



MANUAL

Great Falls Community Broadcasting Company

VERSION 4: 15 August 2009

WOOL100.1fm
BLACK SHEEP RADIO



GREAT FALLS COMMUNITY BROADCASTING COMPANY
STATION TRAINING MANUAL

VERSION FOUR: 16 AUGUST 2009



WOOL TRAINING MANUAL

This training manual is produced for the benefit of members of Great Falls Community Broadcasting Company. Its sole purpose is the education and training of prospective DJs and Program Hosts who intend to have shows on WOOL – LP 100.1 FM. The terms and procedures this manual describes may be changed from time to time at the sole discretion of the appropriate committees and the Board of Directors of Great Falls Community Broadcasting Company.

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GREAT FALLS COMMUNITY BROADCASTING COMPANY STATION TRAINING MANUAL

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II. INTRODUCTION

What is Great Falls Community Broadcasting Company?

Great Falls Community Broadcasting Company (GFCBC) is the corporation which oversees the operations of the low power FM (LPFM) radio station licensed by the Federal Communications Commission (FCC). As distinct from our call letters and broadcast frequency (WOOL 100.1 FM), GFCBC enters into contracts, applies for grants, opens bank accounts, pays bills and exists as a recognized legal entity. Call letters and frequencies, such as WOOL-LP and 100.1 FM, are issued by the FCC as a broadcasting “address”, the license for which is regulated under federal codes.

What is our history?

Work began in 2001 with the filing of an application by Falls Area Community Television (FACT) for a LPFM Construction Permit (CP) that was finally granted on February 28th of 2004. Great Falls Community Broadcasting Company was established as a Vermont Non-Profit Corporation on April 20, 2004 and was granted 501(c)(3) status from the U.S. Internal Revenue Service in early 2005. The organizational bylaws can be found by in Appendices attached to this manual. To receive a copy of the Memorandum of Understanding (MOU) articulating the arrangement between FACT and GFCBC, please write to info@wool.fm. As of January 2008, more than 400 people and many area organizations have contributed financially to the start-up of our community radio station.

WOOL's first studio at 33 Bridge Street in Bellows Falls has been equipped for both broadcast and production. Training on the broadcast equipment commenced in May 2005 for any member interested in becoming a DJ or program host. As of 2008 we have trained more than 100 on-air hosts, more than half of which are on the air today.

What is our mission?

The purpose of Great Falls Community Broadcasting Company is to amplify the voices of the people in our listening area and encourage community access to the airwaves. Our broadcasts provide a broad range of regional, national, and global programming, and inspire, entertain, and educate our listening community.

What is LPFM?

Low Power FM (LPFM) radio service was created by the FCC in January 2000. These stations are authorized for noncommercial educational broadcasting only (no

commercial operation) and operate with an effective radiated power (ERP) of 100 watts (0.1 kilowatts) or less, with maximum facilities of 100 watts ERP at 30 meters (100 feet) antenna height above average terrain (HAAT). The approximate service range of a 100 watt LPFM station is 5.6 kilometers (3.5 miles radius).

LPFM stations are available to noncommercial educational entities and public safety and transportation organizations, but are not available to individuals or for commercial operations. Current broadcast licensees with interests in other media (broadcast or newspapers) are not eligible to obtain LPFM stations.

How are we governed?

All radio stations including LPFMs are governed by the rules and regulations as brought into law by the Federal Communications Commission. A condensed version of these rules and the FCC's governing philosophy is attached to this manual. We are a membership based, not-for-profit corporation operating under section 501(c)(3) of the tax law of the United States Internal Revenue Service. The membership elects the Board of Directors, though the founding Board was assembled by self-selection and appointment. The Board oversees the legal and financial operation of the corporation according to our bylaws, a copy of which is attached to this manual.

Where is our antenna? Where does our signal reach?

Great Falls Community Broadcasting Company's antenna is mounted on the tower atop Mount Kilburn (Fall Mountain).

III. RADIO BROADCASTING: AN OVERVIEW

Radio waves were detected as early as the 1880s and within ten years Guglielmo Marconi was broadcasting telegraphy across the English channel. Though Marconi is widely credited with the invention of modern radio, his patent was overturned in 1943 by the Supreme Court, in favor of Nikola Tesla. Tesla, one of the 20th century's most important inventors, is also credited with the invention of alternating current, vacuum tube amplifiers, and the electromagnetic motor.

Radio was almost immediately accepted as a means of communication and by 1912 US law required ships to have licensed two way radios. In 1919, the radio monolith Radio Corporation of America (RCA) was incorporated to control the burgeoning number of patents owned by General Electric, AT&T, Westinghouse, and United Fruit.

The first commercial radio broadcast was by station KDKA of Pittsburgh, founded by Westinghouse in 1920. AT&T began "toll" broadcasting in 1922 with a ten-minute message promoting the sale of apartments in Long Island.

The first radio station in Vermont was a commercial station started in 1922 by the Vermont Farm Machine Company in Bellows Falls to advertise the company's products at fairs. Built and run by Charles Doe, the Vermont Farm station's broadcasts could be heard as far away as Ohio!

The Federal Communications Commission was established by the Communications Act of 1934, the purpose of which is defined in the Act's opening paragraphs:

For the purpose of regulating interstate and foreign commerce in communication by wire and radio so as to make available, so far as possible, to all the people of the United States a rapid, efficient, Nation-wide, and world-wide wire and radio communication service with adequate facilities at reasonable charges, for the purpose of the national defense, for the purpose of promoting safety of life and property through the use of wire and radio communications, and for the purpose of securing a more effective execution of this policy by centralizing authority heretofore granted by law to several agencies and by granting additional authority with respect to interstate and foreign commerce in wire and radio communication, there is created a commission to be known as the "Federal Communications Commission", which shall be constituted as hereinafter provided, and which shall execute and enforce the provisions of this chapter.

IV. BROADCASTING LAW AND THE FCC

The FCC has published a very informative and succinct booklet entitled The Public and Broadcasting which is included as an appendix to this manual. It is essential that our DJs and Program Hosts review the materials provided by the FCC and familiarize themselves with the laws affecting our station.

Station Logs

As a licensed station we are required to maintain Station Logs in which detail of the following are maintained both for use of the station and for inspection by the FCC: all antenna checks, reports of equipment malfunction, complaints from the public, Emergency Alert System (EAS) activations and other related information that may be pertinent to any investigation of our station's conformance with applicable law by the FCC.

Station IDs

Stations must make identification announcements when they sign on and off for the day. They also must make the announcements hourly, as close to the hour as possible at a natural programming break. Official station identification includes the station's call letters followed by the community or communities specified in its license as the station's location. Between the call letters and its community, the station may insert the name of the licensee, the station's channel number, and/or its frequency. No other insertion is

allowed. An appropriate station identification for our station is **“WOOL-LP, Bellows Falls.”**

The Emergency Alert System

All stations, including LPFM stations are required to participate in the Emergency Alert System (EAS). They must install and operate FCC-certified EAS decoding equipment, and station personnel must pass any national emergency messages on to listeners in accordance with the FCC's EAS rules. LPFM stations are not be required to install EAS encoders.

V. WOOL ADMINISTRATIVE POLICIES

What follows is a review of the administrative policies of GFCBC and WOOL, assembled by topic and in alphabetical order:

By-laws

A copy of the bylaws of Great Falls Community Broadcasting Company are included as Appendix II I this manual.

Committees & Structure

WOOL and Great Falls Community Broadcasting Company are intended to be administered by the cooperative activity of committees and the Board of Directors. According the GFCBC bylaws, The Board of Directors can establish committees as necessary. Committees may change structure from time to time as our needs grow and change

As of May of 2008, our committee structure was modified to provide distinct areas of expertise and interest through which members might work according to their own strengths to develop the facilities, equipment, public awareness, competence and fiscal soundness that will make WOOL a productive and long-lasting endeavor. Your participation is important.

The committees and structure may change from time to time as our needs grow and change. At the moment, the existing structure is as follows:

Staff:

Executive Director
Clerk
Program Director
Technical Director

Governance:

Board of Directors

- As designated in our by-laws
- May only meet quarterly

Executive Committee

- Leads in Strategic Planning
- Meets / Acts for the Board, as needed, between board sessions

President
Vice President
Treasurer
Secretary

Fiscal Management and Planning

- Leads in budget development and oversight
 - Audit review
 - Strategic fund development planning
- Treasurer serves on this committee

Board Development and Governance

- Serves as nominating committee
 - Develops slate for office nominations
 - Oversees by-laws and governance issues
 - Nominates committee chairs
- Secretary serves on this committee

Programming Committee

- Program development and oversight
 - Builds Board involvement in Program activity
- Vice President serves on this committee.

Notes

1. There is one member of the Board on each committee.
2. That Board member is not necessarily the chair of the committee.
3. The Board of Directors appoints the chair of the committee based on the nomination of the Board Development Committee and the recommendation of committee members.

Corrective Action

When a station policy is breached, the following actions will be taken, in the following order:

1. Verbal warning
2. Written warning
3. Suspension
4. Expulsion

GFCBC reserves the right to disregard the initial steps in cases where more action is appropriate. At the end of suspension, reinstatement is contingent on a written letter of apology and a satisfactory meeting with the station manager or, in the absence of a station manager, the Board of Directors.

Donations

All donations (monetary and otherwise) are to be given to the Treasurer as agent for the corporation. The donor's name and address will be recorded, and a thank-you letter and/or receipt for tax purposes will be mailed within two weeks.

Emergencies

GFCBC members are responsible for responding to the following emergencies in the following manner:

Fire: evacuate the premises immediately. From a safe place, call the fire department or 911.

Station security: evacuate the premises immediately. From a safe place, call the police department or 911.

Technical: call the chief engineer or the Chair of the Equipment & Technology Committee. Record all technical incidents or malfunctions in the Station Log.

Can't make it to your show: give appropriate notice (minimum 24 hours) to the Chair of the Programming Committee and try to find an appropriate, certified, replacement.

FCC Laws

GFCBC members must abide by all FCC laws. Failure to do so will result in disciplinary action and even expulsion if violations jeopardize our license.. A brief review of the FCC laws is part of this manual.

Free Speech

Great Falls Community Broadcasting Company and WOOL support the provisions of the First Amendment protecting free speech, as such speech is limited by federal, state, and local law and further governed by the parameters of the FCC license under which we operate. A knowledge of these laws and codes is the responsibility of each Program Host. In addition to these provisions, we recommend reasonable courtesy to all members of our community in the creation of the programming to be broadcast on WOOL and we reiterate from our bylaws Article X which states: *It shall be the policy of this corporation not to discriminate against any person on the basis of race, color, religion, sex, sexual orientation, creed, or national origin.*

Giveaways/Contests

Periodically, materials will be given to GFCBC for use as giveaways or contest prizes. Giveaway/contest winners are prohibited from receiving additional giveaway/contest material within 30 days of last receipt of giveaway/contest material (names of all winners of giveaway/contest material are to be kept on file for this purpose). Family of active WOOL members are prohibited from participating in giveaways/contests (except with special permission from the station manager or, in the absence of a station manager, the Chair of the Programming Committee.)

Never assume that something is "up for grabs"; if you are interested in an item and think there may be extras for staff, ask the station manager or, in the absence of a station manager, the Chair of the Programming Committee.

Grievances

Grievances must be filed within ten working days of act; submit in writing to the station manager or, in the absence of a station manager, the Secretary of the Board of Directors. This person or a designee will mediate.

Illegal Substances/Alcohol/Tobacco

The use of alcohol and/or illegal substances is prohibited on station property; smoking is prohibited within the building. Notwithstanding the previous sentence, alcohol may be present at special events if sanctioned by the Board of Directors. Any member found to be broadcasting while under the influence of alcohol and/or illegal substances or smoking within the building will be subject to disciplinary action.

Membership Requirements

Membership Fees: Members are responsible for paying their membership fees pursuant to the by laws of Great Falls Community Broadcasting Company. All active members must pay dues; all on-air members must have memberships paid in full. Members may vote at the annual meeting of GFCBC only if their membership fees are paid in full before the election.

Voluntary Time: Members must also contribute time to keep our all-volunteer station running. Each member must contribute five hours to the station per term (time spent on your show and in general meetings does not count toward the time requirement); this can be spent adding new music to the library, serving on a committee, etc.

Mission Statement

The purpose of Great Falls Community Broadcasting Company is to inspire, entertain, and educate our listeners and to amplify the voices of our community.

Orientation and Training

All DJs and Program Hosts with shows on WOOL must successfully complete an orientation and training course provided by the station. At the end of the orientation and training a short written test must be passed. Pending results of air check and test and available air-time, the DJ will be ready for a show.

Programming

WOOL is an open format station. Programming Policy is determined, from time to time, by the Programming Coordinator and approved by the Board of Directors. Since the mission of the station is to amplify the voices of the community, programming policy is as open as can be arranged within the boundaries of the law, the FCC regulations, and our own community values. Please review the section under FREE SPEECH for further information about our programming policy.

Respect of Equipment, Station Property and Station Members

All members of WOOL are expected to treat all facets of WOOL with respect. Care should be taken with equipment and other station property. All members of the station and of the community at large should be treated in a courteous manner. All hosts will sign the Station Indemnification Form, the Host Contract, and the GFCBC Harassment Policy. Failure to comply with this policy will result in the filing of a grievance and/or disciplinary action.

Studio/Station Hours and Use

Though the goal of WOOL is to be on the air 24 hours a day, 365 days a year, regular station business hours are from 12:00 noon to 5:00pm Mondays through Fridays.

Every station member is responsible for cleaning up after his or her session. This includes putting away any materials used for broadcast, any food/drink left in the kitchen area, or, if appropriate, resetting all equipment used during the session. The station should be kept clean and neat at all times and no expectation should be made that someone else will straighten up a mess you have made.

Theft/Vandalism

Unauthorized use or intentional misuse of any property of WOOL will result in immediate disciplinary action, including but not limited to the immediate revocation of broadcasting privileges. Borrowing any station materials or property without written permission of the station manager or, in the absence of a station manager, the Chair of the Programming Committee will be considered theft.

Vandalism will not be tolerated. Vandalism includes unreported accidental damage of equipment and in this regard ALL malfunctions must be reported in the Station Log. Failure to report malfunctions leads to problems for other DJs and could lead to further damage. Please always report malfunctions without fear that you will be held responsible. Accidents happen. Equipment breaks. But without a prompt report of equipment malfunction or facility problems, quick repairs cannot happen.

Underwriting

Underwriting is money, goods or services provided by businesses and not-for-profit organizations in support of WOOL. Per FCC rules, all such gifts must be acknowledged on the air; there are specific and differing rules for non-profit and for-profit businesses. Full compliance with FCC rules on underwriting is the standard at WOOL-FM. Underwriting policy is determined and changed from time to time by the Board of Directors.

Visitors

All visitors are subject to all WOOL policies and are the responsibility of the staff member who invites them. The staff member, by bringing a visitor into the station or allowing a visitor access to the studio, takes on the responsibility for any problems that may occur. Visitors must sign in; unless otherwise agreed in writing by the Board of Directors, no more than two visitors are allowed in the studios or record library at any time.

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VI. WOOL BROADCASTING POLICIES

Broken/Defective Equipment

Any and all broken or defective equipment must be reported as soon as possible to the station manager or, in the absence of a station manager, the Board of Directors. The equipment broken and the nature of the defect must be noted on the Host Comments Book, along with the reporter's name, signature and date.

Failure to report malfunctions leads to problems for other DJs and could lead to further damage. Please always report malfunctions without fear that you will be held responsible. Accidents happen. Equipment breaks. But without a prompt report of equipment malfunction or facility problems, quick repairs cannot happen.

EAS Tests

It is the responsibility of the person broadcasting to respond to the Emergency Alert System and to perform the test when necessary. This person is also responsible for accurately recording that the test was performed. Training relating to the EAS will be arranged individually with each Program Host.

Equipment Care

Please handle the equipment with care—use common sense. Some specifics: do not tamper with the audio console settings unless authorized to make adjustments. Treat all buttons, dials and switches, headphones and microphones with care; be careful while handling CDs, minidisks, tapes and records. It's EVERY member's responsibility to report all equipment failures and malfunctions accurately in the station log and to the chair of the Programming Committee.

Headphone Use

VERY IMPORTANT! To ensure the quality of our broadcasts, headphones must be used by DJs every time they speak on the air.

Illegal Substances/Alcohol/Tobacco

The use of alcohol and/or illegal substances is prohibited on station property; smoking is prohibited within the building. Notwithstanding the previous sentence, alcohol may be present at special events if sanctioned by the Board of Directors. Any member found to be broadcasting while under the influence of alcohol and/or illegal substances or smoking within the building will be subject to disciplinary action.

Live Announcement Language

You are encouraged to be well-informed about your choice of words as they relate to live announcements—if you have any questions, please first consult the attached

publication from the FCC or, if questions remain, please consult the station manager or, in the absence of a station manager, the chair of The Programming Coordinator. If an immediate decision is required and you have any doubts, don't use the language. Err on the side of caution. 1. No calls to action 2. No qualitative judgments 3. No inducements to buy, sell, or rent 4. No sale prices 5. No discriminatory language per Article X of the bylaws.

Logging

WOOL is required to maintain two logs: the Station Log and the Program Log. These logs are the property of the FCC; they are legal documents, and as such, must be completed in blue or black ball point ink – or on a computer - and with complete effort of validity. All discrepancies and errors in the logs must be corrected, dated and signed by the originator. Falsification of log documents is a Federal offense.

Obscenity/Indecency

The broadcasting of obscene or indecent material is prohibited by law. The maximum penalty is a \$25,000 fine, a one-year jail sentence or both. There also may be FCC administrative sanctions, including fines and the revocation of any broadcasting licenses.

A condensed and succinct guide to FCC restrictions in this regard is attached to this manual. You must familiarize yourself with these regulations to obtain and maintain certification to broadcast on WOOL.

There are no exceptions. All WOOL DJs and Program Hosts are required to sign an agreement that they will abide by the FCC regulations.

On-Air Conduct

All members of WOOL broadcasting on-air are required to conduct themselves in a professional manner. Please refer to the FCC booklet attached to this manual and also familiarize yourself with all other policies of WOOL and Great Falls Community Broadcasting Company.

On-Air Telephone Conversations

On-air telephone conversations are permitted so long as they do not include any inappropriate material. Before recording or broadcasting any telephone conversation, the DJ must clearly notify the other party and receive that party's permission to tape and/or broadcast the conversation. Because WOOL has no delayed phone in line, all calls must be instigated or solicited personally by the host and all inappropriate language is the full and sole responsibility of the host.

Show Content

EACH HOUR of programming airing on WOOL shall include the following:

- LEGAL STATION ID at the top of the hour (between two minutes before and two minutes after the hour), spoken or prerecorded;
- STATION ID no less than three times, spoken or prerecorded;
- Two public service announcements

Station Identification Announcements (Station ID)

The FCC requires each station to make identification announcements (legal IDs) at the beginning/end of each broadcast day and at the top of each hour (within two minutes before and two minutes after the hour).

The official ID must contain the station's call letters, followed by the city of license:
WOOL-LP 100.1 FM, Bellows Falls.

VII. THE STUDIO AND EQUIPMENT INFORMATION

ONE: SIGNAL PATH

It is important when learning about audio engineering to first acclimate yourself to the notion of **SIGNAL PATH**. Signal Path is the path taken by a signal from its source across wire and equipment, to its ultimate destination. In the examples before you we will discuss the path from simple sound sources (CD Player or a microphone) to their ultimate destinations on our listeners' radios. At times we'll discuss only a portion of that path.

Though the metaphor quickly becomes useless, it's initially helpful to understand the signal path as a length of hose carrying consecutive drops of water from point A to point B. This is simplistically analogous to the behavior of electrons moving along a bit of wire. With the notion of Signal Path clearly in mind, it's easier to proceed to the nuts and bolts.

Discuss the signal path with your trainer until you fully understand how the signal gets from one stage to the next on its path from your microphone or CD player to the transmitter.

TWO: AUTHORIZATIONS

STUDIO PRESETS AND ADJUSTMENT AUTHORIZATION

Many components of the broadcast studio are calibrated by a professional and are meant to remain constant to maximize the sound quality of our studio and to accommodate ease of use for all members. For this reason, no one should ever adjust, even minutely, controls for which they do not have authorization. This includes the microphone preamps, the gates, the compressors, the wiring of all sorts, the transmitter, the STUDIO/TRANSMITTER LINK (STL) computer, the patchbay, the EAS system or any other component part of the broadcast studio except those specifically discussed during training and designated for use by all members. Failure to heed this instruction will result in disciplinary action. Regardless of your skill level or previous radio experience, consistent studio functioning requires consistent equipment maintenance and calibration and this will be done only by individuals authorized by the Tech Committee. This is a non-negotiable element of training and studio use.

THREE: THE AUDIO CONSOLE

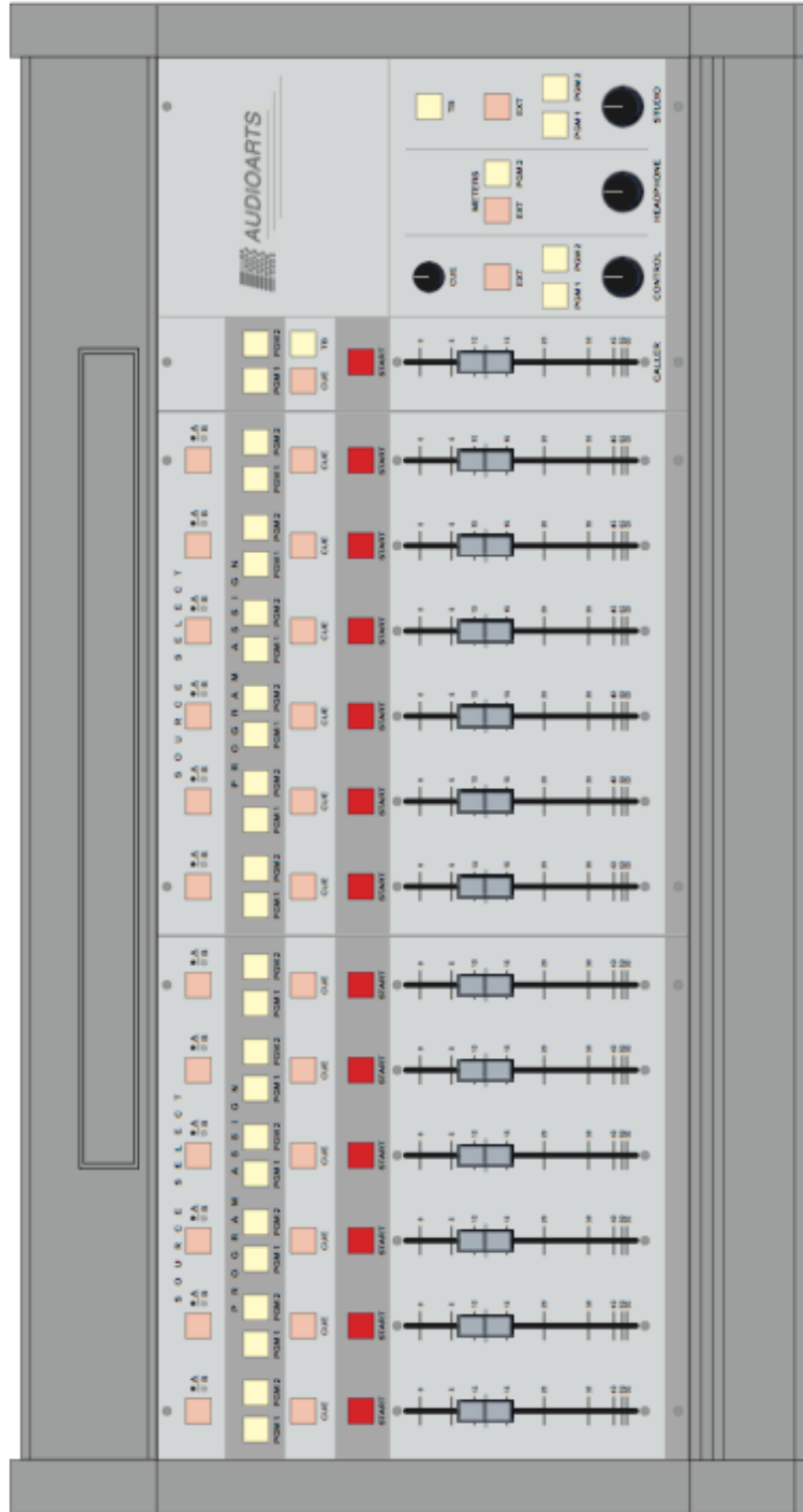
The Audio Arts **AIR 2+** owned by GFCBC has 10 dual-input channels, 2 mono-input channels, a dual stereo output plus cue. The exact meaning of each part of this description will become clear as we proceed and name each component part. Audio Consoles are called by many names, among them “The Board,” “The Desk,” “The Mixer,” or even “The AIR 2 +.”

DUPLICATION OF FUNCTIONS

Sometimes an audio console may appear like an endless and daunting array of knobs and switches. It becomes much less mystifying when one realizes that there is significant duplication on a mixer: many channels have precisely the same function though each channel corresponds to a particular sound source (eg a microphone, a CD player, a turntable, etc.) It's worth noting here that the microphone channels work slightly differently from the rest, as will be explained later. With a few exceptions, though, every channel operates like every other.

On the next page is a diagram of the entire console, followed by a diagram of a standard module on the AIR 2 + and an accompanying description of each button and fader.

Later in this manual you will learn each sound source used by the AIR 2+ and see a diagram of which channel controls which sound source.



Source Select

Each input channel accepts two analog stereo sources: A and B, switched at the top of the panel. The A/B button will be lit when source B is selected.

Program Assign

Output switches assign the selected source signal to any combination of the console's two stereo Program outputs—PGM 1 and PGM 2. The button will be lit when the source is assigned to its respective bus. To remove a source from the bus, press the button again; the light will go off to indicate that the source is no longer assigned to that bus. NOTE that when console is powered up all input channels will be off, with source A selected, and assigned to PGM 1.

Recessed rear panel trimpots adjust the left and right levels of PGM 1 and PGM 2 outputs.

Cue Button

A CUE switch places the channel's signal on the console's cue bus, where it may be heard on the meterbridge mounted cue speaker, as an interrupt to the console operator's headphones, and as an interrupt to the control room monitor speakers, if so programmed.

Press the CUE button. The channel's input signal will be included in the console's CUE output at a level that is independent of the FADER setting, and the button will light. The fader does not need to be turned ON. To remove a fader from cue, press the CUE BUTTON again; the light will go off to indicate the channel is no longer assigned to cue.

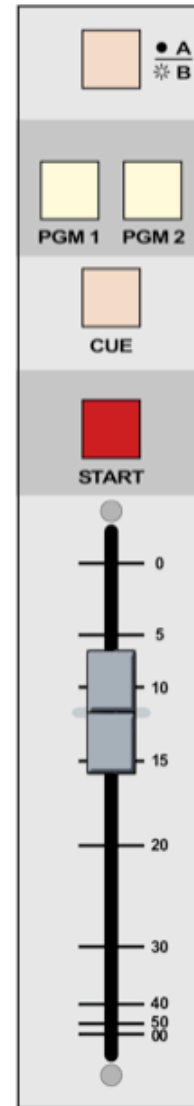
Fader

Level is set by a long-throw fader. The fader is the sliding mechanism that determines how strong is the presence of the input in some of the various console outputs.

If the fader is all the way down (that is, pulled toward the console operator), the signal will not be present in either of the two program main buses to which it is assigned. As the fader is moved up (that is, pushed away from the console operator) the signal will appear more strongly in each of the main buses to which it is assigned.

START Button

The START button turns the channel on and off by means of electronic switching and can simultaneously start external source machines. The channel is ON when the START button is lit. These can also be programmed (as mentioned in the previous chapter) to activate control room mute and on air tally.



Familiarize yourself with the function of each console component on the channel strip. Also on the console is a channel that controls functions related to phone calls handled by the console. This could be either for on-air interviews or recording made using the console but not simultaneously broadcast on the air. This channel strip operates somewhat differently. Below is a section from the AIR 2 + manual that deals with the Caller Input channel.

Caller Input

The caller section is used for telephone call-in talk segments, and controls the audio for the caller. The caller signal enters the console from your station hybrid.

The caller feed can be either or both of the two Program buses. The caller feed will never contain the caller's own voice.

A recessed rear panel trimpot adjusts the caller output level.

Program Assign

Output switches assign the caller to any combination of the console's two Program outputs (PGM 1 and PGM 2), and permit live talk-ins.

Pressing either of the two program switches causes the caller's audio to be included in the output mix for that bus, at a level dependent on the FADER setting, as long as the caller section is ON. The button will be lit when the caller is assigned to its respective bus. To remove the caller from a bus to which it is currently assigned, press the button again; the light will go off to indicate that the caller is no longer assigned to that bus.

CUE Button

The CUE button allows interviewing the caller prior to airing by including the caller in the console's cue bus, where it may be heard on the meterbridge mounted cue speaker.

TB Button

When the TB switch is pressed (it is momentary action), the microphone (MIC 1) will interrupt the regular caller signal, thus allowing the DJ to talk to the caller prior to airing.

Fader

The long-throw fader sets the caller's signal level.

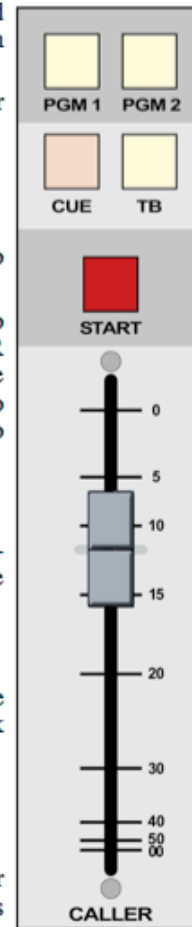
If a fader is all the way down the caller's voice will not be present in either of the two Program buses (PGM 1 and PGM 2) to which the phone is assigned. As the fader is moved up the signal will appear more strongly in each of the main buses to which the phone is assigned.

The fader position will also affect the strength of the caller in the cue output.

START Button

The START button determines if the phone channel is ON or OFF. The channel is ON when the START button is lit. The button can also be used to provide external start logic for the hybrid.

If the phone channel is OFF, caller signal will not be present in any main bus output, regardless of the status of the PROGRAM ASSIGN buttons or the position of the fader. If the phone channel is OFF its signal will still be present in the cue output if it has been assigned to cue.

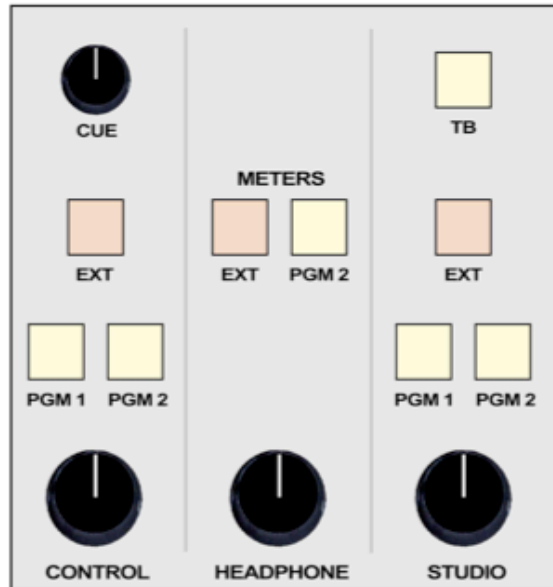


The AIR 2+ console also has features that control the sound the DJ hears in the studio, either through the monitor speakers or through his or her headphones. Below is a section from the console operators manual that explains the functions of the Control Room Monitor Section.

Control Room Monitor

This is the console operator's monitor that allows the operator to listen to the console's two stereo Program outputs and an external stereo line level input. This section of the console includes the monitor level controls for the control room, headphone, and cue circuits.

In a typical radio application the console is located in the Control Room. Speakers in the Control Room allow the console operator to listen to the console bus outputs to be assured that the console is performing as desired. These speakers are fed by a stereo signal from the console's Control Room output. In addition to the Control Room output, the operator may also desire to listen to specific isolated faders via the cue system and the console's internal cue speaker, or may want to listen via headphones. Thus, the control room monitor consists of the above mentioned level controls, along with two program assign (PGM1 and PGM 2) buttons, and an external input (EXT) button.



In some instances the console operator may also be performing talent whose voice will be heard over the radio. The operator's microphone may thus provide a part of the signal that is going out over the air. If that signal is the one being monitored with the Control Room speakers, there is the potential for feedback. The amplified signal from the Control Room speakers is picked up by the microphone and preamplified to a new, higher, level, which then is once again picked up by the microphone. The signal quickly rises to an ear-splitting screech. To prevent this, the operator's microphone is normally set to MUTE the Control Room output to prevent the occurrence of feedback.

The master CUE circuit drives a meterbridge-mounted speaker through a built-in power amp, and can be programmed to interrupt control room feed, or provide a split feed (program mono sum to right, cue to left) to the control monitor speakers. It also automatically interrupts the headphone feed.

Program Select

Pressing either of the two program (PGM 1 or PGM 2) switches allows the operator to listen to the selected output bus. The button will be lit when the monitor is assigned to its respective bus.

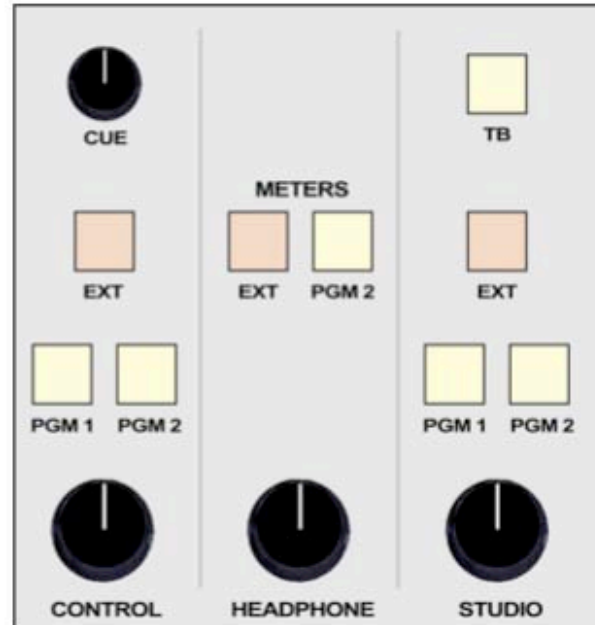
EXT Switch

Pressing the EXT switch allows the operator to pick up the external input (useful for such items as tape recorders or air returns) to listen.

CONTROL ROOM Level Control

The CONTROL level control determines the overall loudness of the signal being monitored as it appears in the Control Room speakers. As the control is turned clockwise, the loudness increases up to a maximum at the limit of mechanical rotation. To decrease the loudness, turn the control in a counterclockwise direction.

NOTE: If the Control Room is muted and you turn the level control all the way up, then remove the condition that has the Control Room muted, the sound in the Control Room speakers will suddenly be VERY LOUD!



CUE Level Control

The CUE level control determines the overall loudness of the cue signal as it appears in the console's cue speaker (located behind the grill in the METERBRIDGE).

Like the Control Room speakers, the cue speaker also has the potential for feedback. To avoid this situation, operator mics that mute the Control Room will also mute the cue speaker.

NOTE: If cue is muted and you turn the level control all the way up, then remove the condition that has the cue muted, the sound in the cue speaker will suddenly be VERY LOUD!

HEADPHONE Level Control

The HEADPHONE level control determines the overall loudness of the headphone output signal, which monitors the same source (PGM 1, PGM 2, or EXT) as the Control Room speakers.

The headphone output signal appears at the HEADPHONE JACK, located beneath the armrest near the right side of the console. The jack is provided as a place to plug in user-supplied **stereo** headphones having an impedance of **60 Ohms or higher**.

FOUR: THE SOUND SOURCES

Most radio programs rely on the careful mixing of a variety of sound sources such as a microphone, a CD player, a turntable, and so on. For our purposes, a **SOUND SOURCE** is any device that can send a signal to another device, such as to the audio console. A list of possible sound sources is long:

1. Microphones
2. CD Players
3. Turntables
4. Reel to Reel tape machines
5. Mini disc machines
6. Cart machines
7. Computers with sound cards
8. Cassette machines
9. DAT machines
10. iPods, Laptops, MP3 players
11. Radio tuners
12. Other audio consoles
13. Electric instruments like electric guitars and keyboards.

★ Hosts often bring in their own sound sources - usually iPods and laptops - and run their shows directly from these sources. Usually, these sources are connected to AUX 1. Ask your trainer to point it out. It's important that the output from these machines is carefully monitored and the input of the console, as it relates to these sound sources, is carefully adjusted for the optimum sound quality of our WOOL air product. The Air Product is what people here coming out of their radios.

Each sound source is wired to a particular console audio input of which each channel has two (A and B.) Note that each channel can accommodate two sound sources but switching or fading between two sources is only effective when the two sources are on separate channels. For example, switching between two CD players will be done by lowering the volume of CD1 (or switching it off) and raising the volume of CD 2 (or turning it on.)

★ On the AIR 2+, when the input is assigned to Sound Source B, the Source Select switch is lighted. The inputs are carefully labeled so that you will know where to find each sound source input. It's important to remember that you cannot cross-fade between sound sources on the same channel.

NOTE: An overall understanding of sound sources and their connection to the console is important to a further understanding of cueing, fading, and switching which are discussed next.

VII. Equipment Operation

INTRODUCTION

In producing a radio show you'll need to operate several devices in quick succession, for example switching from a song playing on CD Player 1, to a microphone, then to a song playing on an iPod (AUX1). In your training session you'll have hands-on experience with this procedure and will learn the art of DJing if you don't already know it.

For this exercise, three channels will be of great importance:

- One: Channel 1 (the DJ microphone),
- Two: Channel 4 (CD1/Input A)
- Three: Channel 5 (CD2/Input A)

The two CD players are mounted above the audio console.

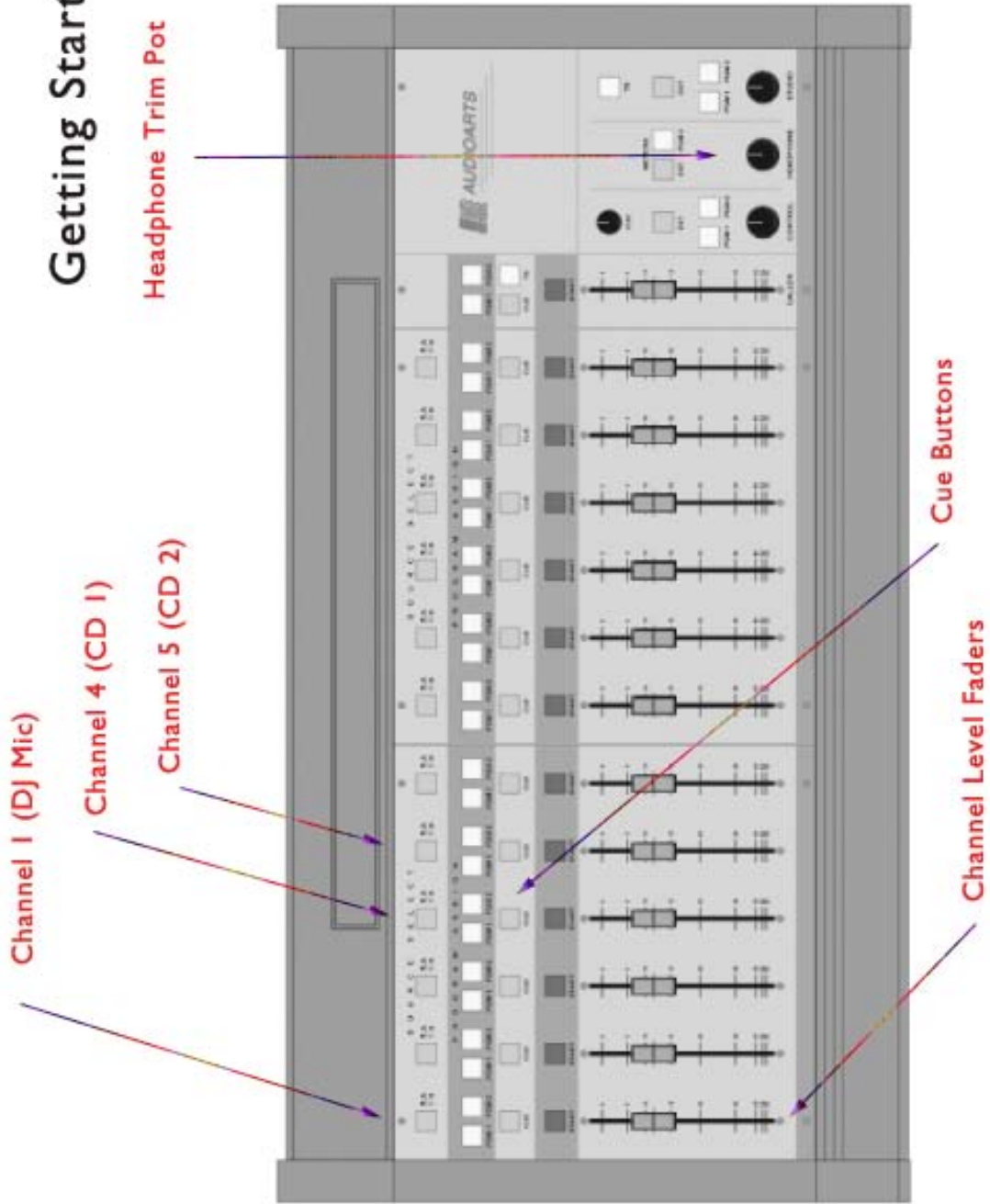
ONE: GETTING STARTED

Begin every session by confirming that:

1. All Channel Level Faders are in the down position.
2. All Cue buttons are disengagd.
3. Deselect Program 1 & Program 2 on Channels 1, 4, 5
4. You are wearing headphones and the Headphone Trim Pot (Custom Label CTL HEADPHONE) is at about a ten o'clock position.
5. ★ REMEMBER: The CTL Headphone trim pot controls the volume to your headphones NOT the volume to the broadcast. Use the meters to determine the appropriate position of the Channel Level Fader.

Refer to the diagram on the next page to see the important components referred to in this section and then move to #6 of the instructions.

Getting Started



6. Choose your first sound source based on the material you'd like to play first. Let's start with a CD.
7. Open the CDI drawer on the player mounted above the console by pressing the OPEN button. Insert the CD and close the drawer.
8. On the Audio Console, choose CDI by selecting Channel 4, Input A.
9. With the Channel 4 volume down, select PGM 1, assigning Channel 4 to go on the air when you are ready to do so.
10. Press the Channel 4 Cue button
11. Now, prepare to introduce the song.
 - a. Be sure Channel 1 is on Input A (Mic 1)
 - b. Select PGM 1 on Channel 1, assigning Channel 1 to the Program Buss and preparing it to broadcast.
 - c. Formulate what you will say.

TWO: CUE THE PROGRAM MATERIAL



- I. Now, using the CD players controls, cue up the song.
 - d. Choose the track using the FWD and BACK buttons
 - e. Holding the CD player's CUE button let's you sample the beginning of the selected track. You will hear the track in your headphones. If not adjust the console Cue volume. Releasing the CUE button returns the CD player to the beginning of the track and puts it on pause, ready for you to press play .
 - f. Once again, formulate what you will say.

TROUBLESHOOTING: If you didn't hear anything, is the HEADPHONE VOLUME CONTROL POT turned up? Are the headphones plugged into the jack? Is the CUE volume up?

FURTHER INFORMATION ABOUT CUEING FOLLOWS IN SECTION FIVE, BELOW.

THREE: ANNOUNCE AND PLAY THE FIRST SONG

1. Turn up Channel 4 to the appropriate level (30 as marked beside its Channel Level Fader)
2. Turn up the Channel 1 Level Fader (Microphone 1) to the appropriate level (30 as marked beside its Channel Level Fader.)
3. Take a breath so you're ready.
4. Press START on Channel 1, opening the mic and putting you on the air!
5. ★ While it's nice to have graceful transitions from voice to music you can find your own pace with which to announce your selections. Don't let pressure make you uncomfortable. It's your show.
6. **Announce the song, (eg "This is The Who on WOOL. 'Won't Get Fooled Again.')**
7. Press PLAY on CD 1, starting the music.
8. Press START on Channel 1 (DJ microphone) again to remove your microphone output from the broadcast.
9. Return the Channel 1 Fader to the down position.
10. You're on the air.

FOUR: SEGUE - SWITCHING CHANNELS

1. Ready the next song by inserting a CD into CD Player 2. CD2 is wired to Channel 5 Input A. Select this input.
2. Assign Channel 5 to PGM 1.
3. Cue the CD in CD2 using the procedures above but, this time, using the CD Players controls for CD2.
4. Always Cue your selections wearing headphones so you are aware of trouble before it goes on the air.
5. After cueing the second song, look to see the time remaining in song #1 which is playing on CD Player 1. As the machine's counter heads towards 0000 indicating the end of the song is near (the counter decreases as the song moves forward) get ready.

Note: The TIME switch on each CD player changes the direction of the timer (increasing or decreasing.)

6. Prepare what you will say to announce the second song. The next steps happen very quickly!
7. With the START switch of Channel 1 (DJ microphone) still in the off position, turn up the level using the Channel Level Fader to the appropriate level (30).
8. Be sure Channel 1 is still assigned to PGM 1
9. With its fader down, assign Channel 5 (CD2) to PGM 1

10. Bring Channel 5's fader to broadcast level (30) being certain that the START button is not lighted. We'll start put the song on the air with this button in a few seconds.
11. At the end of the first song, use the Channel Level Fader of Channel 4 to completely turn down its level.
12. Depress the START button on Channel 4 again to remove CD 2 from the air.
13. Press the START button on Channel 1 to put you on the air.
14. **Announce the next song, "This is AC/DC with Hiway To Hell."**
15. Press the START button on Channel 5 putting CD2 on the air.
16. Press PLAY on CD Player 2. The song plays.

You may choose to announce a group of songs after a few have played. If this is the case, skip steps 7, 8, 11 & 12.

IMPORTANT NOTE ABOUT SPEAKER MUTING & HEADPHONES

As mentioned earlier, Channels 1 & 2 operate differently from the rest of the channels. Here's how: when their START buttons are depressed, the console automatically mute s the Control Room Monitor Speakers (ie, makes them silent.) This ensures the sound of the microphone, going over the air and returning to the monitors, does not once again find its way into the microphone and cause a feedback loop.

A feedback loop creates a loud squeal caused by an uncontrolled "looping" signal path. It's annoying and, more importantly, it's dangerous to equipment - including the transmitter. Though the control room speakers are muted when the microphone is engaged, the headphones will still allow monitoring of your desired signal.

 **WOOL requires that all hosts wear headphones while presenting their radio shows.**


FIVE: CUEING AND FADING

A. USING PGM 2


If you'd like to listen to a song before you put it on air, you can also do this using PGM 2. PGM 2 is an additional signal path that allows you to monitor and direct a sound source **WITHOUT** putting that source on the air.

To enter the Program 2 for a particular sound source, do the following:

1. Confirm that the sound source is selected by depressing the appropriate input button (A or B) related to the sound source.

2.  **Remember that changing the INPUT A/B switch disconnects either A or B and, if you are using one of these on the air, it will interrupt its broadcast.**
3. Confirm that the channel level fader on the relevant channel is turned down but not to the CUE position.
4. Assign the PGM selectors on the appropriate channel to the PGM2 by depressing the PGM 2 button.
5. Assign the headphones to PGM2. This interrupts monitoring of PGM1 so don't forget if you are on the air.
6. Press PLAY on the chosen sound source and increase its level using the Channel Level Fader.
7. Be sure to reset the console for normal listening after reviewing your program material as described above.

PGM 2 can be used for purposes other than cueing. For example, using PGM 2 you can record to another sound source while broadcasting different program material on the air. You can also monitor call-in phone lines or remote-site broadcasting. For further information about PGM2, please speak to your trainer.

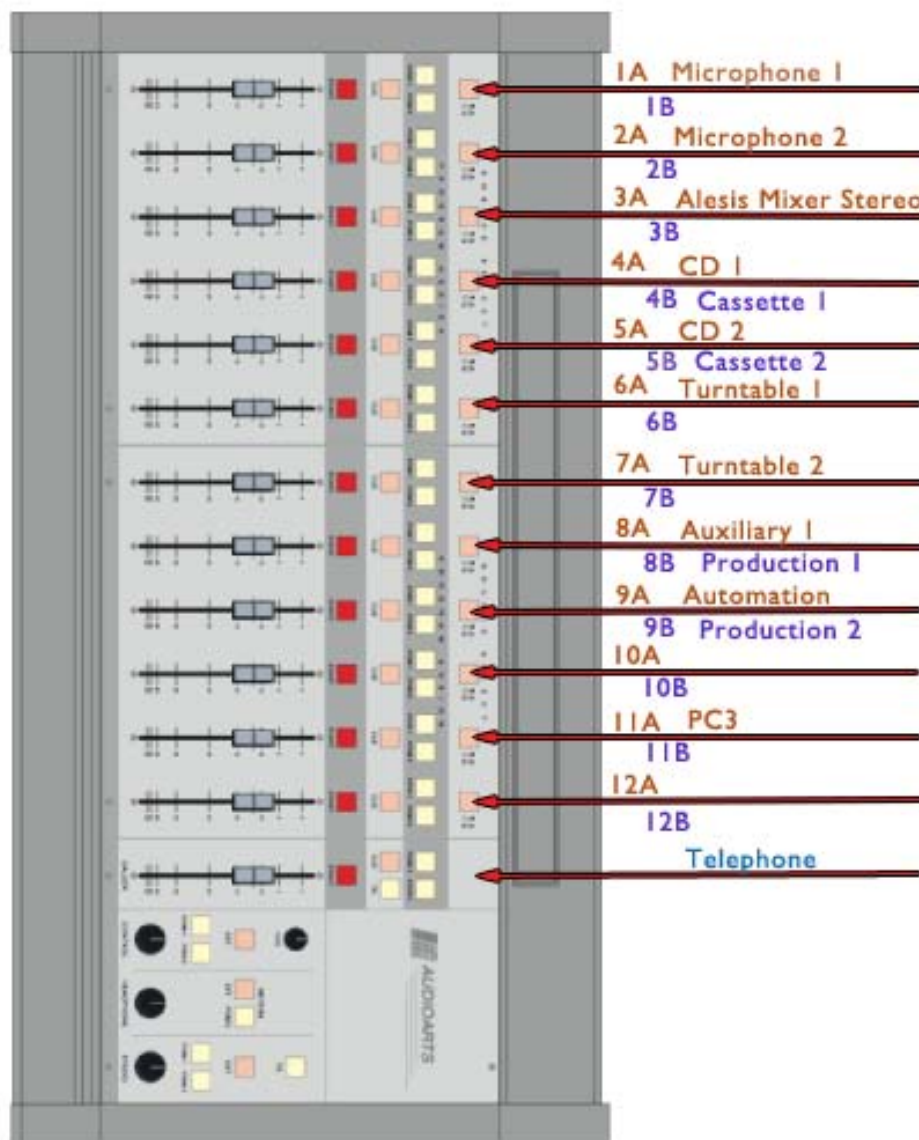
 **REMEMBER: Material played through PGM 2 does NOT go over the air. Be certain that you are monitoring the broadcast signal when doing your show. If you are playing music, for example, in the PGM 2, you may be accidentally broadcasting dead air.**

B. FADING BETWEEN SONGS & SOUND SOURCES

Transitions can be made between songs by CROSSFADING between the song ending and the song beginning in several ways. Utilizing the A/P switches you can turn on or off individual channels abruptly. You can also use the channel level pots to artfully fade out the ending song and fade in the song beginning. Practice this with your trainer to become comfortable with the reaction of the channel level pot. Be sure you are aware of your signal level before turning up the channel level pot. You'll still need to operate the A/P switches and do all the sound source selection but cross-fading gives you an opportunity to make more graceful transitions.

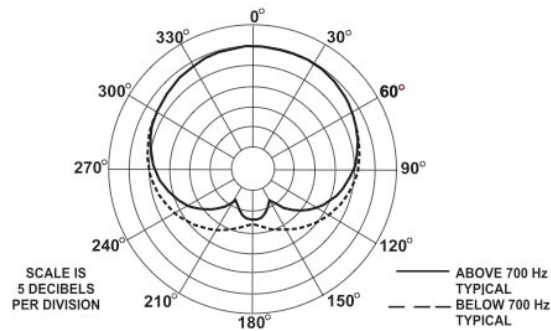
★ This is a diagram of all the sound sources currently connected to the AIR2+. It's important to remember that the Auxiliary Input 1 is ready to connect to sound sources you bring to the station for your broadcast. **BE CAREFUL TO CHECK LEVELS ON YOUR EQUIPMENT BEFORE CONNECTING YOUR EQUIPMENT TO THE AIR 2+ via this Auxiliary Input.**

Sound Sources





Polar Response:



SIX: MICROPHONE TECHNIQUE

The microphone is a musical instrument that responds differently to each person's voice. Skillful use of the microphone requires a certain amount of practice and attention but, after a while, it becomes second nature. Microphone technique is the art of working with the microphone for optimum results.

A. THE BROADCAST MICROPHONE

Currently WOOL is using Electrovoice RE20 microphones as our primary broadcast microphones. The diagram to the right of the photo of the mic above shows the response pattern of the mic. As is graphed in this diagram, the microphone collects sound information from the front side of its case while rejecting information from the back side of its case. Be aware of this when speaking into the microphone.

The front of the mic has the best response.

B. HOW MICROPHONES WORK

The most common microphones work by converting the movement of air into an electrical charge. The air moves a diaphragm that in turn generates an electrical current that is then passed out of the microphone into the signal path via the MIC CABLE.

C. GETTING COMFORTABLE WITH THE MIC

1. Always adjust the microphone to suit your height and posture **BEFORE** you start your show. The mic holder, commonly called a **BOOM**, might make a squeaking sound audible on the air making on-air adjustment dangerous.
2. Choose a position for the mic that is easy to reach with your speaking voice but try **NOT** to locate the mic below the level of your mouth when in a seated position. Positioning the mic slightly above the level of your mouth encourages you to lift your chin slightly while speaking. This has the effect of opening your windpipe that helps you comfortably move more air when speaking. Since the microphone works by converting the movement of air, this first technique in speaking helps clarify the sound of your speaking voice over the microphone.
3. Neither shout nor whisper. There is in-line compression being used with this microphone that might either cut off the mic if your speaking voice is too low or overly compress your voice if you're shouting.
4. Like all sound sources, the microphone should impact the VU meters so that signal bounces between 80 and 100 VU.
5. Position your mouth 5"- 10" away from the microphone. Speak in a normal conversational tone into the mic. There are as many styles of intonation as there are speakers who use them. You should find your own style and not rely on the style of others that may not be right for your voice and manner. The more natural you are behind the microphone, the more likely that you will quickly become comfortable.
6. Be careful with certain types of speaking sounds such as "S" sounds – which often become sibilant, an unfortunately brassy hissing which arises from too much air passing at too high a frequency into the microphone. You can approximate this sound by putting your top and bottom teeth together and saying words with the letter S. Sibilance reeks havoc with the signal as do other sounds, particularly "P" sounds which have a tendency to "pop" in the microphone. This is because a sudden wave of air, released when you say the letter P, hits the mic's diaphragm all at one and makes a kind of thud audible to listeners but not to you (unless you're well inside your headphones.) One method to avoid popping Ps is to use a windscreen that acts as a buffer between your mouth and the microphone. Often, however, windscreens cause degradation in sound because, for the same reason, they act as a buffer between the microphone and your mouth. A simpler method to avoid these problems is to learn mic technique with which you move the position of your mouth relative to the microphone depending on the sort of sound and

volume you are generating with your voice. Tipping your head back slightly when saying the sound P allows you to aim the puff of air just over the mic and mitigate the impact on the sonic quality.

7. You needn't try to learn too much too fast and just let mic technique come naturally. If you are constantly moving around trying to guess the best place to speak your speech will sound unnatural and uncomfortable. Instead, accept that you'll improve your performance with every show and that the greatest tool to learning is listening. Review your own shows from time to time and evaluate your strengths and weaknesses.

SEVEN: ON AIR ETTIQUETTE

Though many styles of radio broadcasting - including many that are inflammatory and otherwise provocative - are successful, it's hoped that a general tone of courtesy will prevail among our Program Hosts and DJs. This courtesy should be extended to both our members and to our listening audience, whomever they might be.

The FCC has created a set of guidelines which govern the use of speech which might be considered "Indecent," "Profane," or "Obscene." It is important that Program Hosts familiarize themselves with the laws regulating speech on the radio and particularly those which regulate non-commercial environments such as ours. These laws are sometimes counter-intuitive and often rely on a complex set of principles about commercial relations which, without review, one might never know.

Great Falls Community Broadcasting Company and WOOL support the provisions of the First Amendment protecting free speech, as such speech is limited by federal, state, and local law and further governed by the parameters of the FCC license under which we operate. A knowledge of these laws and codes is the responsibility of each Program Host. In addition to these provisions, we recommend reasonable courtesy to all members of our community in the creation of the programming to be broadcast on WOOL and we reiterate from our bylaws Article X which states: *It shall be the policy of this corporation not to discriminate against any person on the basis of race, color, religion, sex, sexual orientation, creed, or national origin.*

EIGHT: MAKING YOUR PROGRAM

A. DEFINE YOUR SHOW

WOOL is an open format station that within some few guidelines which are largely expressed in this manual will not restrict the sort of show you'd like to have, Nevertheless, it is preferable to make public what sort of show you'll be hosting to aid in programming decisions relating to the schedule and to aid in well organized

programming in conjunction with our other members' shows. More importantly, defining your show helps form your audience around the central ideas you hope to illuminate be they musical, literary, domestic, or whatever. It may be that the defining characteristic of your show is a staunch eclecticism and that, in itself, might draw a crowd. Alternatively, the focus of your program might be lazer-sharp and deal with a specific and esoteric aspect of fly-fishing that will bring every ardent angler to the radio. The point is simple: understanding your own show before you begin broadcasting is helpful, even if that understanding might change over time.

B. PLAN AHEAD

One of the simplest things you can do to increase the quality of your show is to prepare in advance. If your show is a music show, collect your materials well before airtime, make a list of the songs you want to play and include the name of the artist in your list. Assemble your materials in the order in which you'll be spinning them and familiarize yourself with the running times of the songs and the way in which the songs begin and end. You'll make far fewer technical errors if you know which song has an abrupt stop and which has a long fade.

C. PRE-PRODUCED SHOWS

If you intend to produce all or part of your show in advance of airtime, you will need training that this manual does not yet provide. For now, you'll need to consult a trainer.

If you are prepared to produce your own show on your own equipment, please keep in mind that you are required to include Public Service Announcements and Station IDs within the body of the programming at specified times. Some of this information is included in this manual but it is recommended that you discuss your production with a trainer so that your show is produced according to the standards and expectations of WOOL.

D. CALL IN SHOWS

If you intend to have a call-in show, please also discuss this with your trainer and with the Programming Coordinator. It is expected that call-in shows on WOOL will be required to operate on a seven-second delay to fully respect our responsibilities to the community and facilitate our accordance with the law. **WE DO NOT CURRENTLY HAVE THIS EQUIPMENT AND SO NO LIVE AUDIENCE CALL IN SHOWS ARE ACCEPTABLE AT WOOL.**

It's hoped that the experience of producing your own show – whether live or in advance – will be fulfilling to everyone who attempts it and be enriching to the community that hears it. Always keep in mind that this activity is meant to be enjoyable and a complement – some would say antidote - to other mass media outlets. Talk to your colleagues if you have questions and learn from each other as much as possible. This type of camaraderie can only help to improve the community we hope to serve with this station.

APPENDIX I: GLOSSARY

Air Monitor – the studio speaker system used to monitor the radio station; will allow you to hear what you are broadcasting.

Antenna – a metal structure used to radiate radio waves created by a transmitter. An AM broadcast antenna is a tall metal tower several hundred feet high; an FM antenna has one or more metal hoops, a few feet across, held up in the air by a tall tower.

Audio dropout – temporary loss of audio, particularly because of a flaw in a recording tape, or loss of signal through a wire or radio link from a remote site.

Audio production – the recording of program material intended for broadcast at some later time, usually involving editing or complex operations, music, sound effects, or more than one announcer.

Audition – to listen to an audio source via the cue or audition channel or in a studio that is not the air or to preview program material or a performer to determine whether they should be used on the air.

Audition Channel – the portion of the audio console that duplicates the functions of the program channel but is used to route audio signals not to be broadcast.

Automation – playing program events in a prescribed sequence via computer without real-time human control. The automation might be capable of handling only one to two program events, or it might operate the station all day with only occasionally updated program log information.

Board – another name for audio console.

Boom (mic boom) – a metal arm that holds a microphone in front of an announcer without taking up table space. It can be adjusted for varying height, length, and angle.

Bulk Eraser – an electromagnet that puts a random and silent magnetic pattern on an audio tape. All recorded material on the tape disappears completely and the tape can be reused for a new recording. Used on carts.

Call Letters – the unique group of three or four letters assigned to each broadcasting station by the government that is used to identify the station; ours are **WOOL**.

Cart – an audio tape cartridge used for short production pieces—basically an eight track tape. The tape contained inside is on a loop and the cart should be played in its entirety each time; can be reused by erasing contents with bulk eraser. Used for PSAs, sweepers, whispers, station IDs, underwriter promos and show promos.

Cart Machine – a tape machine designed to play and/or record tape carts.

Channel - a console is made up of many channels, each routing a separate sound source (CD player, cart machine, turntable, cassette player, etc.).

Channel Fader - the on/off/volume control on each console channel.

Console - the central system to which all of the broadcast equipment is connected/ routed for level control and signal processing, and subsequent routing to broadcast transmitter; a mixer.

Copy – a written script for news, PSAs, promos, or announcements.

Copyright - the exclusive legal right of an author, composer, or publisher to produce, publish, sell, or distribute his or her work.

Crossfade - fading in one sound source as another sound source fades out. The essential part of the segue.

Cue – to position a record or tape so that first audio begins less than one second after the machine starts; to signal an announcer or performer to begin talking.

Cue Channel – an audio path in the console for listening to an audio source without putting it on the air; also known as the audition channel.

Dead Air - when there is no sound being broadcast. Maybe the song ended sooner than expected, you forgot to put up the equipment. To be avoided if at all possible.

Digital Recording - a technique in which an analogue signal is converted into a digital-format signal prior to recording. On playback, the digital data is converted back to the analogue format.

Direct Broadcast – a live broadcast that goes from the point of origin, through the studio, and directly onto the air without delay.

Directional Mic – a microphone that is sensitive to sounds approaching from certain specific directions yet is not sensitive to sounds coming from other directions. For example, a mic that will pick up the announcer's voice but not the sounds of the nearby studio equipment.

Disc Jockey – certified, trained personnel who talk and play records during a broadcast radio program.

Distortion – poor sound or signal reproduction; the introduction of unwanted noise into a signal.

Drive Time – the morning and evening hours when many radio listeners are playing their car radios while driving to or from work. Morning drive time is radio's most popular time.

Dropouts – momentary loss of audio signals because of flaws or damage to magnetic tape recordings; see also Audio Dropout.

EAS - Emergency Alert System.

EBS Attention Signal – a two-tone, attention-getting sound lasting about 23 seconds. The attention signal trips alarms on EBS receivers and alerts all listeners that emergency information is about to be broadcast.

Emergency Broadcast System, EBS – a voluntary network of radio and TV stations used to alert the general public to any emergency situation affecting the safety of people or property. The EBS can be activated at the local, regional or national level.

FCC - Federal Communications Commission. The federal agency responsible for the airwaves. If we get reported for any type of violation, this is who will follow up and potentially penalize us (fines, suspension, etc.).

Feedback - high-pitched squeal or ringing caused by sound finding its way out of the loudspeaker back to the mic and out of the speakers again.

Format – an established operating procedure; a station's style of programming.

Hiss - noise that sounds like prolonged sibilant sounds (ssssssssssssss). Can occur from bad cassette tape, from vinyl albums,

ID Announcement – an announcement of the radio station's call letters (**WOOL**) followed by the city served by that station (Bellows Falls). The call sign and city served are stated on the license document.

Jingle – a short musical tune or song used in radio commercials and promos.

Legal ID - our official identification; you *must* either play the legal ID cart or speak the legal ID over the air at the top of **every** hour (between two minutes before the hour and two minutes after the hour).

Levels - the level at which sound is broadcasting—either too high, too low or just right. You must constantly check your levels, whether you are playing pre-recorded material or speaking. Different media are recorded at different volumes and will broadcast too loudly or too quietly—you never know unless you check your levels, even if it sounds fine on the monitor speakers.

Log Sheets – a record of performance. A Program Log is a written record of the program events and when they occurred. Transmitter Operating Log is a written record of the transmitter's performance as indicated by meter readings that are taken periodically. A Maintenance Log indicates what special measurements and equipment adjustments have been conducted by the station's chief engineer.

Log Book – a notebook containing a collection of log sheets of each day's operations.

Master Copy – the original or first-generation recording; the highest-quality recording of a program from which any duplicates are made.

Meter – a measuring and indicating device that displays values of voltage, current, power, volume level, frequency, etc.

Mic (Microphone) – a device that responds to sound waves in the air, capturing and recording them or broadcasting them over the air. For speaking, the microphone should be positioned about three inches away from the mouth and slightly below mouth-level to produce a natural-sounding result.

Monitor – an amplifier and speaker system that allows the operator to listen to an audio signal (in the broadcasting studio, what you are broadcasting to the listeners).

Musical Beds – music that is played in the background of a production piece (promo, PSA, etc).

On air – broadcasting. Never open the door to the broadcast studio when the On Air light is on except in emergency.

PSA - Public Service Announcement. You need to play two PSAs per hour of your show.

Pacing – the speed of an announcer's speech; also the length of silences between program events. A fast-paced show has little or no silence in it.

Patch – a temporary connection between pieces of equipment using a patch cord plugged into jacks.

Phone Patch – the interconnecting device between the audio console and the telephone line.

Popping - a microphone noise produced when the speaker says letters like p, b and t. This can be avoided by keeping the microphone far enough away from the mouth that the puff of air that this creates doesn't make it to the microphone and produce this popping sound.

Playlist - a list of music in the order that it is broadcast within a specific program.

Pot – a potentiometer; the volume control. A device that varies the signal level passing through it when adjusted by the audio console operator; turning it up makes the broadcast louder, turning it down makes the broadcast quieter.

Program Log – the written record of program events broadcast, and the operator's notes and entries indicating what actually was broadcast.

Programming – the program events selected for broadcast.

Promo – short for "promotion" or "promotional announcement"; a short, pre-produced segment identifying a program's content, host and airtime, usually aired at some time other than during the show's regular airtime.

PSA - Public Service Announcement; a spot promoting a product or service for which the station receives no money.

Pulling Materials – the process of locating the records, tapes, CDs and other material that will be used on the air, and collecting them together for convenient access.

Readback – reading over the air the material that you have just played. You should try to have a conversational tone, and not just list what you have played (**Good**: "You're listening to WOOL-FM; in that last set, we heard *song* from *band*; before that, *song* from *band*, from their new CD *title*; and we started off with *band*'s old classic, *song*." **Bad**: "That was *band*, with *song*; before that was *band* with *song*; before that was *band* with *song*." Which one would you rather listen to?). Also go in order, either forward or reverse, but read everything you played in sequence. Readbacks should be noted on your program log as they occur.

Safe Harbor - hours determined by the FCC as time when impressionable youth are less likely to be listening (after 10 p.m. and before 6 a.m.). Profanity rules are somewhat more relaxed during these hours, but WOOL prohibits profane, obscene, and vulgar language on all shows.

Segue - transition from end of one song into beginning of another; transition from music to speaking, or vice versa. Should be smooth, with comparable volume levels, and no dead air.

Sibilance - the annoying hissing sounds produced by over accentuating 's', 'sh', 'z', or 'ch' sounds. Over accentuating these sounds can also lead to "popping".

Sign off – the radio announcement informing the listeners that the station is going off the air.

Sign on – the radio announcement informing listeners that the station is beginning broadcast operations.

Speaker Muting – automatic disabling of a studio speaker when a nearby microphone is turned on. When you turn on your microphone to speak over the air, the studio speakers should automatically go off; if they don't, that should tell you that something isn't right.

Starting Groove – the outermost groove on a record. The starting groove contains no audio information.

Station ID - a cart with some version of our name and numbers (WOOL 100.1 FM), with or without music. Play these often so that people know what station they're listening to!

Stylus – the diamond point that sits in the groove of a record. The stylus detects the patterns in the record groove that represent audio information.

Sweeper - a cart with voice and music (can be a PSA, promo, ID, etc). A good technique is to play one between sets of divergent music (between your country set and your jazz set).

Top of the Hour – the beginning of the hour; when the minute hand points up to the 12.

Tower – a tall, slender metal structure used by radio stations as part of the antenna system.

Uncued Cart – a tape cart that has not been allowed to run until automatically stopped by the cart machine.

Volume – signal level; loudness.

Volume Unit/VU – the unit of measurement of audio signal levels.

VU Meter/Volume Unit Meter - a meter used to measure the level of an audio signal.

Whisper - same as a sweeper, but with voice only.

APPENDIX II: THE BYLAWS OF GFCBC

Bylaws of The Great Falls Community Broadcasting Company

*As Amended 29 June 2009
at a Special Meeting of the Members*

Article 1: General Provisions

• Section 1: Name & Purpose

The name of this corporation shall be Great Falls Community Broadcasting Company

The purpose of Great Falls Community Broadcasting Company is to inspire, entertain, and educate our listeners and to amplify the voices of our community.

• **Section 1: Diversity** In the event that GFCBC becomes the licensee of an NCE educational FM radio station, and obtains such authorization on the basis of its claim of diversity of ownership points, GFCBC shall maintain said diversity of ownership.

• Section 3: Office

The principal physical headquarters of the corporation shall be within twenty-five miles of the reference coordinates of Bellows Falls, VT.

• Section 4: Fiscal year

The fiscal year of the corporation shall begin on January 1 and end on the 31st of December of the same year.

Article II: Membership and Annual Meeting

• Section 1: Membership

A Member shall be any individual who pays the membership dues. The fees and method of payment for membership shall be established, from time to time, by the Board of Directors.

Annual membership dues are payable at the turn of each calendar year. Members who fail to pay dues for two consecutive years will be removed from the membership.

• Section 2: Annual Meeting

The annual meeting of the membership shall be held on April 1 each year at a time specified by the Board of Directors. If the day fixed for the annual meeting shall be a legal holiday in Vermont, such meeting shall be held on the next succeeding business day. The meeting shall be held in Vermont at the station's broadcasting studio, unless an alternate location is specified in the annual meeting notice. The meeting shall be held for the purpose of electing directors and for the transaction of any other business that may come before the meeting.

Article III: Board of Directors

• Section 1: Powers

The business and affairs of the corporation shall be conducted by the Board of Directors. The board may appoint committees to carry out the business of the board.

• Section 2: Number, Eligibility, and Tenure

The Board of Directors of the corporation shall consist of not more than eleven (11) members. The board shall be elected by a majority vote of the membership in good standing at the annual meeting at the place and time as provided in Article II, Section 2 of these Bylaws. Written proxy voting is allowed. The membership shall elect any person who, in its discretion, will serve the interests of the corporation faithfully and effectively, with not more than 49% of the persons serving on the board "interested persons." An

interested person is any person who has been compensated by the corporation for services rendered to it within the previous 12 months, whether as a full- or part-time employee, or an independent contractor

The founding board shall include one director serving a three-year term, with the other directors serving one-year terms. At each succeeding election, one additional three-year director shall be elected until three, three-year terms have been filled. The remaining directors shall serve one-year terms.

Directors shall be chosen from the membership and serve until their successors are duly elected, as long as they meet and maintain all eligibility requirements. Directors may be removed from office by a two-thirds vote of the membership at a properly warned meeting with its purpose noted.

At all times at least seventy-five percent of the Board of Directors shall be comprised of Directors making their residence within 25 miles of the reference coordinates of Bellows Falls, VT.

Eligibility to serve on the Board of Directors requires that a director have no attributable interest in another authorized station with an overlapping principal community contour with that of any GFCBC license or authorization for an NCE educational FM radio station, or that otherwise affects GFCBC's diversity of ownership status. In the event that a director acquires such an attributable interest while serving on the Board, such event will make the director ineligible to serve as director and require immediate resignation from the Board.

• **Section 3: Regular meetings**

The Board of Directors may provide, by resolution, the time and place for holding regular meetings without other notice than such resolution, and posting at every broadcasting location and on the website at least five days in advance of the meeting.

• **Section 4: Notice of meetings**

Notice shall be given of each annual, regular and special or emergency meeting of the Board of Directors. Notice of each annual or regular meeting of the Board of Directors shall be given in writing at least 5 days prior thereto to each director, or by routine notice as provide in Section 5. Notice of all meetings shall be posted at each broadcast station operated by this corporation and on the website. Each director shall inform the secretary of any changes of address, telephone number, and e-mail address.

A special or emergency meeting of the Board of Directors may be called by the president or by any two (2) directors with at least one day's notice, posted, or by telephone, fax, e-mail, or in person, with the purpose of the meeting noted.

• **Section 5: Quorum**

A majority of the number of elected directors in these bylaws shall constitute a quorum for the transaction of business. The act of a majority of the directors present at a meeting at which a quorum is present shall be the act of the Board of Directors. Any action consented to in writing, or by e-mail, by all directors shall be as valid as if adopted by the Board of Directors at a duly warned and held meeting of the Board of Directors, provided such written consent is inserted in the minutes.

• **Section 6: Vacancy**

Any vacancy in the Board of Directors may be filled by the affirmative vote of a majority of the remaining directors though less than a quorum of the Board of Directors. A director elected to fill a vacancy shall be elected for the remainder of the term of his predecessor in office.

• **Section 7: Compensation of directors**

Directors shall serve without compensation. However, the board may approve reimbursement of a director's actual and necessary expenses while conducting corporation business.

Article IV: Officers:

• **Section 1: Election, Eligibility, and Appointment**

The officers shall consist of a president, vice-president, secretary, and treasurer, and such other officers as the directors may determine proper. The officers shall be elected by the directors at the annual meeting of the board and shall hold office commencing May 1st following their election through April 30 of the next year, unless sooner removed. If the election is not held at the annual meeting, such election shall be held as soon as possible thereafter. Each officer shall hold office until his or her successor has been duly elected and qualified or until his or her death, resignation, or removal in the manner provided herein.

Eligibility to serve as an officer requires that an officer have no attributable interest in another authorized station with an overlapping principal community contour with that of any GFCBC license or authorization for an NCE educational FM radio station, or that otherwise affects GFCBC's diversity of ownership status.

In the event that an officer acquires such an attributable interest while holding office, such event will make said officer ineligible to hold office and require immediate resignation.

• Section 2: Removal

Any officer or agent elected or appointed by the Board of Directors may be removed by a 2/3 vote of the Board of Directors.

• Section 3: Vacancies

A vacancy in any office because of death, resignation, removal, disqualification, or otherwise, may be filled by the Board of Directors for the unexpired portion of the term.

Section 4: Powers and Duties

The powers and duties of the officers shall be as provided from time to time by resolution or other directive of the Board of Directors. In the absence of such provisions, the respective officers shall have the powers and shall discharge the duties associated with such offices. The secretary shall prepare minutes of all meetings of the board, shall maintain an up-to-date list of the membership, and shall authenticate the records of the corporation upon request.

Article V: Contracts, Loans, Checks, and Deposits

• Section 1: Contracts

The Board of Directors may authorize, by a majority vote, an officer or officers, agent or agents, to enter into any contract or execute and deliver an instrument in the name of and on behalf of the corporation, and such authority may be general or confined to specific business. This action must be recorded in the book of minutes.

• Section 2: Loans

No loans shall be contracted on behalf of the corporation and no evidences of indebtedness shall be issued in its name unless authorized by a resolution of the Board of Directors. Such authority may be general or confined to specific business.

• Section 3: Checks, Drafts, or Orders

All checks, drafts, or other orders for the payment of money, notes, or other evidences of indebtedness shall be signed by such officer or officers, agent or agents, of the corporation and in such manner as from time to time shall be determined by resolution of the Board of Directors.

• Section 4: Deposits

All funds of the corporation not otherwise employed shall be deposited from time to time to the credit of the corporation in such banks, trust companies, or other depositories, as the Board of Directors shall select.

Article VI: Waiver of Notice

Whenever any notice is required to be given to any member or director of the corporation under the provisions of law or these bylaws, a waiver thereof in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be deemed equivalent to the giving of such notice.

Article VII: Amendments

These bylaws may be altered, amended, or repealed, and new bylaws may be adopted by a two-thirds vote of the attending membership at a regular or special meeting properly warned.

Article VIII: Books & Records

The corporation shall keep correct and complete books and records of account and shall also keep minutes of the proceedings of its Board of Directors, and shall keep at the principal office a record giving the names and addresses of the Board of Directors.

Article IX: Sale of Assets or Dissolution

• Section 1: Sale of Assets

A two-thirds vote of the Board of Directors shall be required to sell or mortgage assets of the corporation not in the regular course of business or to dissolve the corporation.

• Section 2: Dissolution

Upon the dissolution of the corporation, assets shall be distributed for one or more exempt purposes within the meaning of section 501 (c)(3) of the Internal Revenue Code or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a Court of Competent Jurisdiction of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

Article X: Non-Discrimination Policy

It shall be the policy of this corporation not to discriminate against any person on the basis of race, color, religion, sex, sexual orientation, creed, or national origin.

Article XI: Election Procedures

Notwithstanding anything to the contrary contained in these bylaws, the directors shall be elected by the majority of the membership then in attendance at the annual meeting of the membership or, via written proxy, at the same meeting. The annual membership meeting shall be held at the time and place designated by the Board of Directors and shall occur no later than the last day of the second quarter of the calendar year.

In advance of the election, candidates shall make known to the nominating committee their willingness to serve for a term of three years. With the exception of one director, all directors are elected for a maximum term of one year.

The nominating committee shall collect information from each candidate pertinent to his or her candidacy and distribute such information to the membership in an organized fashion no less than two weeks prior to the annual membership meeting. At this same time, the ballot shall be presented to the membership.

The membership shall elect Directors in adequate number to replace all Directors whose terms have then expired and to fill any vacancy on the Board of Directors then in existence. Of the Directors so elected, the candidate receiving the greatest number of votes and previously having expressed a willingness to serve a three-year term shall become the so-called "three-year director" as expressed hereinabove in these bylaws. All other directors elected at the annual meeting shall serve one-year terms.

APPENDIX III: THE PUBLIC AND BROADCASTING

The following attachment is published by the Federal Communications Commission.

THE PUBLIC AND BROADCASTING

June 1999

**Prepared by: Mass Media Bureau
Federal Communications Commission
Washington, DC**

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INTRODUCTION

This manual provides a brief overview of the regulation of broadcast radio and television. It describes the Federal Communications Commission (FCC), the federal agency authorized by Congress to regulate broadcasting. It also discusses how broadcast stations are licensed, their obligation to serve their local communities, and other requirements relating to broadcast programming and advertising. This manual also describes the public inspection file, which contains documents relevant to the station's operation. This file is maintained and made available to the public by all radio and TV stations.

This manual's purpose is to provide information to help you encourage stations to provide high quality broadcasting service. We want you to become involved by contacting your local stations and (if necessary) us regarding your concerns about their programming or other matters related to the stations. An informed public plays a vital role in helping stations serve the local community's needs. This manual will be updated periodically and maintained on our Internet home page at www.fcc.gov.

Our Internet home page also has a variety of other information about us, our rules, current FCC proceedings, and other issues. You may also call our toll-free number with specific questions at 1-888-CALL FCC (1-888-225-5322).

This manual provides only a general overview of our broadcast rules and policies. It is not intended to be a comprehensive or controlling statement of these rules and policies.

THE FCC AND ITS REGULATORY AUTHORITY

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

How the FCC Adopts Regulations. Like most other federal agencies, the FCC cannot adopt regulations without first notifying and seeking comment from the public. We release a document called a *Notice of Proposed Rule Making*, where we explain the specific regulations we are proposing and set a deadline for public comment. After we have had a chance to hear from the public, we generally have several options. We can: (1) adopt the proposed rules; (2) adopt a modified version of the proposed rules; (3) ask for public comment on additional issues relating to the proposals; or (4) end the rule making proceeding without adopting any rules at all. You

can find information about how to file comments in our rule making proceedings on our Internet web site at www.fcc.gov. You can also file comments electronically from this site. We also establish broadcast regulatory policies through individual cases that we decide.

The FCC and the Mass Media Bureau. The FCC has five commissioners, who are appointed by the President and confirmed by the Senate. Under the commissioners are various operating bureaus, one of which is the Mass Media Bureau. The Mass Media Bureau has day-to-day responsibility for developing, recommending and administering the rules governing radio and television stations. These rules are in Title 47 of the Code of Federal Regulations ("CFR"), Parts 73 and 74. Our rules of practice and procedure are in Part 1 of Title 47.

FCC Regulation of Broadcast Radio and Television. The FCC allocates new stations based both on the relative needs of communities for additional broadcast outlets and on engineering standards that prevent interference between stations. Whenever we look at an application-- whether to build, modify, renew or sell a station-- we must determine if granting it would serve the public interest. This is required by the Communications Act. We expect stations to be aware of the important problems or issues in their communities and to foster public understanding by presenting some programs and/or announcements about local issues. However, broadcasters -- not the FCC or any other government agency -- are responsible for selecting all the material they air. The Communications Act prohibits us from censoring broadcast matter and, therefore, our role in overseeing the content of programming is very limited. We are authorized to fine a station or revoke its license if it has, among other things, aired obscene language, broadcast indecent language when children are likely to be in the audience, broadcast some types of lottery information, or solicited money under false pretenses.

Broadcast television stations and other types of TV channels (such as cable TV) are very different. Cable TV channels are available only by subscription and cannot be received over the air, and they are subject to different FCC rules than broadcast stations. Generally, this manual relates only to broadcast TV and radio stations. Please keep in mind that even if you can get a broadcast TV station on your cable system, it is still regulated as a broadcast station.

THE LICENSING OF TV AND RADIO STATIONS

Commercial and Noncommercial-Educational Stations. We license radio and TV stations to be either commercial or noncommercial-educational. Commercial stations generally support themselves by advertising. In contrast, noncommercial-educational stations (including public stations) generally support themselves by contributions from listeners and viewers, and they may also receive government funding. Noncommercial-educational stations may also receive contributions from for-profit entities, and they may acknowledge such contributions or underwriting donations with announcements naming and generally describing the entity. However, noncommercial-educational stations may not broadcast promotional announcements or commercials on behalf of for-profit entities.

Applications to Build New Stations; Length of the License Period. Before you can build a new TV or radio station, you must first apply to the FCC for a *construction permit*. You must demonstrate that you are qualified to construct and operate as proposed in your application. After you build the station, you must file a license application, where you certify that you have constructed the station consistently with the construction permit.

We license radio and TV stations for a period of up to eight years. Before we can renew a station's license, we must first determine whether it has served the public interest. In addition, to have its license renewed, a station must certify that:

- it has sent us certain specified reports that we require;
- its ownership is consistent with Section 310(b) of the Communications Act, which restricts interests held by foreign governments and non-citizens;
- there has not been a judgment against it by a court or administrative body under federal, state, or local law; and
- it has placed certain specified material in its public inspection file. (We discuss what has to go into the public inspection file later in this manual).

Employment Discrimination and Equal Employment Opportunity ("EEO"). We require all radio and TV stations to afford equal opportunity in employment. We also prohibit employment discrimination on the basis of race, color, religion, national origin, or sex. We are in the process of studying various options to implement these policies in the form of specific rules that will comply with recent court decisions.

Public Participation in Licensing Process.

Renewal Applications. You can file a formal protest against a station by filing a formal petition to deny its renewal application, or by sending us an informal objection to the application. You must file a petition to deny the application by the end of the first day of the last full calendar month of the expiring license term. (For example, if the license expires on December 31, you have to file your petition by the end of the day on December 1). Before you file a petition to deny an application, you should check our rules and policies, to make sure that the petition complies with our procedural requirements. Before their licenses expire, stations have to broadcast announcements giving the date the license will expire, the date on which a renewal application must be filed, and the date by which formal petitions against it must be filed. You can file an informal objection at any point until we either grant or deny the application.

Other Types of Applications. You can also participate formally in the application process when a station is sold (technically called an *assignment* of the license), undergoes a major stock transfer (technically called a *transfer of control*), or proposes major construction. The station owner is required to run a series of advertisements in the closest local newspaper when it files these types of applications. Later, the FCC will also run a

"Public Notice" (all FCC Public Notices are placed on our Internet home page at www.fcc.gov) and open a 30 day period during which you may file petitions to deny these applications. As with renewal applications, you can also file an informal objection at any point until we either grant or deny the application.

BROADCAST PROGRAMMING: BASIC LAW AND POLICY

The FCC and Freedom of Speech. The First Amendment and federal law generally prohibit us from censoring broadcast material and from interfering with freedom of expression in broadcasting.

Individual radio and TV stations are responsible for selecting everything they broadcast and for determining how they can best serve their communities. Stations are responsible for choosing their entertainment programming, as well as their programs concerning local issues, news, public affairs, religion, sports events, and other subjects. They also decide how their programs (including call-in shows) will be conducted and whether to edit or reschedule material for broadcasting. We do not substitute our judgment for that of the station, and we do not advise stations on artistic standards, format, grammar, or the quality of their programming. This also applies to a station's commercials, with the exception of commercials for political candidates during an election (which we discuss later in this manual).

Access to Station Facilities. Stations are not required to broadcast everything that is offered or suggested to them. Except as required by the Communications Act and our rules concerning personal attacks, political editorials, and the use of stations by candidates for public office (which are discussed later in this manual), stations have no obligation to have any particular person participate in a broadcast or to present that person's remarks. Further, no federal law or rule requires stations to broadcast "public service announcements" of any kind.

Retention of Material Broadcast. We generally do not require stations to keep the material they broadcast. However, there are limited exceptions to this policy for *personal attacks* and *political editorials*.

Personal Attacks. Personal attacks occur when, during the presentation of views on a controversial issue of public importance, someone attacks the honesty, character, integrity, or like personal qualities of an identified person or group. No more than a week after a personal attack, the station must transmit the following three things to the person or group attacked: (1) notification of the date, time, and identification of the broadcast; (2) a tape, script or accurate summary of the attack; and (3) an offer of a reasonable opportunity to respond on the air.

Political Editorials. A political editorial is when a station endorses or opposes a legally qualified candidate(s) during a broadcast of *its own* opinion. (The opinions of other people

broadcast over the station are referred to as "comments" or "commentary"). Whether a statement of opinion is an editorial or a commentary will usually be made clear at the beginning of the statement. Within 24 hours after the editorial, the station must transmit the following three things to the other qualified candidate(s) for the same office, or to the candidate(s) that were opposed: (1) notification of the date and time of the editorial; (2) a script or tape of the editorial; and (3) an offer of a reasonable opportunity for the candidate or a spokesperson for the candidate to respond on the air.

Station Identification. Stations must make identification announcements when they sign on and off for the day. They must also make the announcements hourly, as close to the hour as possible, at a natural programming break. TV stations may make these announcements on-screen or by voice only. Official station identification includes the station's call letters followed by the community or communities specified in its license as the station's location. Between the call letters and its community, the station may insert the name of the licensee, the station's channel number, and/or its frequency. However, we do not allow any other insertion.

BROADCAST PROGRAMMING: LAW AND POLICY ON SPECIFIC KINDS OF PROGRAMMING

Broadcast Journalism. Under the First Amendment and the Communications Act, the FCC cannot tell stations how to select material for news programs, and we cannot prohibit the broadcasting of an opinion on any subject. We also do not review anyone's qualifications to gather, edit, announce, or comment on the news; these decisions are the station's responsibility.

Political Broadcasting.

Broadcasts by Candidates for Public Office. When a qualified candidate for public office has been permitted to use a station, the Communications Act requires the station to "afford equal opportunities to all other such candidates for that office." The Act also states that the station "shall have no power of censorship over the material broadcast" by the candidate. We do not consider either of the following two categories as a "use" that is covered by this rule:

- An appearance by a legally qualified candidate on a bona fide newscast, interview or documentary (if the appearance of the candidate is incidental to the presentation of the subject covered by the documentary); or
- on-the-spot coverage of a bona fide news event (including political conventions and related incidental activities).

Political Editorials. Within 24 hours of airing an editorial where the station itself either supports or opposes a candidate for public office, it must transmit the following three things to the other qualified candidate(s) for the same office or to the candidate who was opposed in the editorial: (1) notification of the date and the time of the editorial; (2) a

script or tape of the editorial; and (3) an offer of a reasonable opportunity for the candidate or a spokesperson for the candidate to respond on the air.

Children's Television Programming. Throughout its license term, every TV station must serve the educational and informational needs of children both through its overall programming, and through programming that is *specifically designed* to serve those needs.

- Educational and Informational. We consider programming to be educational and informational if it in any respect furthers the educational and informational needs of children 16 years old and under (this includes their intellectual/cognitive or social/emotional needs).
- Specifically Designed to Serve These Needs. A program is considered "specifically designed to serve educational and information needs of children" if: (1) that is its significant purpose; (2) it is aired between the hours of 7:00 a.m. and 10:00 p.m.; (3) it is a regularly scheduled weekly program; and (4) it is at least 30 minutes in length.

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

Criticism, Ridicule, and Humor Concerning Individuals, Groups, and Institutions. The First Amendment's guarantee of freedom of speech protects programming that stereotypes or otherwise offends people with regard to their religion, race, national background, gender, or other characteristics. It also protects broadcasts that criticize or ridicule established customs and institutions, including the government and its officials. If there is to be genuine free speech, people must be free to say things that the majority may abhor, not only things that the majority finds tolerable or congenial.

"Clear and Present Danger." The Constitution protects advocacy of using force or of violating the law. However, the Supreme Court has said that the government may curtail speech if it is both: (1) intended to incite or produce dangerous activity; and (2) likely to succeed in achieving that result. Even where this "clear and present danger" test is met, we believe that any review that might lead to a curtailment of speech should be performed by the appropriate criminal law enforcement authorities, and not by the FCC.

Obscenity and Indecency. Federal law prohibits the broadcasting of obscene programming and regulates the broadcasting of "indecent" language.

Obscene speech is not protected by the First Amendment and cannot be broadcast at any time. To be obscene, material must have all three of the following characteristics:

- an average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest;

- the material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and
- the material, taken as a whole, must lack serious literary, artistic, political, or scientific value.

Indecent speech is protected by the First Amendment and cannot be outlawed. However, the courts have upheld Congress's prohibition of the broadcast of indecent speech during times of the day when there is a reasonable risk that children may be in the audience. Broadcasts that fall within the definition of indecency and that are aired between 6:00 a.m. and 10:00 p.m. are subject to indecency enforcement action by the FCC. Indecent speech is defined as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

Profanity that does not fall under one of the above two categories is fully protected by the First Amendment and cannot be regulated.

Violent Programming -- The V-Chip and TV Program Ratings. Some members of the public have expressed concern about violent television programming and the impact this programming has on children. In response to these concerns, Congress passed a law in 1996 to require TV sets with screens 13 inches or larger to be equipped with "v-chip technology" -- a device that allows parents to program their TV sets to block display of TV programming that carries a certain rating. This technology was developed together with a voluntary television rating system created by the television industry, which enables parents to identify programming which contains sexual, violent, or other indecent material they believe may be harmful to their children. The FCC has established rules requiring that by July 1, 1999, half of televisions with screens 13 inches and larger have the v-chip, and that by January 1, 2000, all such televisions have the v-chip.

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

Broadcast Hoaxes. Broadcasting false information concerning a crime or a catastrophe violates the FCC's rules if:

- the station knew the information was false;
- broadcasting the false information directly caused substantial public harm; and
- it was foreseeable that broadcasting the false information would cause substantial public harm.

In this context, a "crime" is an act or omission that makes the offender subject to criminal punishment by law, and a "catastrophe" is a disaster or imminent disaster involving violent or sudden events affecting the public. "Public harm" must begin immediately; it must cause direct

and actual damage to property or to the health or safety of the general public, or diversion of law enforcement or other public health and safety authorities from their duties.

Lotteries. Federal law prohibits broadcasting any advertisement for a lottery or any information concerning a lottery. A lottery is any game, contest, or promotion that contains the elements of prize, chance, and "consideration" (a legal term that means an act or promise that is made to induce someone into an agreement).

There are a number of exceptions to this prohibition. Some of the exceptions are: (1) lotteries conducted by a state acting under the authority of state law, where the advertisement or information is broadcast by a radio or TV station licensed to a location in that state or in any other state that conducts such a lottery; (2) gaming conducted by an Indian Tribe under the Indian Gaming Regulatory Act; (3) lotteries authorized or not otherwise prohibited by the state in which they are conducted, and which are conducted by a not-for-profit organization or a governmental organization; and (4) lotteries conducted as a promotional activity by commercial organizations that are clearly occasional and ancillary to the primary business of that organization, as long as the lotteries are authorized or not otherwise prohibited by the state in which they are conducted. The prohibition regarding lottery advertising is currently under review by the Supreme Court.

Soliciting Funds. No federal law prohibits broadcast requests for funds for legal purposes (including appeals by stations for contributions to meet their operating expenses) if the money or other valuable things contributed are used for the announced purposes. It is up to an individual station to decide whether to permit fund solicitations. Fraud by wire, radio or television is prohibited by federal law and may lead to FCC sanctions, as well as to criminal prosecution by the U.S. Department of Justice.

Broadcasting Telephone Conversations. Before recording a telephone conversation for broadcast, or broadcasting a telephone conversation live, a station must inform any party to the call of its intention to broadcast the conversation. However, this does not apply to conversations whose broadcast can reasonably be presumed (for example, telephone calls to programs where the station customarily broadcasts the calls).

BROADCASTING AND ADVERTISING

Business Practices, Advertising Rates, and Profits. Except with respect to political advertisements, we do not regulate a station's advertising rates or its profits. Rates charged for broadcast time are matters for negotiation between sponsors and stations. Further, except for certain classes of political advertisements (which we discuss elsewhere in this manual), stations are free to accept or reject any advertising.

Sponsorship Identification. Sponsorship identification or disclosure must accompany any material that is broadcast in exchange for money, service, or anything else of value paid to a

station, either directly or indirectly. This announcement must clearly say that the time was purchased and by whom. In the case of advertisements for commercial products or services, it is sufficient to announce the sponsor's corporate or trade name, or the name of the sponsor's product (where it is clear that the mention of the product constitutes a sponsorship identification).

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

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

Loud Commercials. In surveys and technical studies of broadcast advertising, we have found that loudness is a judgment that varies with each listener and is influenced by many factors (such as an announcement's content and style). We have also found no evidence that stations deliberately raise audio and modulation levels to emphasize commercial messages.

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

False or Misleading Advertising. The Federal Trade Commission has primary responsibility for determining whether an advertisement is false or deceptive and for taking action against the sponsor. Also, the Food and Drug Administration has primary responsibility for the safety of food and drug products. You should contact these agencies regarding advertisements that you believe may be false or misleading.

Offensive Advertising. Unless a broadcast advertisement is found to be in violation of a specific law or regulation, the government cannot take action against it. If you think that an advertisement is offensive because of the kind of item advertised, the scheduling of the announcement, or the way the message is presented, then you should address your complaint directly to the stations and networks involved. This will help them become better informed about audience opinion.

Tobacco and Alcohol. Federal law prohibits advertising for cigarettes, little cigars, smokeless tobacco, or chewing tobacco on radio, TV, or any other medium of electronic communication

under the FCC's jurisdiction. The law does not ban the advertising of smoking accessories, cigars, pipes, pipe tobacco, or cigarette-making machines.

Congress has not enacted any law prohibiting broadcast advertising for any kind of alcoholic beverage. Also, the FCC does not have a rule or policy regulating advertisements for alcoholic beverages.

Subliminal Programming. We sometimes receive complaints regarding the alleged use of subliminal techniques in radio and TV programming. Subliminal programming is designed to be perceived on a subconscious level only. Regardless of whether it is effective, the use of subliminal perception is inconsistent with a station's obligation to serve the public interest because the broadcast is intended to be deceptive.

INTERFERENCE

Blanketing Interference. Some people who are close to a radio station's transmitting antenna may experience impaired reception of other stations. This is called "blanketing" interference. We require the station causing the interference to resolve most interference complaints received within the first year of operation at no cost to the person complaining, provided that the person is located within the station's blanketing contour (115 dBu contour for FM stations, 1 V/m contour for AM stations). However, stations are not required to resolve interference complaints based on malfunctioning or mistuned receivers, improperly installed antenna systems, or the use of high gain antennas or antenna booster amplifiers. Mobile receivers and non-radio frequency (RF) devices such as tape recorders or CD players are also excluded. Stations are not financially responsible for resolving interference complaints located outside the blanketing contour. However, we encourage broadcasters to cooperate with complaining parties by giving them technical help.

How to Resolve Interference Problems. If you believe that you are receiving blanketing or any other type of interference, we encourage you to first communicate directly to the station allegedly causing the interference. If the station does not satisfactorily resolve the problem, you can mail, fax, or e-mail a complaint to us at the following address:

For radio stations: Federal Communications Commission
 Audio Services Division, Mass Media Bureau
 445 12th St., SW
 Washington, DC 20554

Fax number: (202) 418-1410
E-mail address: jcrutchf@fcc.gov

For TV stations: Federal Communications Commission

Video Services Division, Mass Media Bureau
445 12th St., SW
Washington, DC 20554

Fax number: (202) 418-2827
E-mail address: dbennett@fcc.gov

Your complaint should include: (1) your name, address and phone number; (2) the call letters of the station(s) involved; (3) the location(s) where the interference occurs; and (4) the specific devices receiving the interference. The more specific your complaint is, the easier it is to identify and resolve the interference.

COMMENTS OR COMPLAINTS ABOUT A STATION

Comments to Stations and Networks. We encourage you to write directly to station management and network officials to comment on broadcast service. These are the people who are responsible for selecting the station's programs and announcements. Letters to stations and networks keep them informed about audience needs and interests, as well as on public opinion on specific material. Individuals and groups can often resolve problems with stations at the local level.

Comments to the FCC. We give full consideration to the comments and inquiries we receive about broadcasting. As stated above, we encourage you to first contact the station or network directly about programming issues. If your concerns are not resolved this way, you can mail, fax, or e-mail a complaint about a radio or TV station to us at the following address:

Federal Communications Commission
Enforcement Division, Mass Media Bureau
445 12th St., SW
Washington, D.C. 20554

Fax number: (202) 418-1124
Telephone number: (202) 418-1430
E-mail address: complaints-enf@fcc.gov

You should generally include the following information in your complaint: (1) the call letters of the station; (2) the city and state where the station is located; (3) the name, time, and date of the specific program or advertisement in question, if applicable; (4) the name of anyone contacted at the station, if applicable; and (5) a statement of the problem, as specific as possible, together with an audio or video tape or transcript of the program or advertisement (if possible). Please include your name and address if you would like information on the final disposition of your complaint; however, you may request confidentiality. We prefer that you submit complaints in writing,

although you may submit complaints that are time-sensitive by telephone, especially if they involve safety. Please be aware that we can only act on allegations that a station has violated a provision of the Communications Act or the FCC's rules or policies.

In addition to (or instead of) filing a complaint, you can file a petition to deny an application that a station has filed, such as a license renewal application. (This is discussed earlier in the manual). For further information on filing a petition to deny an application, please consult our rules or contact an attorney. You may read our rules online on our home page at www.fcc.gov.

Some Activities That Are Not Regulated by the FCC. We license individual stations only. We do not license TV or radio networks (such as CBS, NBC, ABC, Fox, etc.), except as owners of particular stations.

We do not regulate information provided over the Internet.

We cannot regulate closed-circuit radio or television. Therefore, we do not control what is carried over closed-circuit systems in, for example, department stores. We have no authority over sports teams or leagues, or over the promoters of prizefights, rodeos, bullfights and other exhibitions. Arrangements for broadcasting sports events and other exhibitions are made in private contracts between owners of the rights (such as sports teams or leagues) and the stations and/or networks involved.

We cannot regulate the production, distribution and rating of motion pictures; the publishing of newspapers, books, or other printed material; or the manufacture and distribution of audio and video recordings. We do not administer copyright laws. Other related groups and activities that we do not regulate are newsgathering organizations (including press associations) that provide stations with news and comment; music-licensing organizations such as ASCAP, BMI, and SESAC; record companies; and companies that measure the size and other characteristics of radio and TV audiences.

We do not intervene in private disputes involving stations. Instead, we let the parties, courts, or other agencies resolve them. For example, we do not intervene in conflicts involving the nondelivery of merchandise ordered through stations, or a station's failure to meet its payrolls or satisfy other debt claims.

THE LOCAL PUBLIC INSPECTION FILE

Requirement to Maintain a Public Inspection File. Our rules require all TV and radio stations and applicants for new stations to maintain a file available for public inspection containing documents relevant to the station's operation. The public inspection file generally must be maintained at the station's main studio. To obtain the address and phone number of a station's main studio, consult your local telephone directory or call information.

Purpose of the File. As discussed above, stations have an obligation to serve their local community's needs and interests and to comply with certain programming and other rules. Because we do not monitor a station's programming, viewers and listeners are a vital source of information about the programming and possible rule violations. The documents in each station's public inspection file have information about the station that can assist the public in this important role.

As discussed above, all stations have an obligation to cover important issues facing their communities, to comply with requirements governing use of their facilities by candidates for public office, and to refrain from airing indecent programming during times children are likely to be in the audience. In addition, TV stations must air educational programming for children and limit the amount of advertising in children's programs. We encourage a continuing dialogue between broadcasters and members of the public to ensure that stations meet their obligations and remain responsive to the needs of the local community.

Viewing the Public Inspection File. The station must make its public inspection file available at its main studio at any time during regular business hours. Although you do not need to make an appointment to view the file, making one may be helpful both to the station and to you.

A station that chooses to maintain all or part of its public file in a computer database must provide you a computer terminal if you wish to review the file. If they want, they may also post their public file on the station's World Wide Web site on the Internet. If you want to view a station's public file over the Internet, you should ask the station if this is possible.

You may request copies of materials in the file by visiting the station in person. In addition, if the station's public file is located outside of its community of license (and you live within the station's service area *and* your request does not involve the station's political file), you may also request copies of materials in the file over the telephone. To facilitate telephone requests, we require stations to provide you a copy of this manual free of charge if you want one. The manual can help you identify documents you may ask to have mailed to you. Stations can assist callers in this process and answer questions you may have about the actual contents of the public file. This information includes, for example, the number of pages and time periods covered by a particular ownership or children's television programming report, or the types of applications actually maintained in the station's public file and the dates they were filed with the FCC. We also encourage (but do not require) stations to place the descriptions of their public files on any Internet home page that they maintain. You pay for any photocopies, and the station may require a guarantee of payment in advance (such as with a deposit or a credit card). The station must pay postage for copies requested by telephone.

Contents of the File. Stations must keep the following materials in their public inspection file:

The License. Stations must keep a copy of their current FCC license in the public file, together with any material documenting FCC-approved modifications to the license. The license reflects the station's technical parameters (authorized frequency, call letters, operating power, transmitter location, etc.), as well as any special conditions imposed by the FCC on the station's operation. The license also indicates when it was issued and when it will expire.

Applications and Related Materials. The public file must contain copies of all applications filed with the FCC that are still pending before either the FCC or the courts. These include applications to sell the station (technically known as "assigning" or "transferring" the license) or to modify its facilities (for example, to increase power, change the antenna system, or change the transmitter location).

Also, the station must keep copies of any construction or sales application whose grant required us to waive our rules. Applications that required a waiver, together with any related material, will reflect the particular rule(s) that we waived.

The station must also keep renewal applications that we granted for less than a full license term until final grant of their next renewal application. We may grant such short-term renewals when we are concerned about the station's performance over the previous term. These concerns will be reflected in the renewal-related material in the public file.

Citizen Agreements. Stations must keep a copy of any written agreements they make with local viewers or listeners. These "citizen agreements" deal with programming, employment, or other issues of community concern. The station must keep these agreements in the public file for as long as they are in effect.

Contour Maps. The public file must contain copies of any service contour maps or other information submitted with any application filed with the FCC that reflects the station's service contours and/or its main studio and transmitter location. These documents must stay in the file for as long as they remain accurate. Not all stations are required to have contour maps.

Material Relating to an FCC Investigation or a Complaint. Stations must keep material relating to any matter that is the subject of an FCC investigation or a complaint that the station has violated the Communications Act or our rules. The station must keep this material until we notify it that the material may be discarded. Since we are not involved in disputes regarding matters unrelated to the Communications Act or our rules, stations do not have to keep material relating to such matters in the public file.

Ownership Reports and Related Material. The public file must contain a copy of the most recent, complete Ownership Report filed for the station. This report has the names of the owners of the station and their ownership interests, lists any contracts related to the

station that are required to be filed with the FCC, and identifies any interest held by the station licensee in other broadcast stations.

List of Contracts Required to be Filed with the FCC. Stations have to keep either a copy of all the contracts that they have to file with us, or an up-to-date list identifying all such contracts. If the station keeps a list and you ask to see copies of the actual contracts, the station must give them to you within seven days.

Contracts required to be maintained or listed in the public inspection file include:

- (1) contracts relating to network service (network affiliation contracts);
- (2) contracts relating to ownership or control of the licensee or permittee or its stock. Examples include articles of incorporation, bylaws, agreements providing for the assignment of a license or permit or affecting stock ownership or voting rights (stock options, pledges, or proxies), and mortgage or loan agreements that restrict the licensee or permittee's freedom of operation;
- (3) management consultant agreements with independent contractors, and station management contracts that provide for a percentage of profits or sharing of losses.

Political File. Stations must keep a file containing records of all requests for broadcast time made by or for a candidate for public office. The file must identify how the station responded to such requests and (if the request was granted) the charges made, a schedule of the time purchased, the times the spots actually aired, the rates charged, and the classes of time purchased. The file must also reflect any free time provided to a candidate. The station must keep the political records for two years after the spot airs. You can find the political broadcasting rules elsewhere in this manual.

Annual Employment Reports and Related Material. We require all radio and TV stations to afford equal opportunity in employment. We also prohibit employment discrimination on the basis of race, color, religion, national origin, or sex. We require stations to file reports annually describing how they have complied with these policies. However, some of the specific rules implementing these policies were struck down by the D.C. Circuit Court in 1998. As a result, we are in the process of studying them to make them consistent with the court's requirements.

Copies of this Manual. Stations must keep a copy of this manual in the public file. You can also read it on our Internet web site at www.fcc.gov.

Letters and E-Mail from the Public. Commercial stations must keep written comments and suggestions received from the public regarding their operation for at least three years. Noncommercial stations are not subject to this requirement.

Issues/Programs List. Every three months, all stations must prepare and place in their file a list of programs that have provided their most significant treatment of community issues during the preceding three months. The list must briefly describe both the issue and the programming where the issue was discussed. The stations must keep these lists for the entire license term.

Children's Television Programming Reports. The Children's Television Act of 1990 and our rules require all TV stations to air programming that serves the educational and informational needs of children 16 and under, including programming that is specifically designed to serve such needs. In addition, commercial TV stations must make and retain Children's Television Programming Reports identifying the educational and informational programming for children aired by the station. (Noncommercial stations are not required to prepare these reports.) The report must include the name of the person at the station responsible for collecting comments on the station's compliance with the Children's Television Act. The station has to prepare these reports each calendar quarter, and it must place them in the public file separately from the file's other material. Stations must keep the reports for the remainder of their license terms. You can also view each station's reports on our web site at www.fcc.gov.

Records Regarding Children's Programming Commercial Limits. The Children's Television Act of 1990 and our rules limit the type and amount of advertising that may be aired in TV programming directed to children 12 and under. On weekends, commercial television stations may air no more than 10.5 minutes of commercials per hour during children's programming, and no more than 12 minutes on weekdays. Stations must keep records that substantiate compliance with these limits for the remainder of the license term.

Radio Time Brokerage Agreements. A time brokerage agreement is a type of contract that generally involves a station's sale of discrete blocks of air time to a broker, who then supplies the programming to fill that time and sells the commercial spot announcements to support the programming. Commercial radio stations must keep a copy of every agreement involving: (1) time brokerage of that station; or (2) time brokerage by any other station owned by the same licensee.

List of Donors. Noncommercial TV and radio stations must keep a list of donors supporting specific programs for two years after the program airs.

Local Public Notice Announcements. When someone files an application to build a new station or to renew, sell, or modify an existing station, we often require the applicant to make a series of local announcements to inform the public of the application's existence and nature. These announcements are either published in a local newspaper or made over the air on the station, and they are intended to give the public an opportunity to comment

on the application. Copies of these announcements must be retained in the public inspection file.

Must-Carry or Retransmission Consent Election. There are two ways that a broadcast TV station can choose to be carried on a cable TV system: "must-carry" and "retransmission consent."

Must-Carry. All TV stations are generally entitled to be carried on cable television systems in their local markets. A station that chooses to exercise this right receives no compensation from the cable system.

Retransmission Consent. Instead of exercising their "must-carry" rights, commercial TV stations may choose to receive compensation from a cable system in return for granting permission to the cable system to carry the station. This option is available only to commercial TV stations.

Every three years, commercial TV stations must decide whether their relationship with each local cable system will be governed by must-carry or by retransmission consent agreements. Each commercial station must keep a copy of its decision in the public file for the three-year period to which it pertains.

Noncommercial stations are not entitled to compensation in return for carriage on a cable system, but they may request mandatory carriage on the system. A noncommercial station making this request must keep a copy of the request in the public file for the duration of the period to which it applies.

APPENDIX IV: FORMS & POLICIES

Attached are some policies and forms used by WOOL in the running of our station. They are attached for clarity and so that you can familiarize yourself without their completion which is part of your responsibilities as a Program Host.

Table of Contents of Forms and Policies

- ◎ **Station Indemnification Form**
- ◎ **Host Application**
- ◎ **Parental Authorization Form**
- ◎ **Volunteer Adult Supervisor Agreement**
- ◎ **Broadcast Release Agreement**
- ◎ **Station Log**
- ◎ **Program Log**
- ◎ **Membership Policy**
- ◎ **Free Speech Policy**
- ◎ **Youth Membership Policy**
- ◎ **I-2-3 Policy RE Getting a show**
- ◎ **Public Service Announcement Policy**
- ◎ **Harassment Policy**



STATION INDEMNIFICATION FORM

ADOPTED AUGUST 9, 2005 BY THE BOARD OF DIRECTORS
GREAT FALLS COMMUNITY BROADCASTING COMPANY

THIS IS AN IMPORTANT LEGAL DOCUMENT.
READ CAREFULLY BEFORE SIGNING THIS FORM!!!!!!

Date _____

I _____ have read and do understand the WOOL training handbook in its most current form as posted on the website of WOOL and Great Falls Community Broadcasting Company (www.wool.fm) as well as all the accompanying FCC materials attached thereto.

I agree to abide by the rules and regulations as set forth or referenced therein or revised from time to time.

I agree to be responsible for all costs including but not limited to fines, penalties, legal fees, and court costs arising from my acts or omissions in violation of the rules and regulations referenced above.

Agreed,

Signature of Member Whose Name Appears Above



PROGRAM HOST APPLICATION

DATE ISSUED

PERSONAL INFORMATION

Name	<input type="text"/>
Address	<input type="text"/>
City, State, ZIP	<input type="text"/>
Phone	<input type="text"/>
Phone	<input type="text"/>
Email	<input type="text"/>
Website	<input type="text"/>
Emergency Contact	<input type="text"/>
Are you 18 years old or older?	yes no [circle one]
If you the answer above is no, have you submitted a signed Parental Authorization Form?	yes no [circle one]

Other Information

MEMBERSHIP INFORMATION

Member	yes no [circle one]
Member #	<input type="text"/>
Date Joined	<input type="text"/>
Date of Expiry	<input type="text"/>
Payment Amt.	<input type="text"/>
Authorized by	<input type="text"/>
Signature	<input type="text"/>
Comments	<input type="text"/>

Membership Comments

TRAINING INFORMATION

Dates of Training	Month	Day	Year	Training Comments
Session 1 Date	/	/		
Session 2 Date	/	/		
Hands On Test	/	/		
Written Test	/	/		
Certification Date	/	/		
Certified By				
Signature				

PROGRAMMING INFORMATION

Member has signed Station Indemnification Form	yes	no	(attach signed form)			
Name of Show						
Type of Show						
Description for the WOOL website						
Recurring Show?				yes	no	[circle one]
Length of show					hours	
Preferred Timeslot(s)				Day	Hours (xx:xx - yy:yy)	
First Choice			Programming Comments			
Second Choice						
Third Choice						
Slots Approved						
Start Date						
Approved by						
Signature						



PARENTAL AUTHORIZATION/INDEMNIFICATION FORM

Name/membership # of youth member (under 18): _____

Parent /Legal Guardian Name: _____

Address _____

Home Phone _____

Cell Phone _____

The Great Falls Community Broadcasting Company, known as WOOL-LP 100.1FM-Bellows Falls, is a community radio station operating under FCC license. The person named above is a youth member of the station and has applied for training/certification to host a program for broadcast on WOOL. Program Hosts are responsible for the content of their shows and are subject to the rules and regulations of the station and the Federal Communication Commission. WOOL is run entirely by volunteers. WOOL provides no transportation or reimbursement for services rendered by the member requesting training.

As the parent or guardian of the above-named minor, your written approval is required to allow the following:

1. To attend training at the studio towards accreditation as a certified program host on WOOL. The dates and times of these training sessions vary and are free to youth members.
2. To work as a program host during certain hours per applicant request, subject to current and future rules of the station. Parents/guardians may restrict those hours in the space provided below. If left blank, you consent to your child being at the station without time limitation. If a requested time for a student falls during regular school hours, an additional approval form from the sending school will also be required before any show time will be granted.

As parent/guardian, I authorize the participation of the youth member listed below in the activities of the station. I accept responsibility and agree to indemnify GFCBC for any actions taken that are in violation of any law or municipal code or in violation of regulations set forth by the FCC with regard to broadcasters. I further agree to assume financial responsibility for damages caused by the person listed, if deemed to be through negligence or in willful violation of rules set out by GFCBC.

Agreed & Accepted by:

Parent or legal guardian for:

Name	Date	Name	Birth Date
------	------	------	------------

Permission granted to volunteer, train or host a program during the hours listed below:

WEEKDAYS	WEEKENDS
----------	----------

<i>From</i>	<i>To</i>	<i>From</i>	<i>To</i>
-------------	-----------	-------------	-----------

Please fill in the form completely, sign where indicated and return this form to:

Great Falls Community Broadcasting Company
PO Box 110
Bellows Falls, VT 05101

Or hand deliver to the station at: 33 Bridge Street Bellows Falls, Vermont



Volunteer Adult Supervisor Agreement

PRINT NAME OF ADULT SUPERVISOR ACCEPTING RESPONSIBILITY FOR YOUTH MEMBERS

ADULT WOOL MEMBERSHIP #

I agree to serve as an adult volunteer and supervisor for youth membership under guidelines established by the GFCBC Board of Directors.

By signing below, I acknowledge and agree to enforce the operation guidelines listed below and all other responsibilities required of adult supervisors of minors at WOOL.

1. Ensure that all youth members abide by all station policies.
2. Monitor all broadcast content and make sure that there are no violations of station or FCC rules in the broadcast.
3. Understand the log requirements and ensure all required logs are filled out correctly.
4. Verify that only authorized youths are using station equipment.
5. Keep youth members under my guidance at all times. Make sure youth members do not roam the building unattended.
6. Monitor and limit all phone and internet use to studio business only.
7. There are not to be more than three youth members under your supervision at any time without an additional responsible adult volunteer being present.
7. Maintain an attendance list of youth members who attend each session at the station. Include on your list the names of any youth members who miss a pre-scheduled show.
8. Agree to phone parents of any youth members who miss a show and discuss the issue.
9. Communicate with parents about any other issues regarding their child.
10. Supervise departure of all kids; the supervisor should not leave the station until all the minors under their supervision have safely departed 33 Bridge Street.

I certify that I am a certified host of WOOL-LP, have completed the training and review and agree to fulfill the responsibilities outlined above by the board of directors of Great Falls Community Broadcasting Company.

Signed,

Name of Supervisor / Name of Supervised

Date _____

Approved and filed by

Board of Directors | 1.5.05

BROADCAST RELEASE AGREEMENT

The undersigned Band, Artist, Performers, or Recording Company or Copyright Holder(s) of the submitted material (the "Copyright Owner") hereby grants Great Falls Community Broadcasting Co. dba WOOL-LP, a Vermont corporation, and its licensees and assigns, ("WOOL-LP") the following authorizations:

1. Copyright Owner hereby grants to WOOL-LP a non-exclusive worldwide license to broadcast live performances and recordings and the musical composition(s) embodied therein (the "Performances") as specified on this Broadcast Release Agreement (the "Agreement").
2. Copyright Owner hereby grants to WOOL-LP a non-exclusive worldwide license to transmit the Performances, in any way now or hereafter known, as part of an interactive or non-interactive program or channel as specified in this Agreement.
3. Copyright Owner hereby authorizes WOOL-LP to reproduce the Performances to the extent necessary for a professional and technically satisfactory transmission of the Performances either via radio waves, across the internet or by any means that WOOL-LP in its sole discretion shall determine.
4. Except as specified in Paragraph 6 below, it is agreed that neither party shall be under any financial obligation to the other pursuant to the execution of the Agreement.
5. Copyright Owner warrants that Copyright Owner has the unfettered right to enter into this Agreement.
6. Copyright Owner agrees to indemnify and hold WOOL-LP, its members, officers, directors, employees, agents and assigns, harmless from any costs incurred by WOOL-LP in connection with this Agreement and the representations made herein.
7. Pursuant to the terms of this Agreement, Copyright Owner grants to WOOL-LP the right to use the title(s) of the Performances, the Copyright Owner's name, likeness and biography, and any images used publicly by Copyright Owner in connection with the Performances.
8. This Agreement may be terminated at any time by the Copyright Owner, such termination being effective on the date which is thirty (30) days after written notice of such termination is received by WOOL-LP at its official address which is PO Box 110 Bellows Falls, VT 05101.
9. All notices by the Copyright Owner shall be directed by verifiable means of delivery to the above address. Notices to the Copyright Owner shall be directed to the address listed below unless amended by Copyright Owner in a notice to WOOL-LP.
10. This Authorization will be governed in accordance with the laws of the State of Vermont.
11. Both parties have read and understand the terms of this Agreement and, by signing where indicated below, agree to be bound by these terms:

Authorized Representative, WOOL-LP / Date

Copyright Owner / Date

Address:



OFFICIAL POLICY OF GREAT FALLS COMMUNITY BROADCASTING COMPANY

Membership Policy

Membership

To be a member of WOOL, a person must pay their dues, as set from time to time by the Board of Directors. Dues are valid through the full calendar year. Any dues paid after September 1, will extend through the next calendar year.

In-kind contributions of more than \$500 shall be entitled to up to two memberships for donors to assign.

Policy on Program Hosts and Membership

All program hosts and co-hosts must be *members* of WOOL. No exceptions. All programs must have a *certified operator* on the equipment. In order to foster an understanding of our radio community, all hosts are encouraged to become certified whether operating the equipment or not.

Youth Membership Policy

Youth (under 18) are welcome as members and disc jockeys but are not given any special privileges that may put the station at risk. Testing procedure is the same for all.

Any producer under 18 must be a member and have an *adult member* in good standing present at all times, who is trained and certified on the equipment as well, and who is over 18.

Trained certified members who volunteer to be available to the youth will receive volunteer credit.

Village curfew and state rules on truancy must be followed. Students can only miss school for a show if it is approved by both parents and school administrator.

Additionally, a parental indemnification letter must be signed before youth may begin training or work in the studio.



OFFICIAL POLICY OF GREAT FALLS COMMUNITY BROADCASTING COMPANY

FREE SPEECH POLICY

Great Falls Community Broadcasting Company and WOOL support the provisions of the First Amendment protecting free speech, as such speech is limited by federal, state, and local law and further governed by the parameters of the FCC license under which we operate. A knowledge of these laws and codes is the responsibility of each Program Host. In addition to these provisions, we require reasonable courtesy to all members of our community in the creation of the programming to be broadcast on WOOL and we will enforce from our bylaws Article X which states: *It shall be the policy of this corporation not to discriminate against any person on the basis of race, color, religion, sex, sexual orientation, creed, or national origin.*



OFFICIAL POLICY OF GREAT FALLS COMMUNITY BROADCASTING COMPANY

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The 1-2-3 Policy: Three Steps To Having A Show.

This policy is to be followed exactly as outlined, in the order outlined, for every inquiry related to membership, training and/or programming, as appropriate. The intent of this policy is to ensure accurate record keeping and efficiency of operations for our all volunteer staff.

1. MEMBERSHIP

a. Each member, whether new or renewing, shall be directed initially to the Membership Coordinator, who will process dues payment and maintain records related to membership. No further action may be taken until membership requirements are satisfied.

b. Requests for training will be addressed to the Membership Coordinator who collects pertinent information † and notifies the Training Committee of member requests for training.

2. TRAINING

a. The Membership Coordinator will notify the Training Committee of the request by a member to be trained and/or will confirm each member's eligibility for training based on the completion of pertinent information† and collection of payment.

b. The Membership Coordinator will provide the Training Committee with a Program Host Application (PHA) and, if appropriate, Parental Approval Form (with pertinent information† completed).

c. The Training Committee trains each trainee and keeps records of training dates and certification on the PHA.

d. The trainer certifies by his/her signature on the PHA that the trainee is a certified Program Host. The trainer receives a signed Station Indemnification Form from the trainee and attaches it to the PHA.

e. Documentation of certification and receipt of signed Station Indemnification Form is the responsibility of the Trainer.

f. Trainee completes PHA sections related to programming (desired timeslots, name of show, show blurb, etc) OR makes note on the PHA that more discussion with Programming Coordinator is required before completion of this section.

- g. PHA stays with station at all times.
- h. Trainer submits the PHA back to Membership for updating of the database. No further action is taken by Membership without PHA signed by trainer.
- i. The Training Committee will be notified by Membership of any discrepancies or errors upon review of PHA. *

3. PROGRAMMING

- a. The partially completed PHA (see above), with appropriate attachments (Station Indemnification Form and/or Parental Approval Form) are forwarded by Membership to the Programming Coordinator for scheduling.
- b. The Programming Coordinator contacts the Certified Host to discuss timeslots, review program information and show description, schedule the host in a timeslot, issue key codes, and give entry/closure instruction.
- c. Youth members must demonstrate that an Adult Supervisor is available for Youth Member shows.
- d. No key codes will be given to those younger than 18.
- e. Adult Supervisors must have completed an Adult Supervisor Agreement and submitted it to the Programming Committee.
- f. The Programming Coordinator completes and signs the relevant section of the PHA and returns fully completed PHA to Membership for updating of the database.
- g. A hard copy of the PHA is kept on file.
- h. The Programming Coordinator conveys new schedule information to Website Coordinator for updating the Programming Schedule.
- i. New host information is conveyed by the Programming Coordinator to Programming Committee at regular meetings in a written report, filed with the meeting minutes and posted to the website with the meeting minutes.

† Pertinent information: name, address, phone, email address, emergency contact, dues paid, request for training. If the member is younger than 18, a Parental Approval Form will be collected by Membership Coordinator.

*** Newly certified program hosts should expect a waiting period of at least 7 - 10 days between certification and scheduling of their shows.**



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SUBMIT A P.S.A.

WOOL ON AIR ANNOUNCEMENT POLICY

WOOL provides an on air announcement service to the community. If you have an upcoming event or fundraiser that you would like to have announced, please review our policy for details. Your feedback on our announcement policy is encouraged and welcome.

WOOL reserves the right to review and refuse any announcement and is under no obligation to broadcast any information without the previous approval of the Programming Committee. WOOL assumes no liability for any action or omission that may result from the information aired.

Inclusion of an announcement will be on a space-available basis. Announcements will generally be limited to local and regional events sponsored by public (city, county, state) and not-for-profit organizations, and/or those that foster the arts.

Content should be direct and to the point with non-persuasive language. WOOL reserves the right to reword announcements.

Announcements may include:

- One-time events
- Public-sponsored events and not-for-profit fundraisers
- Art and entertainment events such as concerts
- Meetings
- Workshops, seminars
- Lessons and classes

[Kindly submit items for on air announcement at least two weeks prior to the event.](#)

We generally read two announcements in each broadcast hour and we may include them in a community calendar. The announcements are read in rotation for the two weeks prior to the event though special attention might be paid during shows with content relevant to a specific announcement.

Announcements for regularly occurring events may run on an ongoing basis.

Submit requests by email to news@wool.fm.

Submit requests by mail to:

WOOL
PO Box 110
Bellows Falls, VT 05101

Drop off requests at the station at
33 Bridge Street, Bellows Falls.

Pre-recorded announcements may be uploaded directly to WOOL.

Email your announcement to: mp3@wool.fm

NOTE: pre-recorded announcements may be no longer than thirty seconds and are subject to the approval of the Programming Committee.

[Requests are not accepted by telephone.](#)

Submissions should include the following written information:

- Date submitted
- Name of the event sponsor
- Name of the event
- Date the event takes place
- Time the event takes place
- Location of the event
- Phone number for additional information