he listened to your program?
- Is a significant part of your program made up of material easily available on other stations or in other media?
- Does any of the material you include in your program encourage hatred against people because of their race, sex, religion, or national origin?

These are not the only questions that you should ask, and they aren't the only ones that the Program Committee will ask when they evaluate your program. But they should give you an idea of what you need to be thinking about when you are doing your program, or when you consider making changes to it.

### **Follow FCC and KFAI rules**

As a programmer, you are expected to know, understand, and follow all FCC and KFAI rules regarding broadcasting and using KFAI equipment and studios.

### **KFAI's commitment to you**

In addition to the responsibilities you accept as a programmer at KFAI, KFAI offers you numerous benefits including:

- Access to evaluations and help
- Access to training opportunities
- Use of equipment and facilities
- Access to programming resources
- Involvement in programming decision-making
- Appeal of programming decisions
- Right to file grievances

### **Access to evaluations and help**

You have the right to know the results of any evaluation that the Program Committee makes of your program. You also have the right to request that your program be evaluated. For more information on program evaluations, see the section earlier in this chapter.

In most cases, you have the right to retraining and remedial training to help you correct any problems with your program that have been identified as the result of an evaluation, or because of a violation of FCC or KFAI programming rules.

### **Access to training opportunities**

You have the right to receive the training in on-air and production skills that will enable you to do your work well. This includes training in how to use broadcast and production equipment, and in all KFAI policies, FCC rules, and other laws that apply to radio work.

You are entitled to take part in any training class or workshop offered at KFAI, provided there is space and you meet any prerequisites that have been set. You have the right to be considered equally with other volunteers when the station gives financial or other assistance for training offered outside KFAI.

### **Training Classes and Workshops**

KFAI offers regular training programs for those with varying skill levels. The Program Director and the Training Committee offer classes in several areas including:

- Voice Training: How to use your voice creatively and to its fullest capabilities.
- Board Certification Training: This is the basic training necessary to run the board in the air studio.
- News writing and reporting: The fundamentals of broadcast news writing and reporting.
- Digital Editing and Promo Production: How to use the digital editing equipment and how to use it to produce promotional carts for programs.
- Interviewing: The basics of doing a good interview.
- Remote Broadcasting: This class teaches you the skills necessary to broadcast from a remote location away from the station, including the use of the station's ISDN, COMREX and MARTI equipment.

Workshops on other topics are offered from time to time. Keep your eye on *AirCheck* for announcements.

### **Individual Training**

If the station does not offer formal training in what you want to learn, you can approach someone knowledgeable in the subject and make individual arrangements for training. Most people at KFAI are happy to share their skills, and will make the time to help out someone who wants to learn. The Program Director can help you find a person who can help you with individual training.

### **Use of equipment and facilities**

You are entitled to use KFAI's studios, broadcast and production equipment, and other facilities when necessary to do your work. KFAI is committed to keeping these facilities and equipment in proper working order. When something breaks, KFAI will endeavor to let you know when it can be expected to work properly again.

### **Access to programming resources**

KFAI has access to programming that originates outside the station. Some of these programs come over the satellite; others are distributed by other means. As a programmer, you have the right to current information about the programming that is available.

KFAI budgets money each year to buy externally produced programming. Most of this money is spoken for months ahead of time, so if there is a program you think the station should buy, you need to talk to the Program Director as soon as possible. When money is available to buy programming, you have the right to be considered equally with other programmers when decisions are made as to how that money should be spent.

### **Involvement in programming decision-making**

You have the right to be involved in decisions that involve you as a programmer. You are entitled to attend any meeting of the Program Committee. If a decision regarding your program will be made during a committee meeting, you have the right to be notified of that meeting in advance and to speak before the committee on your own behalf.

You also have the right to run—and are encouraged to run—for a seat on the Program Committee during the regular elections. If a vacancy on the committee arises between elections, that vacancy will be posted and, if you are interested in serving on the committee, you will be considered equally with other KFAI volunteers when the appointment to fill the vacancy is made.

### **Appeal of programming decisions**

When the Program Committee makes a decision that affects your program, you have the right to know the reasons why the committee made that decision. If the Committee makes a decision that you disagree with, and it did not follow established procedures when making that decision, you can appeal the decision to the Grievance Committee. The Grievance Committee will then do one of the following things:

- It can tell the Program Committee to decide the matter again, following the proper procedures. This does not necessarily mean that the decision will change. Even after reconsidering, the Program Committee may still determine that its original decision was the correct one.
- It can affirm that the Program Committee made its decision according to established procedures.
- It can refuse to hear your appeal because you have not presented sufficient information to indicate that the Program Committee made its decision improperly.

For information about the KFAI Grievance Policy and how it is administered by the Grievance Committee, refer to the Grievance Policy document in Appendix D.



# Chapter 4: KFAI and FCC Rules

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This chapter describes the rules that you are expected to follow as a KFAI programmer, as well as your responsibilities and rights as a programmer. It covers the following main areas:

- KFAI rules
- Federal Communications Commission (FCC) rules
- How rule violations are handled

## KFAI rules

Besides the FCC rules that all programmers and stations must follow, KFAI has its own rules for programmers. One of the conditions for having a program on KFAI is that you be familiar with and obey the rules described in this chapter. KFAI programming rules ensure that each program on our air is in accord with the KFAI mission statement and programming philosophy. The basic assumption that underlies all of these rules is that KFAI exists to serve specific communities in the Twin Cities area, and that our programming must meet the needs of those communities.

As with FCC rules, some KFAI rules are more important than others, and the penalties for violating the rules vary accordingly. For minor violations, you may get only a warning; for more important violations, you could be suspended from the air; and for the most serious violations (or persistent violation of less-serious rules), you might lose your program altogether. Breaking some rules—such as the one that bars anyone from taking KFAI records, CDs, or tapes out of the station—might also result in legal charges.

The KFAI rules cover the following areas:

- Respecting other volunteers and KFAI property
- Staying informed
- Getting involved
- Respecting the community you serve
- Being responsible
- Understanding the rules regarding libel and slander
- Understanding the rules regarding disparaging remarks

## Respect other volunteers and KFAI property

KFAI's studios, and the various types of production and broadcast equipment that we own, make it possible to produce community-based radio for the Twin Cities. To ensure that these resources are used well and remain in working order, it is important that you know the rules governing studio and equipment use.

- Treat other volunteers with respect. KFAI volunteers come from a variety of backgrounds and have different goals but we all can contribute to the organization.
- NO SMOKING anywhere in the building.
- NO EATING OR DRINKING in the studios.
- All equipment is the property of KFAI and is for KFAI use only.
- Equipment cannot be taken off station property. Certain remote equipment can be checked out with staff permission.
- KFAI's CDs, albums, and cassettes cannot leave the station.
- Theft of any kind is cause for immediate dismissal.

- Report all damaged equipment in writing to KFAI staff.

## Stay informed

Stay informed about station news, business, and upcoming events.

- Check mailboxes, bulletin boards, email, station newsletters, and the web site for regular station updates and announcements.
- Give your current address, phone number and email address to the Volunteer Coordinator so the station can reach you.
- Attend station meetings.

## Get involved

KFAI depends on people power. As a volunteer, you are expected to be involved in station activities outside of doing your program.

- KFAI Programmers are required to spend three hours per month on off-air volunteer projects, a total of nine hours quarterly.
- Be an active volunteer. Participate in meetings, vote in volunteer elections, and help out with pledge drives. Find your niche off the air.

## Be responsible

- Be at least fifteen minutes early for assigned board shifts. Inform other volunteers if you are going to be late by calling the studio line: 612.341.0980.
- Contact the Program Director if you cannot make a board shift. Phone number: 612.341.3144x20.
- Show up on time if you've signed out a production studio. Call the Program Director if you are unable to make your scheduled time.
- Put equipment and materials back when you are finished, especially music from the library or studio and recording equipment from the News Director.

## Playlist Requirements and song frequency limitations

- All music programs must post playlist for every show that they do.
- Programmers are required to post playlists on the KFAI website within seven days of the original broadcast. The information must include artists, song name, album, and label, for every song played on the air. Failure to do so will result in loss of programming privileges.
- All programmers who play music on their program must adhere to rules about song frequency as put forth in KFAI's agreements with the Corporation for Public Broadcasting. Those rules are as follows:
  - You can play a maximum of 3 tracks from a single release, including compilations, box sets, etc. If you do, you may play a maximum of 2 tracks from that release consecutively. This separation can be achieved by taking a break and putting the tracks in different sets or putting a track from a different release in-between the tracks from the specific release.
  - You can play a maximum of 4 different tracks by the same featured artist. If you do so, you may play a maximum of 3 tracks from a featured artist consecutively from a minimum of two different releases. This separation can be achieved by taking a break and putting the tracks in different sets or putting a track from a different artist in-between the featured artist.

\*This does NOT affect live in studio performances. This rule only affects recorded releases.

## Federal Communications Commission (FCC) rules

The FCC is the Federal Communications Commission. It was created in 1934 by the federal government to regulate all broadcast communications within the United States.

The FCC was deregulated in 1986, meaning the commission decided to no longer require individual programmers to be licensed through the government. However, the FCC does require stations to certify that their operators know the rules and regulations of broadcasting. If KFAI were to allow uncertified operators on the air, we would lose our FCC license. That is why all on-air programmers must go through the air certification process.

A KFAI programmer who violates any FCC rule is subject to immediate termination from KFAI and a fine by the FCC. Ignorance of these FCC rules is not an excuse.

The FCC can also fine or suspend the license of a station that allows the violation of its rules.

You are expected to understand and follow the FCC rules regarding:

- Operations rules
  - Certified operator signed on at all times
  - Alcohol or substance use while on air
  - Program log
  - Station log
  - Chief operator
  - Transmitter and translator frequencies
  - Legal ID and Translator ID
  - Transmitter on/off procedures
  - Emergency Alert System (EAS)
  - The public file
  - Modulation
- Language and content rules
  - Sensitive language
  - Commercialism and underwriting
  - Partisanship/Political broadcasts and equal time
  - Telephone conversations
- FCC inspections

### Operations rules

The following FCC rules apply to station operations.

#### Certified operator signed on at all times

A certified operator must always be signed on the station's program log.

#### Alcohol or substance use while on air

It is a violation of FCC policy to be intoxicated or under the influence of any substance when signed on the air. You will jeopardize KFAI's license if you are intoxicated on the air, and you will be immediately terminated. You will also be immediately terminated if there is any type of substance use by you or others who are part of your program while you are on KFAI premises. If you are on the air after business hours (that is, from 5 PM to 9 AM weekdays, and on weekends), you are responsible for the behavior of everyone in the air studio.

## Program log

The *program log* is a chronological chart that governs the flow of all programs. It is found in the on-air studio and is generally kept within the immediate reach of the on-air broadcaster. This log lists the underwriting messages and promotional material you will need to air during your on-air shift. This is also where you will sign in at the beginning of your shift, and sign out at the end of your shift. The following rules apply to keeping the program log:

- Sign the log in ink, either blue or black. Do not use a pencil or red ink.
- If you make a mistake, draw a single straight line through the mistake and write the correct information in ink. Do not scribble out the mistake or try to erase it. Do not use correction fluid.
- When you have completed an underwriting or promotional announcement, be sure to log the time you read the announcement. Do not initial the item on the log or simply check it off. You must provide the time so that accurate information can be provided to the businesses that underwrite KFAI programs.

## Station log

The *station log* is also kept in the on-air studio. You will only need to use this log in certain situations:

- Just as the program log governs the content of your program, the station log records the technical activities of the station. Any technical difficulties you experience with the transmitter should be recorded on the station log.
- If KFAI goes off the air during your shift and you have to turn the transmitter back on, that action should be recorded in the station log.
- Any activity regarding the Emergency Alert System (EAS) should be recorded on the station log.

## Chief Operator

The *Chief Operator* is responsible for the station log. The Executive Director is the Chief Operator. In the Executive Director's absence, the Designated or Acting Chief Operator is the Program Director. The Chief Operator is not the same as the Chief Engineer. The Chief Engineer is responsible for all equipment repairs.

## Transmitter and translator frequencies

KFAI has two frequencies: 90.3 FM and 106.7 FM.

The signal from our *transmitter*, at the top of the Foshay Tower in downtown Minneapolis, is broadcast at 90.3 FM, in the city of Minneapolis and surrounding areas, sometimes reaching into parts of St. Paul. This is our main transmitter and operates at a power of 125 watts at a height of 442 feet.

For a stronger broadcast into the city of St. Paul, KFAI operates a *translator* located on the Robert Street Water Tower in West St. Paul. This translator "picks up" the signal from the Foshay Tower, then broadcasts that signal to our St. Paul-area listeners at 106.7 FM. It operates at a power of 175 watts at a height of 174 feet. Its assigned frequency is K94AM West St. Paul at 106.7 FM in St. Paul.

## Legal ID and Translator ID

A *station ID* must be performed within five minutes of the top of every hour. KFAI has two types of IDs: a *legal ID* and a *translator ID*. The program log will identify which type of ID you are required to perform.

- A *legal ID* consists of the call letters and the area of the license. A simple legal ID would be *KFAI, 90.3 FM Minneapolis and 106.7 FM St. Paul*.
- The *translator ID* includes the legal ID, plus more information about the St. Paul operating translator. For example: *KFAI, 90.3 FM Minneapolis and Operating Translator K294 AM West St. Paul at 106.7 FM St. Paul*.



The program log will indicate which ID should be performed, and at what time. The text for both legal and translator IDs is posted in the on-air studio. The translator ID needs to be performed only twice a day, at times specified on the log.

### **Transmitter operation**

All certified board operators must know how to operate KFAI's transmitter, including monitoring transmitter power and turning the transmitter on and off. The transmitter is controlled remotely using a station telephone. The remote control is connected by a code number using the keypad on the phone. Once connected, an automated voice will announce, "This is the KFAI transmitter." Further details on accessing the remote transmitter are available in *The Book* in the on-air studio, and in various postings in the studio and engineering booth. Further information is also provided in programmer training sessions.

**Note:** If there is a problem with the transmitter, the system will automatically respond, and will contact the Chief Engineer regarding that problem.

FCC requires that all on-air staff know how to turn the main transmitter on or off in the case of an emergency. Generally, a programmer would turn the transmitter on or off at the direction of the Executive Director, Program Director, or Chief Engineer in the following circumstances:

- KFAI declares it an emergency when the next programmer does not show up for their shift. In this case, turning off the transmitter, should *only* be done at the direction of the Program Director or Executive Director.
- Certain weather conditions could also disable the transmitter, in which case the Chief Engineer may call you to turn the transmitter on or off.

### **Emergency Alert System (EAS)**

All programmers must be able to operate the Emergency Alert System (EAS). This system is located in the on-air studio above the CD players and cassette decks. More information regarding the EAS will be provided during programmer training sessions. Instructions on operating the EAS are in *The Book*, which is kept in the on-air studio. You can also contact the Program Director for details and operating questions.

### **The public file**

All radio stations are required to maintain a *public file*. This file contains copies of the station's licenses, ownership records, and any Equal Opportunity and Affirmative Action statements. It also includes any correspondence from the FCC regarding KFAI, as well as any awards the station has received. The public file contains comments from the general public related to our programming or community involvement.

The public file is kept in the Executive Director's office. Anyone from the public can inspect this information during normal business hours. You can refer members of the public who inquire about the public file to a KFAI staff member.

### **Modulation**

Board operators are responsible for the signal that KFAI sends out. The FCC does not allow excessive overmodulation. Board operators need to monitor the meters in the air studio. The other place to monitor modulation is on the Modulation Monitor in the Engineering Bay. Overmodulating more than six times in one minute is considered an offense by the FCC.

### **Language and content rules**

Board operators are responsible for everything that goes out on the air. This includes every word spoken by guests and everything contained in a recording; therefore, all board operators need to know what the FCC does and does not allow.

The FCC will fine stations that are in violation with their language and content guidelines. Violations are often reported by listeners, so it is important to understand and follow the rules.

The FCC rules regarding language and content involve several categories:

- Sensitive language
- Commercialism
- Partisanship/Political broadcasts and equal time
- Telephone conversations

**Note:** Libel and slander are other important content issues that are not liable to enforcement by the FCC. They are covered in the KFAI rules section.

### **Sensitive language**

KFAI is governed by the FCC in relation to what we can, or cannot, say on the air. To the FCC, there are three types of “bad” language: *obscene*, *indecent*, and *profane*.

### **Obscene language**

*Obscene language* usually refers to sexual acts or bodily functions (especially excretory functions). Obscenity is not exclusive to just words. Euphemisms and graphic descriptions can be considered violations. To be considered obscene, the material must a) appeal to the prurient interest [prurient: obsessively interested in sexual matters] b) describe sexual conduct in a patently offensive way, and c) lack serious literary, artistic, political, or scientific value.

Examples of obscene words are: cunt, tits, pussy, fuck, shit, piss, cocksucker, and motherfucker. This, however, is not a complete list. If you were to use one of these words on the air, you would need to prove that the word was being used in an artistic or scientific context. You need to exercise extreme caution in this area.

### **Indecent language**

*Indecent language* is similar to obscenity, yet indecency can include things other than obscene language. The FCC defines indecency as the broadcast of language that “describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory actions or organs.”

Some things to keep in mind about indecent language:

- Indecency is a more common offense than obscenity.
- A single national standard is used for indecency.
- The fact that material has literary, artistic, political, or scientific value is irrelevant when the FCC determines whether the material is indecent.
- Indecent material can only be aired during the safe harbor period between 10pm and 6am. Contact the Program Director if you have questions about your program and indecency.

### **Profane language**

Language is considered *profane* if it calls upon a deity to condemn something or someone, or if it slanders, debases, or misrepresents any deity, religion, or any form of worship. Restrictions on profane language are seldom enforced, yet certain cases may be treated as indecent, so it is best to avoid using such language.

### **Avoiding obscene, indecent, and profane content**

These FCC language guidelines are set by the communities we serve. An argument for the “artistic” or “scientific” use of these three forms of language might be acceptable, but it is best to avoid this kind of expression if possible.

- Screen all material before broadcast, including music, interviews, and other prerecorded content. When preparing for your program, pay attention to the lyrics being used in relation to the three areas of concern for the FCC. Ignorance is not an excuse for violating the FCC rules regarding sensitive language. The FCC does respond to complaints from the public, so please respect the audience and community your program serves. If you have any concerns about music lyrics and sensitive language, talk to the Program Director.
- Inform all guests and interviewees of the rules regarding sensitive language. If you are conducting an interview, either live in the studio or by telephone *you* are responsible for your guest’s language when they are on the air. If the guest is using language that fits into one of the sensitive-language categories (obscene, indecent, or profane), first warn them politely that they are using inappropriate language, and that if they do not stop, you will take them off the air. If the guest continues using inappropriate language, you must terminate the conversation, either by turning off their microphone or telephone interview equipment.
- If you notice music or other audio content that violates the rules, take it off the air.
- The hours of 10 PM to 6 AM are considered a “safe harbor” period by the FCC, where enforcement of sensitive-language rules is relaxed. However, programmers could still be found in violation of the rules.
- The FCC will fine persons who are out of control on the air, and will fine the station as well. Such a fine could cause you to lose your programming privileges. Remember, when you are engineering the on-air board, *you* are responsible for everything you or your guests say on the air.
- Talk to the Program Director if you have any questions regarding the use of sensitive language during interviews, or about any part of your program’s content.
- When in doubt, play it safe.

### Commercialism rules

KFAI is licensed as a noncommercial broadcaster. This means that KFAI cannot run traditional advertisements. The station’s status also dictates what one can and cannot say on the air.

Several FCC rules regarding commercialism apply to KFAI, particularly in how KFAI conducts itself as a not-for-profit entity.

### Underwriting rules

KFAI can air brief underwriting announcements about entities that provide funding. These announcements differ from ads in what they can include as copy content. It is important that announcers read *exactly* what is written in underwriting announcements.

### General commercialism rules

- You cannot mention prices or discounts. When you have guests on your program talking about an upcoming event, explain to them before going on the air that they cannot mention ticket prices.
- You cannot use calls to action (“Go to this show,” “Buy this disc,” etc.).
- You cannot use qualitative language when describing a product, service, event or performance. (“best,” “better,” “great,” etc.)

Programmers should be mindful of these guidelines when talking about any product, service, or event. As a general rule: *the station can inform but not promote.*

An exception to these commercialism rule is that KFAI **can** speak more freely about other 501(c)(3) non-profit organizations and station-related events. For consistency, however, all announcements (for profit and not for profit) should conform to the for-profit guidelines of commercialism. KFAI staff will inform you of any exceptions.

Address any questions regarding commercialism to the Program Director.

## Promoting events and conducting giveaways

The FCC states that non-commercial stations, such as KFAI, cannot appear to promote or endorse any particular record company, record label, artist or artists, performance, event, lecture, or commercial business. When doing a promotion or giveaway, programmers should follow the script that accompanies the promotion or giveaway.

## Partisanship/Political broadcasts and equal time

Several rules apply to how KFAI handles coverage of elections.

1. As a not-for-profit station, KFAI cannot take positions on any elections, or endorse candidates for any party.
2. Leading up to an election, every time a candidate appears on the station, show and guest information needs to be shared with the Program Director and that information must go in the public file.
3. If you have one political candidate on your program, you need to offer an *equal opportunity* to opposing candidates running for the same public office. This policy is critical in shaping the perception that KFAI is acting fairly regarding election coverage.
4. In some situations, a candidate can request an *equal opportunity* for air-time if an opponent has appeared on a program. The FCC states that, “a request for equal opportunities must be submitted to the licensee within one week of the day on which the first prior use, giving rise to the right of equal opportunities, occurred. A person requesting equal opportunities must have been a legally qualified candidate for the office in question at the time of such first prior use.” There are some programs that are exempt from the *equal opportunity* clause. Please ask the Program Director if your program could be exempt.
5. Broadcast stations are not allowed to censor a candidate’s statements even if they “are libelous, indecent, or likely to incite racial hatred or violence.” (Section 315 of the Communications Act)
6. You are not required to air opposing views within a broadcast. However, KFAI encourages programmers to cover all aspects of a story and to present both sides of a political issue.
7. The *Zapple Doctrine* comes into effect when the supporters of one candidate advocate that candidate or oppose the election of their opponent(s). When a situation like this occurs, the opposing candidates need to have access to *equal opportunities* on the air. Due to the regulations placed on non-commercial radio, situations involving the *Zapple Doctrine* rarely occur. Yet, the complex nature of this and other political broadcast rules underscore the importance of communicating with KFAI staff, especially the Program Director.
8. Rules regarding political broadcasts change from election to election. If you plan to do political programming, it is important that you communicate with the Program Director and News Director for guidance.

## Telephone conversations

When you talk to someone over the telephone with the intention of putting the conversation on the air, you are subject to federal and state laws governing the use and recording of telephone conversations.

- FCC rules forbid you from making a live broadcast of a phone conversation unless the person you are talking to gives permission.
- Both federal and Minnesota laws ban the recording of telephone conversations unless at least one of the parties to the call are aware that the recording is taking place.
- When you make out-of-state calls, you may run into additional legal requirements. Many states (such as California) require that both parties to the call be aware that it is being recorded.
- This means that, for calls in which both parties are in Minnesota, you do not have to ask the person you are calling for permission to record. However, it is illegal to use that call over the air unless you

have permission from that person. For out-of-state calls, it may not be legal to even record the call unless the other person gives you permission.

**Important:** You must *always* ask for permission before you use a telephone conversation over the air. If you broadcast a conversation without permission, you are breaking FCC rules and federal law.

### **Live telephone conversations**

If you are taking calls over the air, the FCC requires that, at the beginning of the conversation, you announce to the person that she or he is on the air. Saying something like “You’re on the air with KFAI” fulfills this legal requirement. If you have someone answering calls before they go on the air, the legal requirement is met by having that person tell the caller: “When the next voice comes on the line, you’re on the air.” In either case, a person is presumed to have consented to on-air use of the conversation if they keep talking to you. On the other hand, if a person says “I don’t want to be on the air” or something similar, conclude the call immediately.

FCC rules and federal law prohibit you from calling a person and, without warning, putting them directly onto the air. When you call someone, you must ask them off-air whether you can broadcast the conversation. *It is not okay to call someone and ask them for permission while on the air—this is a very serious violation of FCC rules and federal law.* If the person says you can broadcast the conversation, it is permitted to put them on hold and start the call on the air later. If the person refuses permission to use the conversation on the air, do not put them on the air in spite of their refusal. Doing so is a serious FCC rule violation.

### **Recorded telephone conversations**

Phone calls that you record for use on the air at a later time (such as in a news story) are subject to both FCC rules and state laws. Because state laws vary, it is a good practice to handle all recorded phone calls—whether local or long distance—in a way that would meet the requirements of the most restrictive states.

When you want to record a conversation, you need to notify the person you are calling at the beginning of the call. Say something like this:

*This is Esperanza Garcia calling from KFAI radio. I'd like to talk to you about (whatever the topic is). Is it okay if I record our conversation?*

If the person says yes, start recording. If they say no, you cannot legally record the call. (If a person refuses permission to record, do not give up entirely. Sometimes they will change their mind part way through the call. So keep your tape machine on stand-by.)

### **FCC inspections**

Occasionally, the FCC does on-site inspections of licensed broadcasting stations. These inspections are done without notice during any time a station is on the air. Usually, inspections take place during weekday business hours. A station is most likely to receive an FCC inspection after it makes a major change in its facilities and operations, such as a new studio or transmitter.

When the FCC inspectors do show up, they will be looking to see whether:

- KFAI is operating its transmitter according to the terms of its license
- The station is keeping required documentation about its technical operations and programming
- All KFAI programmers are board certified and are familiar with FCC rules.

### **What the FCC expects you to know**

As a programmer, the FCC expects you to know the following things:

- The location of operator licenses (behind the glass door in the engineering room) and our public file (in the Executive Director’s office).

- How to receive and send Emergency Alert System (EAS) tests and alerts (see *The Book*).
- The location and function of the ATS system (behind the glass doors in the engineering bay).
- How to monitor the on-air signal (use “Air 1” setting on board or modulation monitor in engineering bay).
- How to make log entries correctly (use ink; put the time next to actions; don’t sign off until your program is over).
- Our transmitter and translator locations, signal strength and broadcast range

### **If the FCC arrives when you are on the air**

If you are on the air when the FCC inspectors show up:

- Do not interrupt your broadcast, but do not ignore the inspectors.
- Be polite and answer any questions you can answer. Answer honestly and do not make up answers.
- Notify the Executive Director and other staff members that the FCC has arrived.

Besides asking questions, the inspectors will ask you to show your knowledge of certain procedures. Do anything they ask you to do to the best of your knowledge and ability. While the inspectors can ask you to explain or demonstrate anything having to do with FCC rules and station operations, they will probably only ask you the most basic questions.

While the inspectors will not let anyone help you, you can look up answers or procedures. If they ask you something that you do not know, you can either look it up or tell them where the information can be found. A copy of this *Programmer's Handbook* will always be in the air studio to help you. You can also find information in *The Book*, a white three-ring binder in the air studio. *The Book* contains important phone numbers, procedures (including transmitter and EAS operations), and basic technical notes.

### **Libel and slander**

Libel and slander are complicated subjects that are, for the most part, beyond the scope of a handbook like this. Questions involving libel and slander are best dealt with by station management and KFAI's attorneys. Nonetheless, you should have a broad understanding of libel so you can tell when you are heading into dangerous terrain.

Unlike other rules and definitions that this handbook discusses, libel and slander have nothing to do with the FCC. Instead, they are legal terms having to do with false statements: *a libel is a published statement; slander is an oral statement*. To make our discussion simpler, we'll lump them both under the term *libel*.

### **Definitions**

For a statement to be libelous, these things must generally be present:

- The statement must be false.
- The statement must be published; that is, you must make the statement to a third person. Radio broadcasts are considered publication.
- The statement must injure a person's reputation or good name. You should remember that, in the eyes of the law, corporations are considered to be persons.

False statements that are libelous include, but are not limited to, the following:

- Accusing someone of engaging in criminal conduct
- Accusing a person (or corporation) of bad or incompetent business practices
- Alleging that someone is involved in sexual misconduct
- Reporting that someone has HIV or AIDS when she or he doesn't

## The burden of proof

Someone who believes they have been libeled must be able to prove that a statement you made referred to him or her. If an individual is not named in your statement, she or he must prove in court that you included enough details to make it obvious who you meant. If they can't do this, no libel took place. It's easier for someone to prove libel if your statement identified him or her by name.

It's more difficult for a member of a group to win a libel suit. If, for example, you said that a group of University of Minnesota officials were embezzling funds, any one of those officials would have difficulty winning a libel suit, even if she or he could prove that no embezzlement took place. But if your statement included information that lets listeners identify a particular official as an embezzler, that person could have an easy time winning in court.

Not all people are equally protected by libel laws. While a private individual must prove only that you were negligent when you made a statement, public officials and public figures face a higher burden of proof. They must show a court that you acted with actual malice; in other words, they must show that you knew a statement was false when you made it, or that you had a reckless disregard for whether the statement was true or false. (While it's easy to identify public officials, it is often hard to tell who is a public figure and who is a private individual. Be *very* careful here, and get lots of advice before saying something that you might come to regret.)

If, despite your best efforts, someone accuses you of libel, your main defense is truth. No matter how much a statement injures someone's reputation, you are protected if you can prove that the statement is true. If someone proves you made a false statement, however, she or he can collect damages without having to show the court that any injury to their reputation took place.

## Protecting yourself from libel suits

*The best defense against a libel suit is never to get involved in one in the first place.* This means that you must check facts meticulously; not make a statement until you are sure you can defend its truth; and check with station management or a qualified attorney if you think you might have a problem.

The *Public Radio Legal Handbook* suggests the following measures to protect yourself from libel:

- Check and recheck names and addresses for accuracy; there is a whole history of libel litigation concerning mistaken identification.
- Think carefully about the words being used; *he said* and *he admitted* imply different things, as do *statement* and *confession*.
- Always remember that an indictment is a charge, not a finding of guilt.
- Anonymous sources are extremely dangerous.
- Be careful with teasers, promos, and headline stories. A fair and accurate job of reporting can be easily undone when it is squeezed into a few lines of hype.
- Exercise extreme care in covering those stories in which people's reputation are most on the line; stories of crime, sex, violence, and official misconduct. Use similar caution in situations in which emotions, including those of one's sources and reporters, may be running in high gear: disasters, riots, and personal pain or loss.

**Important:** As a programmer, the most important thing about libel to remember is this: *If someone sues because you make a libelous statement over the air, you will be the main person being sued.*

You can find more information on libel and slander in the *Public Radio Legal Handbook*.

## Disparaging remarks

The rule on disparaging remarks has nothing at all to do with the FCC. It is an internal KFAI policy: *Do not put the station's dirty laundry out for display on the air.* It makes for bad radio. KFAI has systems to deal with complaints and requests. Volunteers need to go to staff, the Program Committee and the Board of Directors to deal with specific issues—not the airwaves.

Using your position as a programmer to talk about KFAI's internal problems is disrespectful to your listeners. They get only one side of the story—yours—and miss important parts of the story that would enable them to have an informed opinion about the problem. In addition, taking the station's problems onto the air makes both you and the station seem unprofessional.

Disputes, arguments, personal clashes, and political disagreements should stay inside KFAI. The only exceptions to this rule are for news coverage of internal KFAI politics when those politics are deemed newsworthy, and for times when the Program Committee, Board of Directors, or Executive Director decides that an internal problem is so serious that the station needs to devote programming to it.

Another aspect of disparaging remarks is what you say about other programs or programmers while you're on the air. It is not okay to criticize someone else's program or their ability to do their program. (If you have criticisms of another program, talk to the Program Director.) It is also not okay to make statements such as “This is the only program worth listening to on KFAI.” An important part of community radio is that everyone pulls together to make the station a success—and running down other programs does *not* constitute pulling together.

## Rule violations

### How the FCC handles rule violations

There are a few ways that the FCC can find out if a programmer on KFAI is breaking its rules. The most likely way is for a listener to hear something they do not like and report what they heard to the FCC. In addition, the FCC may find violations during a station inspection, or an FCC member may hear a programming break a rule while listening to the station.

The FCC rules that directly affect programmers are usually—but not always—the less significant ones. Violations are normally punished by small fines. Unfortunately, what the FCC considers a small fine runs to a couple of hundred dollars. For more serious violations, the fines are larger.

If you break an FCC rule, you will not be the only one to face consequences. In most cases, the FCC will fine or take other action against KFAI. In serious cases, such as violations that involve sensitive language or commercials, KFAI might face very large fines or lose its license to broadcast.

**Important:** Do not assume that no one will complain to the FCC if you break a rule. The FCC regularly responds to complaints and will issue significant fines and penalties. If you want to learn more about recent FCC actions, contact the Program Director.

### How KFAI handles rule violations

KFAI is responsible to the FCC, to other federal bodies, and to state and local government for ensuring that certain rules and laws are enforced on our air and on our premises, and in addition, has its own rules. While all of these rules must be taken seriously, breaking some of them will cause you to lose your programming privileges—temporarily in the case of minor violations, permanently in the case of major or persistent violations.

Violations that can affect your programming privileges include (but are not limited to):

- Violating an FCC rule for which the station can be fined or which could put KFAI's license in jeopardy, including violations of the sensitive-language or commercialism rules, use of alcohol or drugs while on the air, and allowing an uncertified person to operate the board.
- Knowingly broadcasting material that could violate FCC programming rules without clearing that material in advance with the Program Director or Executive Director.
- Theft or unauthorized use of property owned by KFAI. This includes “borrowing” records, CDs, or tapes from the music library.
- Getting promotional copies of CDs, records, or cassettes sent to your home, rather than to the station.



- Misuse or abuse of KFAI equipment or facilities, including equipment in the air studio, production room, and newsroom. This includes eating and drinking in the studios.
- Threatening or violent behavior toward other volunteers or KFAI staff.
- Failure to participate in pledge drives and other station fundraising efforts.
- Missing your program without notifying the Program Director ahead of time that you need to be absent.
- Missing your program (not showing up) three times without approval from the Program Director.
- Persistent violation of your program abstract.

## How violations are handled

Violations of KFAI and FCC rules are normally handled by the Program Director or the Executive Director. Once it appears that a programmer has violated a rule, she or he will normally be contacted by the Program Director, who will ask the programmer to tell her or his version of the events surrounding the violation. The Program Director will then tell the programmer what the station's next actions will be. *In the case of serious FCC or station violations, the programmer may be pulled off the air immediately and suspended from her or his show until formal action is taken.*

## Sanctions for rule violations

There are five levels of sanctions that KFAI uses to deal with rule violations:

1. **Oral warning.** If the programmer has not committed the violation previously (and is not currently on probation), the Program Director gives an oral warning and puts a note in the programmer's file indicating the date and nature of the warning.
2. **Written warning.** The Program Director gives the programmer a written notice of the violation, and a warning that further violations will result in more severe sanctions. Copies of the warning are put in the programmer's file and sent to the Program Committee.
3. **Probation.** The programmer is put on probation for a period of time, normally 13 weeks for a first violation, and a member of the Program Committee monitors the show during that time. Violation of any KFAI or FCC rule during the probation period will result in the programmer's suspension.
4. **Suspension.** The programmer is barred from the air for a period of time. The Program Committee will replace the programmer with a suitable substitute and the programmer will normally be allowed to resume her or his program at the end of the suspension period.
5. **Expulsion.** The programmer is banned from the station, either permanently or for a set period of time.

Matters regarding probation, suspension or expulsion will be brought before the Program Committee.

Depending on the how serious the violation is, and on whether a programmer has previously violated FCC or KFAI rules, *sanctions can begin at any level.* There are some violations, such as theft of station property, for which sanctions normally *begin* at the highest level.

A major reason for these sanctions is to protect you and other programmers from FCC actions. If KFAI enforces FCC rules strictly, programmers are less likely to violate those rules—and the station is less likely to have an on-air rule violation that comes to the attention of the FCC. In addition, strict enforcement of the rules helps protect KFAI's license (and pocketbook) from FCC penalties. In fact, one of the things that the FCC looks at when it decides whether to fine a station or just give it a warning is how strictly that station enforces the FCC's rules.

# Chapter 5: Programming basics

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This chapter will help you handle many of the things that you do during your program. Not every situation you'll encounter is described here—the *Programmer's Handbook* is not a technical manual. If the information you need is not included here, check *The Book* in the air studio, or talk with the Program Director or Chief Engineer.

## General procedures

Following are basic guidelines for doing a program.

### Developing a personal mission statement

As you saw in chapter 1, KFAI has a Mission Statement that tells why the station exists and who it is trying to serve. As a programmer, you have your own reasons for being on the air. You will do your best programming if you take time to think about those reasons, and reexamine them over the time that you are on the air. By doing this, you are creating your personal mission statement to guide your work at KFAI.

Here are some questions you might ask yourself when creating your mission statement.

- Why are you producing radio?
- Why did you choose to do the particular type of program that you are doing? If you are doing a music show, for example, why did you choose music and not public affairs?
- Why are you at KFAI instead of at another station?
- What special “something” do you want to bring to KFAI's listeners?
- How do you want your program to fit into KFAI's mission?

KFAI's Mission Statement helps the station focus its efforts and determine whether it is doing a good job of serving the community. In a similar manner, you can use your personal mission statement to tell whether your program is meeting the goals you set for it when you started.

### Sticking to your abstract

Sticking to your abstract is the most basic programming rule at KFAI. Your abstract says, in writing, what it is that you will do in your program. And the description of your program contained in your abstract is the basis on which the Program Committee decided to put you on the air. If you stray too far from your abstract, you are not doing what you said you were going to do.

You do not have to think of your program abstract as a straitjacket that limits your programming choices. If you do a folk program, for example, it is fine play a bit of country or rock if it fits in naturally with the rest of what you are presenting. However, it would not be okay for you to start playing a lot of country or rock during each show. If what you are doing in your show changes significantly from what you described in your abstract, you must submit a new abstract to the Program Committee. Then the committee will decide whether the changes in your program fit in with KFAI's Mission Statement and programming priorities. If you are not sure whether a change in your program requires you to submit a new abstract, talk to the Program Director or a member of the Program Committee.

### When you must submit a new program abstract

You must submit a new program abstract when:

- The overall character (musical or content) of your program changes.
- The original host leaves the program.

- There is a major change in the group or collective that does a program.
- A significant new element is added to your program, such as the regular use of programs off the satellite or adding regular use of interviews to a previously all-music show

It is important to stay in communication with the Program Director about any changes occurring within your program. The Program Director will advise you about any necessary procedural steps you may need to take.

## Saying who we are

One of the most important things to do on the air—and one of the easiest to forget—is to let people know your name and the name of the station.

We want people to know that they are listening to KFAI. We want the credit for the programming we present, and we want people to know how much they depend on us for interesting and important radio programming.

Let listeners know the name of our station at every reasonable opportunity. Each time that you speak on the air, identify yourself, your program, any guests on your program, and, most importantly, the station. For example:

*This is Bop Street, coming to you on KFAI.*

*It's twenty five minutes past 2 o'clock here at KFAI.*

*Stay tuned to 90.3 and 106.7 for more hot pickin'.*

*The KFAI Evening News is coming up in 15 minutes, right here on Fresh Air Community Radio.*

There are many other ways to identify the station. Be creative. Soon, identifying the station will come naturally to you every time you turn on the microphone.

## Keeping your listeners first

All KFAI volunteer programmers need to keep the station's mission in mind. Think about the needs of KFAI's listening audience when planning your program. Simply: put the listeners first.

### Program to your entire audience

As a station, KFAI tries to include all of our listeners, to invite them in to share what we have to offer. So it's not okay to leave most of your listeners out when you do your program. Depending on the type of program you do, there are specific things that you should avoid.

If you do a music program, for example,

- Play music because it is good or because you think your audience as a whole will find the music interesting. Finding a good balance of music may sometimes mean going beyond your personal tastes.
- If you dedicate songs to people, be sure to take dedications from listeners you do not know as well as those you know.
- Do not make a lot of on-air personal comments to people that you know. Remember, your friends make up only a small portion of your audience.

If you do an arts or public affairs program:

- Make sure your program reflects the broad variety of concerns present among your show's audience, rather than dealing with the same issue every program.
- Strive for a variety of guests each time you talk about a particular subject. Part of KFAI's mission is to give a voice to people who are not ordinarily heard. One way to do this is to look for experts outside the group of "usual suspects."

## Remember where our listeners are located

As KFAI's range has expanded from serving primarily South Minneapolis to the entire Twin Cities area and beyond, your listeners can be in almost any part of the metro area—or the world. Get in the habit of identifying the city where something is happening. Don't just say "in town" when announcing an event—your "in town" and a listener's "in town" could be miles apart. Be specific about an event's location, and provide more information to listeners who want to attend, such as the venue's ticket or information line.

## Doing women's programming

KFAI has a strong commitment to programming for women. The Program Committee is aware of the need to find a balance of voices in the program schedule. By "women's programming," the station means programs that meet the following guidelines:

- They are hosted by a woman.
- They deal with the broad range of women's lives and experience from a woman's point of view.
- They use women as experts, especially on their own experience as a woman in U.S. society.
- They primarily feature women's voices.

If your program is designated as women's programming, you are expected to respect these guidelines.

## Making promotional carts for your program

To build an audience for the station, we need our listeners to know what is on the air and when they can hear it. Because of this, every KFAI programmer should make a promotional cart for their program and update it occasionally.

These are the minimum standards for a promo cart:

- It must have acceptable technical quality.
- It must include the day of the week and time of day when your program airs.
- It should describe the nature of your program.
- It must contain a legal ID: KFAI, 90.3 FM, Minneapolis and 106.7 FM St. Paul OR KFAI, Minneapolis and St. Paul. It should be no more than 60 seconds long, and, except for promo carts for special programming and events, preferably between 30 and 45 seconds.

## Tips for producing promotional carts

A good promo cart does more than just adhere to these basic standards, however.

- Think carefully about your message before you make your cart. Since time is limited, every word should count.
- The cart should include the name of your show, the time that it airs, and a legal ID.
- A promo cart needs to *get attention*. Put something catchy at the beginning to grab listeners right away; then get to your message quickly, while you still have their attention.
- Remember that *a promo cart will be aired frequently*. Because people will hear it many times, it should not irritate listeners.
- Make sure your message is clear, and that the format of your cart matches that message. If you do a music show, for example, consider choosing some of the best music from your show as a background. When recording your voice-over, sound excited about your message, and sound like you mean every word of what you say.
- A promo cart can be as simple or as complicated as you want to make it.
- To help ensure the quality of promos, work with the Production Crew that meets regularly or the Program Director. Their production experience will help you get the most out of a promo cart.

- Make a new promo cart frequently. People get tired of hearing the same cart over and over again. A new cart will remind even long-time KFAI listeners that your program exists, and may convince some of them to tune you in for the first time.
- Once you have finished your promo cart, it must be approved by station staff. Let the Program Director know the cart is finished by leaving a note or sending an email.

If you have any questions about promo carts, ask the Program Director.

## Arranging for a substitute host for your show

As a programmer, you have made a commitment to do your program on a regular schedule. KFAI expects you either to show up for all of your programs, or to find a substitute when you absolutely can't be at the station. *If you miss a program without notifying the station or arranging for a substitute, you can have your programming privileges suspended or lose them altogether.*

If you need to miss a program, keep the following points in mind:

- If you have advance notice that you will need to miss a program, call around to find a substitute. If, by two or three days before your program, you still have not found a substitute, ask the Program Director for help.
- If you must miss a program at the last minute (such as when you have an accident), call the KFAI studio immediately and inform the staff.
- Your substitute should be able to do the same type of program that you do. If your show includes special tasks, segments, or routines unique to the program or time slot, you may want to have substitute hosts visit your program to observe the program and learn the tasks and routines.
- If you have trouble finding an appropriate substitute, contact the Program Director for help.
- Plan ahead regarding programs that fall on major holidays. If you have trouble finding a substitute for your show when it falls on a holiday, ask the Program Director to help you find someone. However, do not wait until the last moment to do this. Alternatively, consider taping your program, or finding a prerecorded special that corresponds to the holiday.
- Regardless of the reason you miss a show, be sure that you aren't absent too often. KFAI (and your listeners) count on you to be on the air. The station has rules about how many times you can be absent from your program. If you miss your show too often, you could lose it.

## Preemptions

Occasionally, KFAI interrupts or replaces programs to make room to report breaking news and present special programming—a process called *preemption*. Preemptions can be difficult for programmers. It is no fun to plan a program—especially if you are planning to have guests—only to find out that you will not be on the air that day. Because of this, the station has a policy for how preemptions are made and who decides when programming needs to be preempted.

### Preemptions for breaking news

KFAI needs to keep its listeners informed about important community, state, national, and world events. This is especially true when those events have an immediate and direct local effect. When these events occur, the station will interrupt programming immediately.

The decision to make an immediate preemption is made by the News Director and/or Program Director (or by that day's news producer). If time allows, the Executive Director also helps make this decision, or, if not, is informed about the preemption as soon as possible.

If you are on the air when the preemption decision is made, you will be notified immediately. You will also be informed about how much of your program will be taken up by special programming; for example, whether the program will be interrupted by news bulletins, or completely preempted by news programming. You may be asked to help with the special program, especially if the news staff needs a

board operator. If the preemption is expected to last through several programs, programmers not yet at the station will be notified. If the preemption is major, they may be told not to come in at all.

*The breaking news presented during preemptions is an important part of what we do as a community radio station. Our ability to serve our listeners during these times depends on everyone's working together to get information to our listeners.* When your program is preempted, whether for news bulletins or extended news programming, you are expected to cooperate fully with the news department and other station staff.

### **Other preemptions**

Sometimes the station knows about preemptions in advance. For example, we preempt 24 hours of programming in February, for Black History month, and on March 8, International Women's Day, and plan for those preemptions for several months. More commonly, KFAI programmers are given a few days' or a few weeks' notice.

When a preemption needs to be done on short notice, but not immediately, the News Director, Program Director, Executive Director, and other staff and volunteers will meet to plan for the preemption. At this meeting, they will decide on the type of program that needs to be done, when it should air, how long it should be, and who will be in charge of producing it. After the meeting, all programmers affected by the preemption are notified.

If we have more lead time, the decision to preempt is made by the Program Committee at its regular meeting. Again, all affected programmers are notified about the preemption as much ahead of time as possible.

### **Show preparation**

Good programming is a result not just of performing well on the air, but of preparing your show beforehand. Many things that you do before your show actually starts have a big effect on how your program sounds.

### **Prepare for your program in advance**

Prepare for your program in advance. Remember that there is an audience out there who listens to what you do—and that they will notice if you are doing your job well.

Regardless of the type of program you do, think about what you want to do with each hour of your program.

Think about your audience. Ask yourself these questions:

- Who do you think is listening? Who would you like to have listening?
- What do you think your audience wants to hear? What do they need to hear?
- What new music, information, or experience can you bring to them?

Your answer to these questions will determine who actually tunes in.

If you do a music program, make sure you are familiar with the music you will be playing. Make time to audition new music and get familiar with new artists. The more you know about your music, the better choices you can make in putting together your program, and the more you can tell your listeners about the music that you play. Listeners frequently write and call KFAI to let us know how much they appreciate programmers who take the time to pass on information about the music in their programs.

Allow yourself enough time between shows to prepare for the next one. Listen to the aircheck from your last show, and decide what worked and what did not work. If there are things that need improvement, decide on specific things to do differently in your next program.

## Be on time

From the first time you go on the air, get into the habit of being at KFAI at least ten or fifteen minutes before your program begins. There are two good reasons to do this:

- You will be more relaxed and sound better when you get on the air.
- It is a reassurance to the programmer ahead of you—knowing you are present and ready to do your program, and allows them to focus on the remainder of their show rather than planning ahead to fill time until you arrive. When you do arrive at the station, poke your head into the studio or wave through the glass to let the on-air programmer know that you've arrived.

If your bus is late, your car will not start, or you know that you will be late for some other reason, call the air studio immediately. Let the person on before you know how late you expect to be, and make some suggestions for filling the time until you get there. Suggest some records or CDs, or tell them where to find a taped program that you're planning to play. The key here is consideration—*imagine what you would want someone else to do for you if they were going to be late, and then do the same for whoever is covering for you.*

## Gather your materials

Good radio is a direct result of preparation, and part of that includes getting all of your materials together before you go on the air. Allow time before your program to gather the music you need from the music library. If you can, allow some time for browsing the collection—sometimes inspiration can strike at the last minute. While you may need to visit the music library a couple of times during a program—especially if you take requests—most of what you need should go into the studio with you when you start your program.

## Check for equipment changes and problems

KFAI's studios are in a constant state of flux, renovation, and repair. You cannot count on every piece of equipment working the same way it did the last time you did a show. Most temporary or permanent equipment changes will be noted somewhere in the air studio, or in messages posted in your mailbox. And all of them are listed in *The Book*. Get into the habit of checking for new changes.

However, not every change in the studio is the result of something the engineering staff did. Check with the programmer on ahead of you if there are any equipment problems that you should know about. A tip from someone who has already been dealing with a problem can help you avoid on-air mistakes and problems during your program.

## Check the program log

Sometimes there will be changes in store for you when you do a program. You may have a new underwriter for your program, or there may be some special carts that have to be run at a particular time. These and other things are listed in the program log. If you step into the studio ahead of time to see if you'll be doing anything unusual during your show, you can prepare in advance, such as pulling underwriting cards.

## Get in quickly

Have your CDs, records, tapes, books, and other materials organized so that you can get them into the studio quickly. The faster you get in, the more time you can spend paying attention to doing a good program.

## On-air procedures

Following are tips and practices to keep your program flowing well, to make the best of your on-air delivery, and to ease the transition between programs.

## General on-air hints

KFAI expects all programmers to sound friendly and competent while on the air. Some general hints to help in your on-air delivery include:

- Pay attention.
- Relax and be yourself.
- If you have nothing to say, do not say anything. Go to another song or a promo cart until you are ready and organized for your break.
- If you do have something to say, speak up, speak clearly, and make sure that you are understood.
- Think ahead; plan interesting breaks. For example, during a music set, think of an idea to focus on when back-announcing the set, such as interesting information about one of the artists in the set, or upcoming shows to promote in relation to the music the listeners just heard. And if you have multiple things to mention in the break, jot down the items in the order you want to mention them.
- If there is a chance that you might forget a relevant piece of information while on the air, write it down.
- Read all copy to yourself before reading it on the air. This will keep you from reading things that are out of date or that do not make sense.
- Do not feel that you have to apologize for technical mistakes. It only calls attention to them.
- Check how album and CD cuts begin and end.
- If you are going to sneeze or cough, turn down the microphone and do it off-air.
- Avoid using radio jargon on the air, such as PSA, EAS, DDS, logs, etc. These terms are not familiar to the general listening audience.
- Avoid making unnecessary noises, such as shuffling papers, dropping CDs or album covers, bumping the microphone, or moving a squeaky chair.
- Know when the microphone is on.

## Starting on time

Programs on KFAI are scheduled to start at a specific time. On-time starts are important for a variety of reasons:

- Listeners, especially listener-members, expect programs to begin at the time the KFAI program schedule says they will begin.
- Some prerecorded programs and features are of a set length, such as 5, 29, or 59 minutes. Other features, such as news updates, are scheduled to start from a satellite feed at a particular time, such as exactly one minute after the hour. In these cases, the preceding program needs to finish in time to start these programs or program features on time.

To help ensure on-time starts, be in the studio a minute or two before the scheduled start of your program, and be behind the microphone and ready to go when the clock hits your start time. The person on the air ahead of you should help you start on time by ending their program on time. If you consistently have trouble getting the person ahead of you to let you get into the studio early enough to start your show on time, let the Program Director know about the problem.

## Expecting the unexpected

Surprises and problems can happen on every program. Tapes break, a CD player will start skipping, and equipment stops functioning. Even if the equipment is functioning properly, there is always the potential for human error. Whatever the cause of a problem, you should always have something in reserve so that you can avoid the dead air that often occurs when things go wrong. A good practice is to always have a cart or piece of music cued up for use in an emergency. If all goes well, you will not need it. But if you do, it will be ready to go.



## Using microphones

Following are a few pointers to help you get the most out of KFAI's studio microphones:

- ALWAYS have headphones on when you are on the microphone.
- Maintain a proper distance from the microphone--have your mouth two to four inches from the tip of the microphone. Make sure any guests understand this proper microphone positioning as well.
- The studio microphones are directional. That is, the microphone must be pointed at a sound source (in this case, your mouth) for it to pick up that source properly. The more that the microphone is pointed away from the source, the more "off-microphone" that source sounds.
- Avoid popping your Ps. The "popping" sound that results when your mouth is too close to the microphone is annoying to listeners. This popping sound is most obvious in words that contain the letters p and t. You can avoid popping by placing the microphone outside of your air stream, the proper distance of two to four inches from your mouth, and slightly above and to one side of the your air stream.
- Your voice levels should never be noticeably louder or softer than your music levels. Running voices about 2 VU units lower than music usually works out well. Listen closely in your headphones and keep an eye on the meters.

## Monitoring levels

Board operators are responsible for the sound quality of the station. It is important that you monitor the output levels closely. Regardless of the sound board you are working with, keep your average peak level around 0db. Remember that overmodulation is a violation of FCC rules.

## Handling microphones for guests and live music

Usually, having guests is not that different from doing a program by yourself—there are just more microphones to worry about. Before you go on the air with your guests, explain the following aspects of microphone use to them:

- They should stay within two to four inches of the tip of the microphone. Any farther away and they'll sound off-microphone. Establish hand signals that you can use to tell your guests to move close to the microphone, farther away, or to wrap up what they are saying.
- To avoid popping Ps and Ts, they should not speak directly into the tip of the microphone. Demonstrate the proper placement of the microphone.
- Have them turn away from the microphone if they need to make off-microphone comments to someone in the room or cough.
- Explain to them how to properly move or adjust the microphones. Some studio microphones and microphone stands are delicate and require special handling.

Once your guests are on the air, you may not want to have all the microphones completely open at the same time—this sometimes allows a distracting amount of "room noise" to go onto the air. Instead, turn each microphone down most of the way when a person stops speaking, and leave open only the microphone of the person who is actually speaking. If you decide to do this, however, you need to tell your guests to signal you each time they want to talk.

Any time you have guests, have a cart, CD, or record ready to go in case of technical problems. This will help you avoid dead air, or having to deal with technical problems while you have microphones open.

## Handling CDs and vinyl records

One of the most important resources available to you as a programmer is KFAI's music library. To make sure that the CDs and vinyl records in the library continue to sound good over the air, it is important that you handle them in a manner that prevents damage.

- The most sensitive part of a CD is the bottom, where the digital information that makes the CD work is located. *Never* touch the bottom of a CD, or let the bottom of a CD bump into things that might scratch it.
- While not as sensitive as the bottom, the top of a CD can also be damaged. Scratches on the top may prevent the laser in the CD player from reading digital data correctly. Misreads often cause skips and stutters during playback. Playback problems can also be caused by grime and fingerprints on the top CD surface.
- Always pick CDs up by their rims, and *never put your fingers on a CD's top or bottom surfaces*. The oil from your fingertips will stick to the CD and attract dust and dirt.
- To clean a CD, use a soft cloth, not a tissue or paper towel. Begin cleaning at the center hole and move the cloth to the rim in a straight line. Any other method can cause damage.
- Vinyl is more prone to minor damage than are CDs. The sound on a vinyl record is reproduced mechanically as a stylus follows the groove on the record's surface. Any dirt in that groove, or scratch that intersects the groove, is turned into sound (a “crackle” or a “pop”) as the stylus passes it.
- Fingerprints on the playing surface of a vinyl record attract dust and grime. To avoid this problem, always handle a record by its edges.
- Always clean a record before playing it. A disk cleaner should be in the air studio, or, if you plan to play a lot of vinyl records, bring your own.
- Return a record to its inner sleeve immediately to keep dust from accumulating on the record.
- Put music from the library where you found it, filed in alphabetical order in the correct part of the library. Do not leave CDs, records, or tapes in the studio, or unfiled in the music library.

## Identifying the station and your program

KFAI wants listeners to know that they are listening to our station and to your program, and programmers are legally required to give a legal ID at the top of the hour. Even though it is not legally required, you should also identify the station and your program in some way each time that you come on the air. Here are examples of how you might do this:

*It's a little past the half hour and you're listening to 90.3 and 106.7FM.*

*You're listening to the Lazy Bill Lucas show here on KFAI.*

*This is KFAI, 90.3 and 106.7 FM, where you'll be hearing more African music from now to the top of the hour.*

## Back-announcing

It is a common courtesy to tell listeners what you played. By doing so, you help inform listeners about music they may want to know more about and add to their music collection. This is especially important when playing music by independent record companies and artists. Community radio is the most important outlet for independent labels—sometimes the only one.

For some programs, particularly music programs that field a lot of listener calls about the music, or that feature long song sets or continuous mixes, it is a good practice to post your playlist on the station Web site, [kfai.org](http://kfai.org). During your program while back-announcing, you can then mention that playlist information will be available on the Web site.

## Forward-promoting and cross-promoting other programs

With over 90 programs on the KFAI schedule, it can be hard for listeners to know when to find their favorite show, discover new programs they might enjoy, or remember what program is on next. Besides our print and Web-based program guides, we help listeners learn our program schedule through forward promotion—that is, by having programmers make announcements about other programs on KFAI.

During each show, the station expects you to tell listeners about other programs on KFAI. Try to do this at least once during each hour of a music program, and more frequently if you are on during drive time. If you are a folk programmer, for example, you might want to tell your audience about the other folk programs on the schedule. Many programs have promo carts available which you can drop into your programming. You may be required to run a promo cart or read an announcement about another KFAI program. These scheduled announcements will be indicated on the program log. You are required to do them at the time indicated.

Think about your listeners' needs when you forward promote. If your show airs on Tuesday, it probably does not help your listeners much if you play a promo cart for a show that airs on Monday. But information about a show airing later on Tuesday, or on Wednesday would be useful. Be creative, and find ways to work forward promotion into your show.

During your program, there are simple ways you can promote other programs on the KFAI program schedule. For example, suppose that you are on the air during afternoon drive on Tuesday, and the time is 4:30.

- Tell what is happening in the next 15 to 30 minutes. For example, you might tell which artists you'll be playing between now and 5:00, or mention any special feature that will happen between now and then.
- Mention programs later on the same day. The most useful type of promo in this case is to mention the next program—in this case, the news hour that begins at 6:00. You could also promo other Tuesday-evening programs.
- Talk about programs that air at the same time as your show, but on a different day. In this example, the most useful promo is for the Wednesday drivetime program. You could also mention other weekday drivetime shows.
- Talk about programs that air at an unrelated time. The best way you can use this promo is to mention programs that are similar to yours, or plug an upcoming special program.
- Always promote the program that follows you. Occasionally, you may want to have the host of the next program on during one of the last breaks in your show, to say a few words about what they will be featuring on their program.
- Promote programs that are similar to yours, or which air at the same time of day.
- Play the prerecorded promo carts.

## **Time and weather**

One of the most important services that we provide our listeners is giving the time and the weather. Given Minnesota's extremely changeable weather, these announcements can be some of the most critical parts of your program. During drivetime—weekdays between 6 and 9 a.m. or between 3 and 6 p.m.—we give the time and temperature more frequently than at other times, because our listeners have a greater need for that information. And while KFAI routinely gives frequent weather reports, we do them more often when there is the threat of a winter storm or severe weather.

### **Standard rules for time and weather**

The rules for giving time and weather vary according to the time of day. When people get up in the morning, for example, they have a greater need to know about the day's weather than they do at other times. (Do they need to take an umbrella? Should they plan to be shoveling some snow? Do they need to allow extra time to get to work or school?)

Following are standard rules for giving time and weather during the broadcast day:

- 5–9 AM: Time, every break; Weather, every 15 to 30 minutes.
- 3–6 PM: Time, three times an hour; Weather, at least once an hour.
- Other times: Time, every half-hour; Weather, as necessary.

Weather updates are available on the air-studio computer, either on a Web site or the AP wire service. You can also get the current temperature by phone by dialing 763-512-1111.

### **Weather emergencies**

KFAI has a heightened responsibility for keeping listeners informed when the weather could turn dangerous, or when it already is dangerous. The way that you keep track of the weather is by tracking weather reports on the Web or by looking at weather reports on the AP wire (on the computer).

### **Announcements**

During each programming day, many types of announcements are read over KFAI. Some of these must be read at specific times during the day; others can be read at any time.

### **Public service announcements (PSAs)**

As a noncommercial radio station, KFAI has a responsibility to broadcast information about community events and the activities of other nonprofit organizations. These are called public service announcements (PSAs), and include announcements of classes, support groups, political demonstrations, speeches, and so on.

PSAs are kept in the announcement box in the on air studio. Other announcements may be delivered directly to programmers via station mailboxes. When deciding on PSAs for your program, choose the PSA that you think will be the most useful or interesting to your listeners. If you do a music program, for example, you might read announcements that relate to the type of music that you play.

### **Underwriting announcements**

When listening to KFAI, you'll frequently hear announcements like this:

*This program is supported by the Wedge Community COOP, a Twin Cities community-owned natural food store since 1974. You can visit the Wedge at 2105 Lyndale Avenue South in Minneapolis.*

This is an *underwriting announcement*. Underwriting announcements are read over the air during particular programs in return for money, goods, or services that KFAI receives from businesses or for-profit organizations.

Each underwriting announcement gives the name of the supporting business or organization, some description of their business or activity, and may include their address, telephone number, or Web site address. Underwriting announcements are kept in a filing box in the air studio, and the program log tells the times at which each announcement must be read.

**Important:** Underwriting announcements must always be read exactly as written. Do not add or omit anything. It is illegal to deviate from the text of an underwriting announcement in any way—the FCC hands out large fines for underwriting violations.

Commercial broadcasters have always objected to underwriting, and they kept the FCC from making it available to noncommercial stations for more than a decade. The FCC only allowed noncommercial underwriting after it set up strict rules about the form and content of underwriting announcements. Because of these FCC rules, you must always read an underwriting announcement exactly as it is written. Any deviation from the exact text of the announcement is illegal.

Read each announcement as close to its scheduled time as possible. If you get part way through an hour and realize that you forgot to do an announcement, read it during your next break—it is better to do an underwriting announcement late than not to do it at all. When you do your program, check the program log before you go on the air to see if any underwriting announcements are scheduled. It is also a good idea to review the text of the announcement before you go on the air so you can deliver the message smoothly. While the Fundraising Director will usually let you know in advance of any new underwriting or changes in existing underwriting, there won't always be time to notify you.

If your program does not have an underwriter, you can help the station by giving the Fundraising Director a list of businesses and organizations that you think might be a good fit for your program as underwriters.

### **Nonprofit ads**

FCC rules allow KFAI to accept advertising from other nonprofit organizations. This nonprofit advertising has two benefits: (1) It helps nonprofit organizations reach a large radio audience cheaply, and (2) it is a good source of income for KFAI. To keep our noncommercial sound, we do not allow prices or “hard sells” in nonprofit ads, and we always make sure that the end of the ad identifies the advertiser as a nonprofit organization.

Nonprofit ads may be pre-produced carts or read by programmers. As with underwriting announcements, nonprofit ads are listed in the program log. Each time you’re on the air, you are responsible for checking the log to see if any nonprofit ads are scheduled during your show.

If you have suggestions for organizations that might want to advertise on KFAI, talk to the Fundraising Director.

### **Co-sponsorship announcements**

Co-sponsorship announcements are read or played (via DDS) on the air when KFAI makes a trade with the organizers of a concert or other event. In return for airing the announcements, KFAI gets our logo printed on all publicity for the event (such as posters and newspaper ads), a banner with the name of the station displayed at the event (if possible), and tickets to the event to give away over the air.

There are several reasons why the station co-sponsors events.

- Many events tie in with KFAI's mission to serve underrepresented communities, particularly events put on by or aimed at minority communities, such as Hmong New Year, Cinco de Mayo, or Rondo Days.
- Co-sponsorships help us get information to our listeners about events that we think they might be interested in.
- Most importantly, co-sponsorships help build KFAI's audience. By co-sponsoring an event, the station is introduced to people who may never have heard us.

Co-sponsorship announcements are either on cards or the DDS. Sometimes these announcements must be played at scheduled times. If one is scheduled during your show, handle it just like a nonprofit ad. Try to stay aware of which announcements are currently running so that you can play ones that your listeners would be interested in.

### **Prerecorded and satellite features**

- KFAI runs several prerecorded programs during the course of the week. If it is your responsibility to play or pre-record a program, the Program Director will give you specific instructions.

### **Handling listener requests**

At KFAI, the decision to take and play music requests lies entirely with you, the programmer.

On the plus side, requests give your listeners a direct voice in deciding what music you play during your program. Often a listener will know songs that you've never heard, introducing you and other listeners to new artists, which can add to your programming and music sets. On the other hand, requests can be an annoyance. If you get a lot of requests, you can spend more time on the phone than you do paying attention to your program. In addition, some people call up KFAI just because they know we take requests, and they frequently make requests that bear no relation to the program that's on the air. Other listeners like to talk a lot, and they can distract you from doing your program.

It is up to you whether you take requests. If you decide to do so, only play the ones that fit in with your program. Just because someone calls in a request, you are under no obligation to play it. No matter what you decide, always be courteous.

**Important:** When you give out the studio number, do it accurately—especially late at night.

## Reading disclaimers

Disclaimers are special announcements read when programs deal with controversial issues or contain topics or language that some listeners might find objectionable. KFAI uses two kinds of disclaimers, one for general purposes and another for sensitive language.

### General disclaimer

The general disclaimer is read at the beginning and the end of a program in which contains controversial viewpoints or which takes a clear position on an issue of public interest. It reads as follows:

Here is what you read at the beginning:

*The viewpoints expressed in the following program are not necessarily those of Fresh Air, Incorporated, its staff, or its board of directors*

And here is what you read at the end:

*The viewpoints expressed in the preceding program were not necessarily those of Fresh Air, Incorporated, its staff, or its board of directors.*

Some guidelines on using the general disclaimer include:

- In the case of controversial opinions, it depends on how “far out” those opinions are and how objectionable you think listeners might find them. For example, if you interview a member of a white-supremacist organization, you may want to read a disclaimer. In most situations, you can rely on the intelligence of our listeners; they can usually tell quite accurately whether someone on the air is speaking for the station.
- Generally, you do not need to read a disclaimer when you give your own opinion over the air. Again, listeners probably can tell your opinion from an “official” KFAI viewpoint. However, always preface remarks on controversial issues or other issues of public interest with words like “In my opinion . . .” or “Here’s how this looks to me . . .”
- Always read the disclaimer when you go beyond expressing your opinion and advocate that listeners take a particular course of action. For example, during a presidential election campaign, if you say, “I think that everyone should vote against the president,” you are advocating a course of action and should read the disclaimer. If you say, “A lot of people are looking at the president’s record on nuclear power and deciding to vote against him,” you do not need to read a disclaimer.
- You do not have to read a disclaimer when a guest advocates a particular course of action, unless you feel that course of action is, in itself, controversial. If the white supremacist in the earlier example advocated sending all African Americans back to Africa, you would want to read the disclaimer.

### Sensitive-language disclaimer

The sensitive-language disclaimer reads as follows:

*The following program contains subject matter and realistic language that some listeners may find objectionable. Listener discretion is advised.*

You will probably use the sensitive-language disclaimer more often than the general disclaimer. You read it at the beginning of a program (and sometimes again one or more times during the program) to warn listeners about of language or subject matter that they might find objectionable or distasteful.

Always read the sensitive-language disclaimer if your program contains sexually explicit material or if it contains language that may be judged indecent or obscene by the courts or by the FCC. For more information on the FCC's stance toward language and material, see Chapter 4.

If only a part of your program is likely to cause problems for listeners, you can read the disclaimer at the beginning of that portion, rather than at the beginning and end of the show. Just make sure that you read it before the potentially objectionable part of the program—not after that portion has already begun.

If you have any doubts about whether you need to read the disclaimer during a program, you should probably use it just to be safe.

**Important:** The sensitive-language disclaimer is like a consumer advisory—it helps your listeners avoid material that they might find objectionable. *The disclaimer does not protect you from the consequences of your program's content.* No disclaimer can protect you from the courts or the FCC if you broadcast indecent or obscene material—especially if you do so between 6 a.m. and 8 p.m. The best protection is knowing the FCC's rules on broadcasting indecent and obscene language, and keeping material that violates these rules out of your program.

## Guests and interviews

Guests, interviews, and live music are good ways to bring your listeners information, points of view, and entertainment that they otherwise might not hear. However, guests also present some technical and programming challenges. Following are some tips on having live guests and conducting interviews.

### Setting up interviews

Here are some basic guidelines to follow for setting up interviews:

- Do not try to set up an interview at the last minute. Not only is this inconsiderate, but it makes the station look bad. Many of the people you will want to bring on the air work to tight schedules, and they need to have as much advance notice of an interview or appearance as possible.
- Make sure that whoever is coming in knows how to get to the station. Give them the address, directions, and the main business and studio telephone numbers. Tell them where they should park and how to contact you when they arrive.
- Start the interview on time. It is okay to be a couple of minutes late, but you should never have someone come in and not get to them until 15 or 20 minutes after the time you arranged in advance. If your guest arrives early, be clear with them about when you will start the interview.

It is beyond the scope of this handbook to discuss all aspects of setting up an interview or a live appearance. Occasionally, there are training classes in conducting interviews, which you should attend if you plan to have guests as a regular part of your show.

### Your responsibility for what guests say

Remember, whether you are interviewing someone or presenting live music, you are responsible for everything that goes out on the air during your program. If a guest uses obscene or indecent language—even as part of a song, poem, or story—the FCC requires that you warn the guest that such language is not allowed on the radio. If they continue to use obscene or indecent language, you are required to take them off the air immediately.

### Conducting an interview

While good interviews always sound effortless and spontaneous when you hear them on the radio, they are invariably the end product of much planning and preparation. Following are suggestions for conducting a successful interview.

Before the interview:

- Do some research. If you are interviewing an author, read their new book. If you will be discussing politics in Russia, read some articles about Russia. If you are interviewing a musician, listen to their music. The best way to sound informed is to *be* informed.
- Think about your questions in advance. What do you want to know about your guest? What do you think your listeners want to know?
- Prepare a list of questions to ask during the interview. Include some tough questions—these will make the interview more interesting for listeners.
- Prepare a written introduction of your guest to read at the beginning of the interview.
- Choose appropriate musical selections to play before, after, and (if needed) during the interview. Also, letting the guest make some of the choices can help them feel more a part of their appearance on the air.
- Spend some time off-air with your guest. Give your guest a sense of what you want to discuss, and ask if there are topics she or he would like to discuss—or not discuss .

When you are on the air:

- Introduce your guest at the beginning of the interview, and re-introduce them every 10-15 minutes or so.
- Ask open-ended questions: What do you think needs to be done? How did that make you feel? Why did you do that? Avoid questions that can be answered by a simple yes or no.
- Take a break from the interview every 10 or 15 minutes. This will allow you, your guest, and your listeners to “take a breath” and come back to the interview with new interest.
- Listen to what your guest is saying. Be prepared to ask good follow-up questions, or to deviate from your list of questions if the guest brings up an interesting but unexpected topic.
- When interviewing a guest for whom English is a second language, give them time to compose their answers. Do not assume that they are done when they pause—they may be considering how to phrase the rest of their answer. Some concepts or topics which are easy for you to phrase in English as an interviewer are difficult to express in another language, and then translate to English. Giving your guests time to compose their answers will help them feel comfortable, rather than rushed.
- Make sure to let listeners know the details about any local appearances that your guest is making, or about the guest's current, book, CD, play, or whatever.
- *Always* thank your guest on the air at the end of the interview.

## Dealing with obscene phone calls

One of the drawbacks of having a direct line into the air studio is receiving obscene phone calls. If you are alone at the station—and even if you are not—these calls can be frightening and disturbing.

If you receive an obscene phone call, do the following:

- Hang up once you realize you the call is obscene. You do not have to listen to what the caller has to say.
- Do not talk to an obscene caller. For many people, this just makes the call more exciting and increases the likelihood that they will call you back.
- Write down as many details about the call as you can remember, including the time at which call came into the station. Include what the caller said to you, whether the caller was a man or a woman, and any other details that you think are important. Give this information to the Executive Director as soon as possible.
- If the caller keeps bothering you, and you feel threatened, report the calls to 911.

**Important:** Report all obscene calls to the Executive Director. You may not be the only person at the station who is receiving such calls. Your information can help KFAI, the phone company, and the police to locate the obscene caller and make the calls stop.



## Program transitions

It is important to communicate with the hosts that precede and follow your program. Find a way to make smooth transitions from program to program. Here are some ideas:

- Ask the programmer ahead of you which piece of music she or he plans to finish the show with. If you're not familiar with that piece, ask what it sounds like: Is it loud? Soft? What kind of instrumentation? You get the idea. Then see if there is something you intend to play that sounds something like the piece that will end the program ahead of yours.
- If the programmer who follows you gets into the station 10 or 15 minutes early, ask them about the piece of music they'd like to start with. See if you can work toward a final piece of music that would complement the piece that will start the next program.
- If the show that follows you starts with theme music, always have the music in the last 15 minutes of your show work toward blending with that theme.
- If there is no good way to blend the music of your show with the music of the one before or after it, run a cart or two at the beginning or end of your show. Carts are good for covering up jarring transitions.
- Before you play your last set of music, put the person who follows you on microphone and ask them what they'll be doing in their program. This helps get listeners used to the idea that a program change is coming up.

## Ending your program on time

You are responsible for ending your program on time, and allowing timing for a smooth transition between your show and the one that follows you. Remember that some programs and program features start at an exact time.

- For a music program, do your last back-announcing within one to three minutes before the end of your show. Then you can put on a record that can be faded down easily, or run carts to fill up the end of your time.
- For a spoken word program, finish your reading or wrap up your interview within 90 seconds before the end of your program. Make your closing remarks and then put on your theme music or run some carts to make the bridge to the next program.

## Cleaning up

When you finish your program, do the following:

- Clean up the studio area.
- If it is going to take you extra time to clean up and clear out of the studio because of guests or special programming, let the next programmer know as a courtesy.
- If you have customized settings on the air board, reset channels to standard settings.
- When you leave the air studio, take out all of your personal belongings, as well as any records, CDs, or tapes that you brought in with you. Return all station records, CDs, and cassettes to their proper places on the music library shelves.

If you leave a mess for the next programmer to clean up, that programmer has to spend time cleaning and organizing when they should be concentrating on doing their program. If you consistently come into a dirty air studio, let the Program Director know.

## Technical problems and mistakes

Not everything that goes on during your program will be something you planned. No matter how many years you have been on the air, and how much experience you have, you will still make technical mistakes

occasionally. And even when you do not make a mistake, a record might skip, a CD player may start misreading a disc, or some other piece of studio equipment could start malfunctioning.

## Common technical problems and how to solve them

Although most technical problems have simple causes, they can be scary the first time they occur while you are on the air. And some technical problems (such as feedback, which makes a loud screeching noise) can jangle your nerves no matter how many times you encounter them.

Never call your listener's attention to the fact that you are having a technical problem. Instead, try to deal with the problem as quickly and unobtrusively as possible. For a serious problem, go to music and work on it off-microphone. If you cannot fix the problem, find a way to work around it—usually this means that you must stop using the offending equipment until someone repairs it.

- **Skipping record.** Fade it down right away. Move the needle past the skip, and then fade the record back up. If it still skips, go to your next tune.
- **"Stuttering" CD.** Fade down immediately, and go to the next musical selection. If a CD player stutters a lot, report the problem to the Chief Engineer.
- **Remote start switch will not work.** Use the switch on the equipment you want to start. If the problem persists, report it to the Chief Engineer.
- **No sound.** Did you turn the fader up? Is the fader even on? Did you set the tape machine to playback? If you can't solve the problem quickly, go on to whatever is next in your program.
- **Feedback when you open a microphone.** Turn down the volume for your headphones and/or your guest's headphones. If feedback persists, go to music or a cart and solve the problem off the air.
- **The Board inputs are not assigned to the right channels.** When in doubt, put the board back in its default setting by pressing the MAIN soft key.

## Mistakes

The basic rule for dealing with mistakes is: Do not call listener's attention to the fact that you made one. Despite how you feel, most of your on-air mistakes are not all that obvious. Many times even the most nasty mistake will barely be noticeable to your listeners. So when you mess up something, just go on to whatever is next without acknowledging that you made a mistake.

Occasionally, you will make a really bad mistake, such as the five minutes of dead air after you forget to turn on a fader. air, for example. Even in this case, do not feel you have to tell your listeners that you made a mistake. Instead, you might say that KFAI was having technical difficulties.

## Handling emergencies and special situations

Following are descriptions of how to handle emergency situations at the station. Some of these emergencies are common. Others have never happened, but you need to know what to do in case.

### If the next programmer does not show up

Wait a few minutes to see if the programmer shows up. After twenty minutes, call the Program Director or an available staff member.

### If someone trespasses or acts in a threatening manner

On rare occasions, someone who does not belong at KFAI will get into the station, or someone who has gotten in legitimately will start acting in a way that makes other people feel unsafe. You should never have to be unsafe when you are at KFAI, and the station will not only support you in taking steps to protect your self—it expects you to do so.

If someone who you thinks does not belong at the station will not identify themselves to you (or cannot identify themselves to your satisfaction), call 911 and report a trespasser. Then, if possible, call the Executive Director Director or another staff member right away to let them know about the problem.

If someone is acting in a threatening manner, *call 911 immediately*. If you can't get to the front doors, make sure you give 911 the door codes so the police can get in quickly. Lock yourself in a studio or office if you believe you are in imminent danger. After the police arrive, call the Executive Director.

## **If the station goes off the air**

Sometimes the transmitter will shut down while you are on the air. Sometimes it doesn't, though, and this section tells what to do when that happens.

If the transmitter problem occurs while one of the engineering staff is in the station, get them to help you. If not, follow the procedure below.

1. Make sure the studio monitors are set to Air 1 so that you are monitoring the on air signal.
2. If there is no signal, check the transmitter via the telephone remote. Instructions are in *The Book*.
3. If the transmitter is powered down, turn the transmitter on. Instructions are in *The Book*.
4. If you are still having problems, call the Program Director, the Chief Engineer or another staff member. Phone numbers are listed in *The Book*.

Remember to log all transmitter activity on the Station Log.

## **If the power goes off**

If the power goes off at the station, we may go off the air even if the power stays on at the transmitter site. KFAI does have a backup power source; but that, too, could fail. In the event of a power outage, contact the Chief Engineer, the Program Director or available staff. Phone numbers are listed in *The Book*.

## **If an EAS test is on the Program Log, or you receive an EAS warning**

The Emergency Alert System (EAS) is a warning system for severe weather and national emergencies. As a programmer, you will have to interact with the EAS unit in three situations:

- Sending an EAS weekly test
- Receiving an EAS weekly or monthly test
- Receiving or sending an EAS alert

The first two of these situations are considered part of regular programming activities. The last one is more of an emergency situation.

### **Sending an EAS test**

KFAI is required to test EAS equipment once a week by the FCC.

If an EAS Test shows up on the Program Log, perform the following steps:

1. Push the button under the word WEEK on the screen.
2. When you are ready to send the EAS test, play or read the EAS intro (on the EAS Test Card or on the DDS labeled as EAS1).
3. To play the EAS test, push the button under the word PROCEED on the screen.
4. After the test has been sent, play or read the EAS outro (on the EAS Test Card or on the DDS labeled as EAS2).
5. After the test is over and you have returned to regular programming, push the button under MENU and then press the DOWN button (a down arrow or inverted triangle) until the display points to PRINTER FEED.

6. Press and release the ENTER button. This will feed enough paper from the machine to tear off the receipt. Tear off the paper and attach the receipt to the Station Log, which is located on the hanging clipboard the side of the CD/DAT/EAS/Cassette rack.
7. Fill out the appropriate information on the Station Log as shown on the sample on the clipboard.

### **Receiving a weekly or monthly test**

KFAI receives regular weekly and monthly tests for the EAS system. These are sent from other broadcast sources (MPR, WCCO, etc.). The purpose of these tests is to ensure that our EAS equipment is working properly. When a test comes in, the EAS machine will produce a receipt. Use the **PRINTER FEED** instructions in the previous procedure to retrieve the receipt and attach the receipt to the Station Log. Fill out the appropriate information in the Station Log as demonstrated on the sample.

### **Receiving and sending an alert**

On rare occasions, KFAI will receive an EAS alert. These are usually alerts for severe weather. When these alerts come in, the EAS machine will produce a receipt and the screen will indicate that a message is waiting. In the case of a severe weather alert, the EAS system will override your program and send a message out over the air. For lesser alerts, the EAS machine will give you the option of sending or ignoring the message. As a low-power station, KFAI is not required to send these alerts. If you choose to send the alert, press the button under SEND. Make sure to fill out the Station Log and attach the receipt when you send or receive an alert of any kind.

# Chapter 6: Additional programming resources

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Several resources are available at KFAI to help you develop your programs. This chapter discusses those resources.

## Airchecks

When you do a program, it's hard to get an accurate idea of what you actually sound like, because you are doing the program, not listening to it. Each mistake you make seems like the biggest one in the world. Every second of dead air could be an hour. And the really good things you do tend to pass unnoticed.

The best way to hear what you sound like is to make an *aircheck tape*. In an aircheck, you can hear your program the way that your listeners heard it. You'll know whether your levels were consistent, whether you said *uh* too many times, and whether that set of music really sounded as good as you thought it did at the time. If you keep each aircheck that you make, you'll get a sense of how your program changes and improves over time.

To make an aircheck tape, put a cassette into one of the cassette players in the air studio, and make sure that the machine is set up to record. Just before your show starts, start the tape rolling.

## Multiple-studio programming

Some programs, such as news and public-affairs programming and shows that feature live music, may make use of multiple studios. For example, the KFAI nightly news typically uses two studios. The advantage to using multiple studios is that programmers and guests, particularly musical guests, can set up in the studio without disruption to programming in the main air studio.

Using multiple studios for a program involves switching settings on the air-studio board to accommodate the different inputs, special miking as needed, and coordinating and communicating between the two studios so that the broadcast proceeds smoothly. If you want to make use of multiple studios for your program, contact the Program Director for additional training.

## Satellite programming

KFAI makes extensive use of programming available through satellite services. Some programs are taped for later rebroadcast, while others are aired directly from the satellite feed. A wide range of programs are available via satellite, from public affairs to concerts to comedy. Much satellite programming comes from independent producers. Much of the programming is free; other programs are available for a fee or subscription.

The current channel settings and procedures for recording satellite programming are posted in the engineering booth. You can find out more about programs available via satellite by checking with the Program Director. If your program will air any satellite programming, or if you will be taping any satellite programming during your shift, you need additional training from the Program Director.

## Remote broadcasts

Occasionally, KFAI airs live feeds from remote broadcasts, such as panel discussions and live concerts. Remote broadcasts require programmers to work both at the site of the remote broadcast and at the air-studio board. If you want to learn more about engineering and hosting remote broadcasts, talk to the Program Director.

## **NFCB/Pacifica Radio Archive**

KFAI also has access to a wide variety of programs from Pacifica Radio and other sources. To learn more about current resources, contact the Program Director.

## **KFAI News features**

KFAI's news department produces a half-hour of news five days a week. Many of the stories in each newscast are available for use in other KFAI programs. If you hear something you like on the KFAI news, ask the News Director if you can get a copy of the story to run on your program. And if you have a special interest in a particular subject, let the News Director know. The News Director will let you know when the news department does a story on that subject.

## **Associated Press wire service**

The computer in the on-air studio has a program called AP NewsDesk that connects KFAI with the Associated Press, one of the world's major news services. We subscribe to the AP's broadcast wire, which brings us hundreds of stories each day about state, national, and international events. The wire also carries entertainment and weather news.

You can use any of the stories on the AP wire during your program. The News Director can teach you how to use the AP NewsDesk to find the stories you want, or help you set up a special file that will automatically collect stories on subjects that interest you.

## **Web site and Internet broadcasting capabilities**

The KFAI web site and Internet broadcasting capabilities offer several features that can enhance your program and provide additional services to your listeners.

### **KFAI web site and web team**

KFAI has a station web site at [www.kfai.org](http://www.kfai.org) that provides general information about the station, individual programs, archived programs, and general station activities. The KFAI web site also provides a link to the station's streaming internet audio.

The KFAI web site is maintained by the KFAI web team, a group of volunteers who update the site weekly on Sunday night/Monday morning.

You can contact the KFAI web team at [webteam@kfai.org](mailto:webteam@kfai.org) or Box 128 at the station.

### **Program page and playlists**

Each program at KFAI has its own page on the KFAI web site. New programmers at KFAI are encouraged to contact the web team to discuss the contents of their program page. Programmers who have been on the air for some time are encouraged to check their existing page and contact the web team if they wish to update the information. Generally, pages include the show title, date and time, host's name and a brief description of the program's content. The web team is happy to link to the web sites of programmers who maintain their own sites.

Some programmers choose to provide weekly playlist from their show. This is a good way to easily provide detailed information for listeners as well as serve as a record for artists and recording companies who may view the playlists. If you wish to provide a playlist for your web page the easiest method is to send a plain text email message with the list. If that is not possible, put your handwritten playlist in the web team box and we'll type it for you. The usual format is:

Artist / Title / Album / Label

\*= New

Be sure to include the program name and the date of the broadcast with each playlist.

## Upcoming program information

A great way to promote your program is to provide information about upcoming shows. Some programmers maintain a monthly schedule of upcoming programs. Schedule pages are linked to individual program pages. Another way to promote special shows is to provide information to the web site for inclusion on the KFAI top page. While the web team isn't always able to incorporate everything on the top page, most show promotions are featured on the [kfai.org](http://kfai.org) home page. If you have a special show - theme or guest - coming up, write a paragraph or two about your show and email or put in the web team box. If you have graphics or links to artist or organization sites, include those too.

## Special Internet-only programming

In addition to the broadcast programs that are regularly archived on the web site, the KFAI web site has hosted special Internet-only programming. This is one way that programmers can reach a wide audience even when time is not available on the KFAI airwaves. Several programs on the air today had their start on the KFAI web site. If you are interested in preparing a program for the KFAI web site, prepare a program abstract and forward it to the program director, a program committee member or the KFAI web team. The abstract will be forwarded to the KFAI program committee for consideration.

## Internet Usage at KFAI

KFAI provides access to the internet for employees and volunteer. To guide volunteers and employees on appropriate uses of the internet, KFAI has adopted an internet usage policy. See Appendix C.

## Promoting Your Show

The Marketing Committee has identified a number of ways you can let folks know about your work.

Internally:

- The web team and the FAX team know about your upcoming program/specials. Email the special info and images to [webteam@kfai.org](mailto:webteam@kfai.org) to get on the web site and to the Fundraising Director to get on the biweekly press fax.
- Post notices around the station.
- Meet with the cart crew to put together a promotional cart
- Get on and use the KFAI Forum
- Let programmers know you've made a cart of put a flyer in their box (play others' promo spots, forward promote upcoming shows).

Externally:

- Email your contacts....start an email list of friends, associates, press folks, etc.
- Post flyers at area stores, coffee shops, venues, etc.
- Drop off KFAI program guides in your daily errands.
- Make sure special guests email their contacts.

**BE LOUD! BE PROUD!**

# Appendix A: Program Committee

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Here are the rules that govern the organization and procedures of the Program Committee:

## Program Committee Organization

### Purpose

The Program Committee is a Board committee that is responsible for ensuring that KFAI's mission is reflected in its programming.

### Structure

The Program Committee shall have *up to* nine members:

- Three (3) members elected by KFAI volunteers. Each of these members will serve for two years. Two members will be elected in even-numbered years and one member will be elected in odd-numbered years.
- Three (3) members of the Board of Directors, selected by the Board. Each of these members will serve for two years. One member will be elected in odd-numbered years and two members will be elected in even-numbered years. Board representatives must be *active* members of the Board to serve on the Program Committee.
- Two (2) KFAI volunteers selected by the Program Director. Each of these members will serve for one year.
- The Program Director

Two chairs will facilitate the Program Committee. The Program Director shall be one of these chairs. The other will be a member of the Program Committee, elected by Committee members at the first meeting of the year. The Co-Chair must be a Board representative. The chairs shall be responsible for convening regular and special Committee meetings, making meeting agendas, participating in station meetings, and meeting outside of the regular meetings to discuss problems and issues currently being raised in the Committee.

### Responsibilities

The Program Director shall have the following responsibilities (in addition to any other responsibilities outlined in the Program Director job description):

- Supervising KFAI programmers.
- Acting as co-chair of the Program Committee.
- Filling program vacancies. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.
- Replacing programs that she/he has identified as not contributing to the fulfillment of KFAI's mission, or those that are considered not successful according to the Committee's current criteria. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.



- Moving programs within the current program grid. The Program Committee shall act as an advisory body when the Program Director is carrying out this responsibility. The Program Director will work toward building consensus with Committee members.
- Providing a monthly report of general programming activities to the Board of Directors.

The Program Committee shall have the following responsibilities:

- Participating in discussions of programming, including filling program vacancies, replacement of programs, and changing the programming grid.
- Conducting regular program evaluations and reporting the results with the Program Director.
- Submitting a written report of Program Committee activities to the Board of Directors. A Board member must complete this task.
- Members of the Program Committee shall have the following additional responsibilities:
  - Attending monthly meetings and any special meetings convened by the co-chairs.
  - Performing tasks assigned by the Program Director/Program Committee.
  - Listening to as much KFAI programming as possible.
  - Notifying the Program Director of any FCC or KFAI rule violations.

The Program Director and the Program Committee shall have the following joint responsibilities:

- Evaluating all programs, especially new programs and those that are on probation.
- Determining the need to change or replace the program grid and working together to devise a strategy for making the needed changes.

## Program Committee Procedure

### Meetings of the Program Committee

**Regular Meetings.** Regular meetings of the Program Committee shall be open to the public and be held from time to time at such place as may be fixed by resolution adopted by a majority of the whole Program Committee.

**Special Meetings.** Special meetings of the Program Committee may be called by the Program Director and the co-chair and shall be held from time to time at such time and place as may be designated in the notice of such meeting.

### Notice of Meetings

Notice shall be given of each regular and special meeting of the Program Committee.

Notice of each regular meeting of the Program Committee shall be given in writing, at least 5 days prior thereto, to each member of the Program Committee.

Notice of special meetings shall be given to each Program Committee member at least 24 hours in advance by mail, telephone, email, or in person.

Notice of all meetings shall be posted at the station.

Each member of the Program Committee shall inform the Program Director or co-chair of any changes of address, email, or telephone number.

## Quorum - Required Vote

Except as otherwise provided in the Bylaws of Fresh Air, Inc., a quorum for the transaction of business at any meeting of the Program Committee shall consist of a simple majority of the members of the entire Program Committee. (For a 9 member committee, a quorum to convene a meeting is 5, for an 8 member committee, a quorum is 5, for 7 a quorum is 4, etc.)

The act of a simple majority of the Program Committee members present at a meeting at which a quorum is present shall be the act of the Program Committee. (5/9, 5/8, 4/7, 4/6, etc.)

No Program Committee member may vote by proxy.

## Meeting Minutes

Meeting minutes shall be taken at each regular and special meeting of the Program Committee.

Minutes of each meeting shall be distributed to all Program Committee members at least 24 hours before the following Program Committee meeting.

Minutes shall be posted at the station.

## Meeting Agendas

A meeting agenda shall be prepared by the Program Director or co-chair prior to each meeting.

The agenda is to be distributed to all committee members prior to the meeting.

## Elections and Appointments

The election process for the Program Committee will begin in September of each year for the elected seats.

Applications for the committee will be due at a date in mid October.

Ballots will be distributed to active and qualified KFAI volunteers during the first week of November. The deadline for returning ballots will be during the last week of November.

Candidates, Program Committee members and KFAI volunteers will be informed of the results at the beginning of December. Appointments to the Program Committee by the Program Director will be made in January. Appointments to the Program Committee by the Program Director will be made in January.

Terms for elected and appointed positions begin in February.

## Rules of Debate

**Members Addressing the Committee.** Members shall speak only when called on by the Program Director or the co-chair.

**Only one Member to speak at a time.** While a member is speaking, the other members shall remain silent, unless raising a point of order or in a personal explanation.

**Content of Speeches.** A member shall direct his or her speech to the question under discussion or to a point of order or in a personal explanation.

**Point of Order or Personal Explanation.**

- A member may speak to a point of order or in personal explanation and shall be entitled to be heard immediately.
- A point of order shall relate only to an alleged breach of policy and the member must specify the policy and the way in which he or she considers it has been broken.
- A point of personal explanation shall be confined to some material part of a previous speech by the member which may have been misunderstood in the current debate.

- The ruling of the Program Director or co-chair on a point of order or the admissibility of a personal explanation shall not be open to discussion.

**Amendments to Motions.** An amendment shall be relevant to the motion and shall be either to leave out words, to insert or add words or any combination thereof. The amendment must not have the effect of negating the motion.

**Amendments to be dealt with singly.** Only one motion or amendment may be considered at a time. A motion or amendment once moved and seconded may be withdrawn only by the mover. No further debate shall take place on a motion or amendment once it has been withdrawn.

**Motions and Amendments.** Every motion or amendment must be moved and seconded.

## Voting

1. Unless otherwise required, a simple majority shall decide all matters that require a vote. (5/9, 5/8, 4/7, 4/6, etc.)
2. Immediately after a vote is taken at a meeting of the Committee, a Committee member may request that the minutes show that they voted for or against the question or that they abstained from voting.
3. In the event of an equality of votes on either side, the issue will again be open for discussion for a set period of time. At the end of the discussion time, Committee members will recast their votes. If there is an equality of votes in the recast, The Program Director shall have a second or casting vote.
4. Voting will be done vocally or by a show of hands unless a Program Committee member requests that a written ballot be taken.
5. Actions that require a vote:
  - a. Approving meeting agenda and minutes. Approving changes to agenda or minutes.
  - b. To adjourn a debate.
  - c. To adjourn a meeting.
  - d. To extend a meeting past the allotted time.
  - e. To extend the amount of time spent on an agenda item.
  - f. Changing the basic structure of the current program grid.
  - g. Removing an existing program from the program grid.
  - h. Moving multiple programs within the current KFAI program grid (3 or more).
  - i. Replacing a program within the current program grid.
6. Actions that do not require a vote:
  - a. Moving on to the next agenda item
  - b. Assignment of Program Committee duties to Committee members and other volunteers.
  - c. Informal discussions.
  - d. Program Committee appointments made by the Program Director.

## Previous Decisions and Motions

A motion or amendment to rescind a decision made at a meeting of the committee can only be moved when a member who voted in favor of the decision makes the motion.

# Appendix B: Program Abstract

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This is the KFAI program abstract form.

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## KFAI PROGRAM ABSTRACT

Answer each question as completely as possible. Please print or type. If you need more room for an answer, attach additional sheets. If two or more people are applying for a show, provide information for each person on a separate sheet. Submit your proposal to the Program Director [Box 74], KFAI, 1808 Riverside Avenue, Mpls., MN 55454. Thanks! *The Program Committee will consider all program proposals submitted for openings but applicants should understand that the committee has a **strong overall preference** for proposals from active volunteers that have passed the on-air certification course.*

Date:

Name:

Address:

Phone:

Are you air certified at KFAI?

What off-air work do you do at KFAI? How many hours per month?

List your broadcast experience:

Title of proposed program:

What times are you available for a show:

Describe your show:

Why should KFAI air this program?

What special knowledge, experience, or education do you have for this show?

What access to relevant materials do you have? Include tapes, records, CDs; contacts in the community; periodicals that you read; etc. BE SPECIFIC.

How does this program help fulfill KFAI's mission?

Give a detailed description of a typical show in the space below.

- If you are proposing a music show, make a sample playlist of artists/selections.
- If you are proposing a public affairs or spoken word program, list people you would interview, topics you would discuss, and sources of information you would use.
- List any ideas you have for special programs, especially pledge drives shows.

If you do not get a current opening, do you want us to keep your abstract on file for future openings?

Thank you. Please submit your abstract to the Program Director [Box 74].

# Appendix C: KFAI Internet Usage Policy

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## I. Objective

KFAI provides access to the Internet for employees and volunteers to gather information to help us achieve our mission. This policy is intended to guide employees and volunteers on appropriate uses of the Internet.

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## II. Definitions

Users are defined as all permanent and temporary personnel, paid and volunteer, including contractors and consultants, who are authorized by KFAI to access the Internet via KFAI networks. Internet access includes viewing web sites, sending and receiving email, transmitting and receiving files, and running Internet applications.

## III. Acceptable Use

KFAI access to the Internet is intended to be used as a tool to enhance KFAI organizational processes and help KFAI accomplish mission-related tasks. KFAI has the right to monitor and otherwise control access to the Internet from our networks.

## IV. Unacceptable Use

Users may not use their Internet access privilege to:

- Engage in either viewing or communicating materials of an obscene, hateful, discriminatory, or harassing nature
- Engage in illegal activities, including gambling or uploading or downloading software, music or other material in violation of its copyright
- Intentionally interfere with the normal operation
- Attempt to gain unauthorized access to another site or any KFAI computers or data
- Send and/or receive unusually large emails or documents unrelated to KFAI business
- Engage in any activity that violates other KFAI policies or that would be contrary to KFAI's best interest
- Open or download files or programs, from websites, newsgroups, external email accounts, or other sources without prior approval from KFAI staff
- Disclose confidential or proprietary information to unauthorized recipients by any means
- Misrepresent or conceal one's identity
- Misrepresent one's position at KFAI, or one's authority to speak for KFAI

## **V. Sanctions**

Violations will be initially reviewed by the KFAI Executive Director and appropriate staff. If it is determined that the Acceptable Use Policy has been violated, users may be subject to restricted access, loss of access, loss of volunteer privileges, termination of employment and/or criminal prosecution.

# Appendix D: Grievance Policy

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The KFAI Board of Directors and staff seeks to create a positive environment for all volunteers. The station's policies are designed to create such an environment.

Sometimes you will have disagreements with other people at Fresh Air—staff members, other volunteers, other programmers, members of the Program Committee or Board of Directors. Most of the time, you and the other person will be able to work things out. Other times, you will be able to reach a solution by asking for help from the Program Director, Volunteer Coordinator, Executive Director or other staff members. In cases where you and the other person involved *still* can't reach a satisfactory solution, the station has a grievance policy and procedure that you can use to deal with the problem.

Under the grievance policy, you can ask the Grievance Committee, a standing subcommittee of the KFAI Board of Directors, to appoint a special panel to look into your problem. This Grievance Panel will meet with you and anyone else involved in the problem, and allow everyone to explain their view of the situation. The panel may also take other steps to determine the facts of the matter. Depending on the particular grievance, the Grievance Panel will help you and the other person reach a resolution to the problem, or they will render its own decision regarding the grievance. If you disagree with the decision made by the Grievance Panel, you can ask the Board of Directors to direct the Grievance Committee to appoint another Grievance Panel and rehear the grievance.

## Conditions that may result in filing a grievance

The grievance policy allows volunteers to file a grievance when they believe a station policy has been improperly administered, and to receive a hearing of their grievance within 30 working days.

Improper administration of a policy can include:

- Falsely accusing someone of violating a policy.
- Applying the wrong policy to a given situation.
- Applying the wrong consequences to a policy violation.

## Conditions where grievances are disallowed

- Grievances cannot be used to make changes in policies or in the organization.
- Changes in the program schedule cannot have grievances filed against them.

## What to do before filing a grievance

Volunteers who believe that a policy has been improperly administered should try first to resolve the problem with the person or persons involved. If a resolution cannot be reached, the problem should be taken to the Executive Director. The Executive Director shall hear the volunteer's complaint and take appropriate action. In the event that 1) the matter cannot be resolved satisfactorily by the Executive Director or 2) the complaint involves the Executive Director, the volunteer may file a grievance with the Grievance Committee.

## Filing a grievance

A grievance must be filed with the Executive Director within ten working days of when the policy in question was administered. Grievances must be filed in writing and must include the following information:

- The policy in question and the issues relating to the administration of that policy.
- The name or names of the person or persons who administered the policy.
- The names, addresses, and telephone numbers of up to five persons who have information pertinent to the grievance, but who are not primarily involved.



- The action that the grievant (the person filing the grievance) wants to have taken.

Within 5 working days of receiving the grievance, the Executive Director will deliver copies of the grievance to the Grievance Committee, to the person or persons against whom the grievance was filed, and to those persons named by the grievant as having pertinent information. The person or persons against whom the grievance is being made shall submit their written response to the grievance to the Grievance Committee within ten working days from the time of the grievance's distribution.

Within 15 working days from the time of the grievance's distribution, the Grievance Committee chair will meet with the grievant and explain the procedures that will be followed and the time limits that must be met during the grievance process. The Grievance Committee chair is responsible for ensuring that all procedures and time limits described in this policy are adhered to.

The grievant may drop their grievance at any time during the grievance process.

### **The Grievance Panel**

Within 15 working days from the time of the grievance's distribution, the Grievance Committee chair will select the members for the Grievance Panel and convene a grievance hearing. The grievance will be heard by a panel consisting of the following:

- Two KFAI Board of Directors members
- Two members of the KFAI paid staff
- Two KFAI volunteers
- The Grievance Committee chair

The Grievance Committee chair will only vote in the event of a tie. The Grievance Committee will maintain a list of individuals who are willing to serve on a grievance panel. The members of the panel shall be selected from this list and from the standing Grievance Committee.

### **The grievance hearing**

The following rules apply to the grievance hearing:

- The grievance hearing will be convened within 26 and 30 working days after the administration of the policy in question, at a time when both primary parties to the grievance can be present. All members of the Grievance Panel must be present in order for the hearing to proceed, unless all primary parties to the grievance agree to a hearing with an incomplete panel.
- Unless requested by one of the primary parties to the grievance, the grievance hearing shall be public.
- Each primary party to the grievance will be allowed to present their case to the Grievance Panel. Unless both primary parties agree otherwise, these presentations shall not exceed ten minutes each. At the end of each party's presentation, the party may be questioned by any other primary party to the grievance, or by any member of the Grievance Panel.
- Each primary party may bring to the hearing witnesses to the events in question, or other people who have information relevant to the grievance. These people will be allowed to present information to the Grievance Panel, and will be subject to questioning by any primary party to the grievance, or by any member of the Grievance Panel.
- Each primary party may submit documents, statements, or other written information to the Grievance Panel. However, these materials must be made available to the Grievance Panel and to other primary parties to the grievance no later than 25 working days from the administration of the policy in question, and at least 24 hours before the grievance hearing.
- Each primary party may make a five-minute closing statement at the end of the hearing. This statement shall not be subject to question or rebuttal by other primary parties or Grievance Panel members.
- After the closing statements, the Grievance Panel will close the hearing and adjourn to deliberate their decision.

### **The Grievance Panel report**

The Grievance Panel will issue a report on the grievance within 48 hours of the grievance hearing. That report shall contain the following:

- A summary of the claims of each primary party to the grievance.
- The findings of the Grievance Panel with regard to those claims.
- The decision of the Grievance Panel.
- The rationale for that decision.

The primary parties shall be notified of the Grievance Panel's decision immediately, and shall receive copies of the Grievance Panel's report within 3 working days of its completion. This report shall also be included in the next monthly Board of Directors meeting packet as an informational item. For purposes of confidentiality, the Grievance Panel may choose to omit the names of the parties to the grievance in the Board report.

### **Appeals procedure**

Under normal conditions, the decision of the Grievance Panel is not subject to appeal. If, however, the procedures in this policy were not followed under any stage of the grievance, either of the primary parties to the grievance can appeal to the Fresh Air, Inc. Board of Directors. Such an appeal must be made within 5 working days of the grievance hearing.

The Board will hear the appeal at its first scheduled meeting after the appeal has been filed. At that meeting, the appealing party will have five minutes to explain why they believe procedures were not followed, and the Grievance Committee chair will have five minutes to explain the Grievance Committee's position. The Board may then ask questions of each party. If the Board decides to sustain the appeal, the grievance will be re-heard by the original Grievance Panel. Or, if the composition of that panel was the issue at question in the appeal, a new Grievance Panel will be convened.



# Index

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## 1

106.7 FM Translator information, 13

## 9

90.3 FM Transmitter information, 13

## A

address information, 13-14

Administrative support, 16

*Aircheck* newsletter, 16

Airchecks of your program, 61

Alcohol or substance use, 31

Announcements

    Co-sponsorship announcements, 53

    Nonprofit ads, 53

    Public Service Announcements (PSAs), 52

    Underwriting announcements, 52

Applying for a program, 22

Arrival at the station, 30, 45

arrival time for your show, 30

Associated Press wire service, 62

## B

board operator, 17

Burden of proof, 38

## C

Calls to action, 35

Cart production, 17

Chief Operator, 13, 32

Cleaning up after your program, 57

Commercialism rules, 35

Co-sponsorship announcements, 53

## D

Damaged equipment, 29

Disparaging remarks, 29

## E

Eating and drinking rules for studio, 29

Election coverage, 35

Emergencies

    EAS alerts, 59

    If someone trespasses or acts in a threatening manner, 58

    If the next programmer does not show up, 58

    If the power goes off, 59

    If the station goes off the air, 59

Emergency Alert System (EAS)

    FCC rules regarding, 33

    Receiving a weekly or monthly EAS test, 60

    Receiving and sending an alert, 60

    Recording activities in Station Log, 32

    Sending an EAS test, 59

Ending your program on time, 57

Equipment changes and problems, 47

Evaluations, 21, 24

evaluations of programs, 24

Expulsion for rule violations, 41

## F

FCC rules

    Alcohol or substance use, 31

    Avoiding obscene, indecent, and profane content, 34

    Chief Operator, 32

    Commercialism, 35

    Election coverage, 35

    Emergency Alert System (EAS), 33

    Indecent language, 34

    Inspections, 37

    Language and content, 33

    Modulation, 33

    Obscene language, 33

    Operations, 31

    Overview, 30

    Partisanship, 35

    Political broadcasts, 35

    Profane language, 34

    Program log, 31

    Public file, 33

    Sensitive language, 33

    station ID, legal ID, and translator ID, 32

    Station log, 31

    Telephone conversations, 36

    Transmitter and translator frequencies, 32

    Transmitter operation, 32

    Violations and how handled, 39

    Zapple Doctrine regarding political candidates, 36

FCC Rules

    Violations and how handled, 39

feature production, 17

Frequencies, 13

Front desk, 15

## G

Getting a show, 21

Giveaways, 35

Grievance Committee, 73

Grievance Panel, 74-75

Grievances, 28, 73

Guests and interviewees

    Handling microphones for, 49

Informing them of FCC sensitive language rules, 34

## H

history of KFAI, 14

How programming decisions are made, 21

## I

If you cannot do your program, 30

Indecent language, 34

Inspections by the FCC, 37

## K

Keeping your listeners first, 43

KFAI Board of Directors

Volunteer opportunities, 16

KFAI mission statement, 13

KFAI News features, 62

KFAI rules

Be responsible, 30

Disparaging remarks, 29

Get involved, 30

Libel and slander, 29

Respect other volunteers and KFAI property, 29

Stay informed, 30

KFAI Rules

Violations and how handled, 40

## L

Legal ID, 32

Libel, 29, 38

## M

Mentioning prices or discounts, 35

Microphones, 49

mission statement, 13

Modulation

FCC rules regarding, 33, 49

Monitoring levels, 49

Monitoring levels, 49

Multiple-studio programming, 61

Music library

Volunteer opportunities, 16

## N

New programming

Applying for, 22

Evaluations of, 24

Requirements, 21

news reporting, 17

Next programmer does not show up, 58

NFCB/Pacifica Radio Archive, 62

Nonprofit ads, 53

## O

Obscene language, 33

Off-air volunteer opportunities, 15

On-air programming basics, 42

Oral warning for rule violations, 41

Ownership of air time, 25

## P

Partisanship, 35

Phone numbers, 14

Pledge drive, 15

Pledge-drive participation, 22

Political broadcasts, 35

Power outages, 59

Preemptions, 45

Preparing your program, 46

Prerecorded features, 53

Prerequisites for getting a program, 21

Prices or discounts, 35

Probation, 24

Probation for rule violations, 41

Producing features, 17

Production crew, 17

Production studio rules, 29

Profane language, 34

Program abstract

tips on filling out, 23

When you must submit a new abstract, 42

Program Committee

How programming decisions are made, 21

Membership, 19

Overview, 19

Responsibilities, 19

Program Director

Responsibilities, 20

Program evaluations, 21, 24

Program log, 31

Program transitions, 57

Programmer responsibilities and benefits, 25

Programming basics, 42

Programming resources

Airchecks of your program, 61

Associated Press wire service, 62

KFAI News features, 62

Multiple-studio programming, 61

NFCB/Pacifica Radio Archive, 62

Remote broadcasts, 61

Satellite programming, 61

Web site and Internet broadcasting capabilities, 62

Programming to your entire audience, 43

Promoting events, 35

Promoting other non-profit organizations, 35

Promotional carts, 44

Public file, 33

## R

Remote broadcasts, 27, 61

Requests, 53

Requirements for getting a program, 21

Respect other volunteers and KFAI property, 29

Rights and responsibilities for KFAI programmers, 25

Rules

Federal Communications Commission (FCC) rules,  
30

KFAI rules, 29

- Sanctions for rule violations, 40-41
- Violations and how handled, 40
- Violations that could result in loss of programming privileges, 40

## **S**

- Safe harbor hours, 34
- Sanctions for rule violations, 40
- Satellite programming, 53, 61
- Screening content before broadcast, 34
- Show preparation, 46
- Slander, 29, 38
- Smoking, 29
- Special programming, 17
- Station goes off the air, 59
- Station ID, 32
- Station log, 31
- Staying informed, 30
- Substitute hosts for your program, 45
- Suspension for rule violations, 41

## **T**

- Technical problems and mistakes, 57
- Telephone conversations, 36
- The Book*, 2
- Theft of KFAI property, 29
- Time and weather, 51
- Training, 26
- Transitions between programs, 57
- Translator ID, 32
- Transmitter and translator frequencies, 32

- Transmitter operation
  - FCC rules regarding, 32
  - procedure if the station goes off the air, 59
- Trespassing, 58
- Troubleshooting, 58

## **U**

- Underwriting
  - Announcements, 52
  - Commercialism rules applying to, 35
- Use of station equipment and music library materials, 29

## **V**

- Volunteer hours, 22
- Volunteer participation, 30

## **W**

- Weather reports, 51
- Web site
  - As a programming resource, 62
  - Volunteer opportunities, 16
- Web Site
  - address information, 14
- Women's programming, 44
- Written warning for rule violations, 41

## **Z**

- Zapple Doctrine, 36