



Training & Operations Manual

Version 2.1

(Updated August 2013)

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Forward to the Manual, 2013

This is now the third version of this manual. It is my hopes that this be the “final” version for quite some time. I do believe that this version represents the most up-to-date and complete version of the manual, but things change.

As always, all students (new and returning) with regularly airing radio programs, students fulfilling WWEC-related requirements for a Department of Communications course, and student staff members must thoroughly read this manual and sign an acknowledgement of receipt prior to going on air. It is important that the manual be understood, FCC regulations be followed, and that policies and procedures be strictly adhered to.

And finally, have fun! But, be careful, you might learn something in the process.

-Dr. Colin Helb
Faculty Advisor, WWEC
(August 9, 2013)

Forward to the Manual, 2012

I thought for sure we would have a completed and final version of this manual by this time, but a lot has changed since August, 2010. Most of it very good.

In the past year and half, everyone working with the station has learned a lot. We have restructured positions, sought to improve quality and variety of programming, explored new projects and programming, sought to increase campus involvement, and we began construction on a new studio. In fact, the move of WWEC to its new location (though only feet away from its old location, it is a completely different world) is only the first phase in a mass multi-media convergence project being undertaken by the Department of Communications.

To reflect the changing, dare I say “changed,” world of communications and mass media, the new converged media center will greatly improve cross-media collaboration between the major Elizabethtown College student media outlets. A story may seamlessly traverse from from the web, to radio, to television, to print without ever leaving the center. With all student media located in one location, the lines between producing for radio, television, print, or the web become blurred and the emphasis is place not on the point of production, but on the point of consumption: the audience! And that is the most important goal of media production: remember the audience.

So, this manual, once again, may be a bit jumbled at times. It may be missing sections. It may contain notes disregarding or questioning sections left over from past manuals, but... we're working on it.

Read carefully, ask questions, and have fun!

-Dr. Colin Helb
Faculty Advisor, WWEC
(January 8, 2012)

Forward to the Manual, 2010

This is the “beta version” of a proposed 2011 update of the WWEC Operations Manual.

With it, we have abandoned the concept of this as a Constitution; something that was required for the station when it was a student organization, but is not needed for the station to operate as a part of the Department of Communications.

This manual is largely based on the 2002 “Constitution and Code of Conduct,” an update of a 2000 station manual, written by Randall Yoder, Ph.D. and the 2009 “Station Manual” revised and updated by the Director of Technical Operations, Andy Williams, and student assistant Megan Hoffa.

This manual should stand as the authority on the operations and rules of conduct for all WWEC staff and personnel. In all instances, this version of the manual supersedes the authority of all previous versions. Because it is a “beta version,” alterations, updates, and additions may occur throughout the 2010-2011 school year.

All questions regarding interpretation of, discrepancies regarding, and updates to this manual should be addressed to the Director of Technical Operations, Faculty Advisor, and/or Station Manager.

All members of the Board of Directors are required to become authorities on the manual. All volunteer DJs (including Com 220 students required to work with WWEC) and other station staff and volunteers are responsible to familiarize themselves with the manual and sign a form acknowledging this.

I hope you take notice that the aim of this manual is to present a highly functional, light-hearted *modernization* of what was formerly dry, hastily written, and difficult to navigate.

-Dr. Colin Helb
Faculty Advisor, WWEC
(August 20, 2010)

About WWEC

Is WWEC a real station?

Yes, WWEC is a *real* radio station. WWEC is an FCC-licensed, 100-watt, non-commercial radio station. WWEC is completely student-operated under the direction of the Department of Communications at Elizabethtown College. Elizabethtown College's Board of Trustees is the legal owner of WWEC.

The station can be received on an FM radio within about five (5) miles or so of campus. It comes in strongest on campus. From Royaltown, Pennsylvania (just past our terrestrial signal's reach) to Port-aux-Français in the Kerguelen Islands (the furthest inhabited location from Elizabethtown College), the best way to tune into WWEC is online.

The easiest way to tune into WWEC online is under the "Colleges & Universities" section of iTunes radio. The webcast is run through ShoutCast and accessible via several mobile apps and websites.

WWEC serves a dual purpose:

- To entertain and inform the Elizabethtown College community of students, faculty, administration, staff, family members, alumni, and members of the surrounding community; and
- To provide a functional learning laboratory for students interested in radio and audio production.

WWEC is a free-format, non-commercial college radio station; on air 24 hours a day. WWEC broadcasts music; provides information and commentary on campus events, sports, culture, and news; and reports on Elizabethtown College events.

WWEC is "The Sound of Elizabethtown." It is the cultural conduit of Elizabethtown College and shares with *The Etownian* and EC-TV the goal to entertain, educate, and inform the Elizabethtown College community.

Every effort has been made to create a professional radio environment. Within this environment, staff members and volunteer DJs are trained to be radio professionals. Opportunities are available for Department of Communications majors and minors, as well as those unassociated with the Department, to learn radio in a working studio. Through working with WWEC, students put into practice research, theories, and techniques of production, broadcasting, and presentation in a real-world environment.

History of Radio at Elizabethtown College

In the fall of 1960, a “committee was formed under the auspices of the Student Senate of Elizabethtown College to explore the possibility of installing a radio station on the campus” (Miller [1]). The following year a radio student club was founded at Elizabethtown College. The student club produced a “report of its findings in support of its proposal” for a radio station on campus. The report proposes a “threefold purpose”: education, information, and entertainment.

The report explains:

“As far as the type of music to be played on the station is concerned, the committee insures everyone that it will be a well-rounded selection. Classical, semi-classical, jazz, religious and “pop” tunes will be featured, going slow, of course, on the ‘rock and roll.’”

On February 27, 1963, WWEC began broadcasting. WWEC-AM 640 was broadcasted via carrier current (a method of radio broadcasting using a building electrical system to transmit radio waves) to the inhabitants of the College campus. Equipment needed to sustain the station was purchased largely through a gift of the Class of 1963 as well as other private alumni donations. The station was considered a club and therefore, functioned under the direction of Elizabethtown College Student Senate who both regulated and furnished the station, then located in the Baugher Student Center. Soon after, the station began broadcasting via a radio antenna.

In 1971, the Program in Communications Arts (the predecessor of the Department of Communications), rapidly growing from within the English Department, gained control of WWEC. Funding became the responsibility of the Department, who integrated the operations of the station into the curriculum.

In 1987, the College applied for an FM license from the Federal Communications Commission. Three years later, the Board of Trustees of Elizabethtown College received an FM license.

WWEC became the third student-operated FM radio station in Lancaster County. Broadcasting at 88.3 megahertz, WWEC achieved a seven to fifteen mile coverage area from its 76-foot antenna located beside Nicarry Hall.

On August 25, 1990 at 9:00 am, the 100-watt stereo station went on air for the first time. At the time, the station broadcasted between 11:00 am and midnight, seven days a week.

In 2000, WWEC 88.3 began streaming online.

Station Philosophy

WWEC operates in order to serve the Elizabethtown College community including current students, faculty, staff, alumni, family, and interested individuals. In addition to providing the latest news, information, and entertainment, WWEC has the following objectives:

- To be a forum for the sharing of ideas to and among the Elizabethtown College community;
- The dispersion of information regarding events, news, sports, academics, and related topics to the Elizabethtown College community;
- And to provide professional experience for Elizabethtown College students interested in radio production.

The Department of Communications intends for the radio station to provide a professional atmosphere for the education and training of its majors and others interested in radio production to teach (a) the complexities and operation of a broadcasting station, (b) audience program needs and (c) the highest broadcast standards.

Audience

Radio stations are licensed to a particular city or town. In order to keep the station's license, the federal government, through the Federal Communications Commission, requires the station to "operate in the public interest" and to be responsive to the needs of the community of license. WWEC's official audience covers more than just the College campus community.

The station staff must work to be responsive to the needs of the College, the borough of Elizabethtown, and all the surrounding communities in its coverage area.

WWEC's primary terrestrial audience is comprised of the following communities:

Aberdeen, Fairview, Mount Joy, Anchor, Falmouth, Naumanstown, Annville, Farmdale, Newville, Bainbridge, Goldsboro, Oakmont, Bellaire, West Hempfield, Palmyra, Beverly, Hershey, Pine Manor, Braeburn, Highspire, Rapho, Centerville, Hummelstown, Rheems, Clifton, Ironville, Roherstown, Conowago Twnshp., Landisville, Royaltown, Conoy Twnshp., Londonderry, Rowenna, Dauphin, South Londonderry, Salunga, Deodate, Lynch, Sand Hill, Derry Twnshp., Mastersonville, Silver Spring, East Donegal, Maytown, Sporting Hill, West Donegal, Middletown, Lower Swatara, Donegal Springs, Milton Grove, Waynesboro, Elizabethtown, Mount Gretna.

In addition to the surrounding geographic area of the Elizabethtown College campus, WWEC is committed to serving the greater Elizabethtown College community including local alumni; distant alumni; family; local students, faculty, and staff; students, faculty, and staff abroad; and any and all other communities interested in Elizabethtown College-related activities, news, events, sports, and affairs.

Station Licensing and Location

WWEC is a licensed “full service” 100-Watt FM station.

Its “terrestrial” radio frequency is 88.3 Megahertz (MHz).

Its channel/class is 202A .

WWEC’s file number is BLED-19900830KB.

Its facility ID number is 19356.

Its CDBS Application ID number is 152017.

The broadcast antenna (located atop Nicarry Hall) is located at 40° 08' 53.00" N Latitude and 76° 35' 38.00" W Longitude. WWEC’s antenna is 35 meters above average terrain, 174 meters above mean sea level, and 24 meters above ground level.

Station Identification

According to the FCC, stations must regularly air identifications. These announcements must occur when the station signs on (first broadcast of the day) and off for the day (at the end of the day's broadcast). Since a lot of stations broadcast 24 hour a day, the sign-on and sign-off announcements are unneeded. Stations must also broadcast these announcements every hour, as close to the start of the hour as possible, at a natural programming break.

Beyond the legal requirement to broadcast the station ID at or near the top of the hour, it is official policy of the station to announce the official station ID at least three times an hour (including the top of the hour announcement). It is good practice to announce the station identification once for every break between songs (approximately every two or three songs).

Official station identification includes the station's call letters, followed by the community 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. It may also include any additional community or communities, as long as it first names the community to which it is licensed by the FCC.

WWEC's official station identification is: **"WWEC, 88.3, The Sound of Elizabethtown."**

Pronounced: **"W-W-E-C. Eighty Eight Three, The Sound of Elizabethtown."** The preferred emphasis is on "Sound."

Although it has since been abandoned, the once-dictated proper way to pronounce "WWEC" was: **"Double You – Dubbya – EEE – See"**

"88.3" refers to the radio frequency. Because of a presumption that most are aware the numbers 88.3 exist on an FM dial and the rise in the importance of an online existence, it is not necessary to follow "88.3" with "FM."

The Station ID can be delivered as the end of a sentence:

"That was "Jerusalem" by Stanley Clarke off his 2007 album *The Toys of Men*. This is DJ Jazzy McJazzersons and you're listening to WWEC, 88.3, The Sound of Elizabethtown."

Or it can be the lead-in to a sentence:

"WWEC, 88.3, The Sound of Elizabethtown. You're listening to "The My Show with Mai Sho" and I got some more great music coming up, but first some news."

Contacting the Station

In addition to announcing the station's identification, DJs must always inform the listening audience of how to "find" us.

All DJs should repeat the various ways the audience can interact with WWEC. Especially by phone, social networking, and website.

Phone

The station's telephone acts in two ways. The phone can be answered off-air (while a song is playing) for requests, questions, and inquiries. The telephone line can also be broadcasted live on-air. Since there is no delay in the broadcast of our station, the on-air DJ assumes responsibility for the content of a broadcasted phone call on air. See "Phone Calls on Air."

Our request line (rings directly into the DJ booth) is: **717-361-1399**.

The office number, at which listeners may leave a message for staff, is: **717-361-1553**.

The Faculty Advisor may be reached at: **717-361-1387**.

The Director of Technical Operations may be reached at: **717-361-6414**.

The Department of Communications may be reached at: **717-361-1262**.

Facebook

DJs should encourage listeners to "like us on Facebook" or "find us on Facebook." Rather than reading the entire address, DJs can tell listeners to "**search for 883WWECFM on Facebook**" or "**like us at facebook dot com slash 883WWECFM**."

Facebook Page: <https://www.facebook.com/883WWECFM>

Alternate "Friend" Account: <https://www.facebook.com/wwec883> (this account may be phased out).

DJs may set up additional Facebook pages for their individual shows, but these pages should never take priority over the official Facebook account for WWEC. If DJs utilize additional Facebook accounts or pages, all posts, comments, photos, etc. should be "tagged" with the official WWEC Facebook account.

Twitter

DJs should encourage listeners to “follow us on Twitter.” Rather than reading the entire address, DJs can tell listeners to “**follow us at “WWECFM.”**”

Twitter: <http://twitter.com/wwecfm>

Website

WWEC is a part of the Department of Communications student media network and thusly shares a website with its sister station, ECTV 40. Their common website is located at <http://etown.edu/media>.

Do not use the former address: <http://wwec.fm>.

Rather than reading the entire address on-air. Assume your audience knows how to use a web browser. DJs should read it as “**ETOWN dot EDU slash MEDIA.**” The website is for “more information,” such as “**more information is available at our website ETOWN dot EDU slash MEDIA.**” There are no “backslashes” in web addresses.

Email

Official correspondence with WWEC’s staff should be through its email address, wwec@etown.edu. DJs do not need to regularly announce the station’s email address, but may need to make it available to listeners who wish to file a complaint, offer accolades, or do business with (including underwriting, on-air announcements, and programming) WWEC.

Additional Methods

WWEC is working on utilizing Skype for listener interactivity and remote broadcasting.

As additional social networking resources rise to prominence, WWEC and the Department of Communications will explore the incorporation of these resources.

Personal (and personable) interaction is still and will remain the most versatile, rewarding, and beneficial method of interaction and communication. You are always interacting with your audience while on air and you can always represent WWEC while off air. Take your friends, classmates, and others’ suggestions, criticism, and advise sincerely and you will be a better communicator as a result.

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Department of Communications Learning Connection

In conjunction with the Department of Communications, Communications majors and minors may fulfill class credits in the area of audio production. While the educational purposes of WWEC hold true for all involved in the operations of WWEC, Communications students (particularly those enrolled in COM 220, “Audio Application and Techniques,”) must devote work with WWEC to fulfill course requirements. For those students, additional requirements not found in this manual may exist.

The following learning objectives have been established for students working with WWEC:

- Understand the policies, procedures and operations of WWEC.
- Demonstrate proficiency in specific assigned areas of operations.
- Develop a professional attitude and work ethic.
- Gain knowledge in the basics of radio production through practical experience in WWEC.

All participating students shall abide by the following requirements:

- Successfully complete training.
- Be professional in working with the radio station.
- Attend all scheduled meetings.
- Treat the equipment properly, reporting any damages or equipment failures.

Although absenteeism is not tolerated for any staff member or DJ, for students involved with WWEC by way of their enrollment in a Communications course (“Course DJs”), missing a scheduled shift will be viewed as a skipped class and failure to successfully carrying out their duties will be the equivalent of failing some aspect of the course.

All DJs, included Course DJs, will sign in at the beginning of their shift and sign out at the end. Failure to do this will be viewed as evidence of a missed shift.

WWEC requirements are subject to change between semesters. The specific criteria for Com 220 can be found in the course syllabus distributed by the professor at the beginning of the semester.

Operations

General Rules and Regulations

As a broadcast facility, WWEC is responsible for adhering to several rules established by the Federal Communications Commission (FCC) (www.fcc.gov). As a college organization, WWEC must also adhere to certain policies established by Elizabethtown College. In addition, WWEC has developed several policies to help personnel know what is expected of them while work for the station.

- WWEC staff and DJs have access to the production facilities during normal operating hours of Steinman Center. Only scheduling DJs and staff members are permitted to enter the station while Steinman Center is normally closed. The only exception to this is arranged by special permission from the Faculty Advisor, Director of Technical Operations, or the Chair of the Department of Communications.
- All WWEC personnel and DJs are to strictly follow all FCC rules and regulations.
- Food and drinks are permitted only in the general station area. Food is never allowed in the studio, but bottled beverages may be brought into the studio as long as they are never placed on a surface also containing equipment (equipment you cannot afford to replace if it is destroyed as a direct result of your actions). Put your drinks on the floor. Clean up your area before leaving the station.
- The use of alcohol or drugs is prohibited. The use of these items while working for WWEC will result in immediate and permanent dismissal from WWEC.
- A professional attitude is to be maintained at all times while working at WWEC. When answering the studio phone, DJs should answer “WWEC” and be polite. If anyone should call with a complaint, take the caller’s name, telephone number, and nature of complaint. You may also encourage the caller to email wwec@etown.edu. Complaints should be delivered to the Station Manager.
- All station purchases are to be approved by the Faculty Advisor, Director of Technical Operations, or the Chair of the Department of Communications. The Faculty Advisor or the Director of Technical Operations will purchase items through the college’s purchase order procedure. No items should be purchased by anyone other than the Faculty Advisor or the Director of Technical Operations unless given prior permission to do so.
- The Faculty Advisor must approve all student mailings. All official mailings should be printed on WWEC stationary.

Staff

WWEC is a student-operated radio station under the direction of members of the Department of Communications staff and faculty.

The Faculty Advisor acts as the station's General Manager and oversees and advises the programming and general operations of WWEC. The Faculty Advisor also oversees the relationship between WWEC and the curriculum of the Department of Communications.

The Director of Technical Operations acts as the station's Engineer and oversees the technical aspects of WWEC's operations.

The Board of Directors (also known as the station's "Staff") maintains the daily operations of WWEC. The board is comprised of students who have completed prerequisite coursework within the Department of Communications and have worked with WWEC for one year. Members of the Board of Directors are paid employees of the Department of Communications. Board members are also on-air DJs. Board members are expected to remain on the Board for two years.

Producers are students who have shown an interest in joining the Board of Directors. No previous experience is necessary. These positions are unpaid and are for underclass students who wish to eventually serve on the Board of Directors during their sophomore, junior, and/or senior years. Producers are also on-air DJs.

Senior DJs are reliable DJs who have been on air for at least one full year. Senior DJ programs are structured, exacting, well-produced, and highly entertaining. Senior DJs are encouraged to broadcast more hours per week than DJs.

DJs are the backbone of WWEC. All students working with WWEC are DJs. Generally, anyone at Elizabethtown College can be a DJ. DJ's receive training to go on air as soon as possible. DJs may join WWEC anytime throughout the year, but generally new DJs are sought at the beginnings and endings of semesters. DJs are required to do one hour of programming each week, but are strongly encouraged to do a weekly two-hour program.

Course DJs are DJs currently enrolled in Com 220 "Audio Applications and Techniques." Course DJs are required to do a weekly two-hour program and may have additional requirements, regulations, and production aspects as dictated in the course syllabus. Generally, Course DJs may not maintain additional positions with WWEC.

Training

All students who serve as staff members with WWEC should be familiar with studio production as well as remote production. The Personnel Director and Station Manager(s), in conjunction with the Director of Technical Operations and Faculty Advisor, are responsible for designing and implementing a training program that suits the needs of the staff. The primary objectives of this training program should be knowledge, experience, and retention. When students complete their staff experience with WWEC they should have obtained a greater knowledge of radio and audio production.

All on-air DJs must complete training prior to beginning their own unsupervised scheduled broadcasting.

Prior to training, all new DJs must read this manual cover to cover. Copies of this manual are made available for reference during live broadcasts, remotes, and other related WWEC activities, but all DJs should have a working knowledge of the manual prior to training.

A short test on the manual may be given to new DJs prior to training.

Training includes a lecture-based classroom introduction to the audio facilities including a tour of the studio, basic introduction to elements of radio broadcasting, and related topics. This lesson will be conducted by some combination of the Faculty Advisor, Director of Technical Operations, Station Manager, and Personnel Director with possible assistance of experienced WWEC DJs.

Training also includes a live broadcast observation of an experienced DJ during his/her regularly scheduled program. There is a maximum allowance of three trainees per DJ/program and these sessions must be signed up for and are offered on a first come, first served basis.

The final part of training is an observed live broadcast of the new DJ occurring during the trainee's regularly scheduled program (this must be the same time as the trainee's tentative weekly-scheduled program that will begin exactly one week following the completion of this successful training session). The observed live broadcast must be observed by a member of the Board of Directors, the Director of Technical Operations, the Faculty Advisor, or a Senior DJ. At least half of the hour-long program must be directly observed and the trainer should be accessible during the other half of the program.

A short test may be given to each trainer.

On-Air Operations, Rules, and Regulations

DJs must maintain a professional attitude at all times. As a DJ you are representing WWEC and the College and are expected to uphold the policies of the station.

All DJs must have successfully completed all required DJ training.

DJs are expected to be present for every scheduled program throughout a semester without exception. In the case of a scheduling conflict, DJs are responsible to find and inform the Personnel Director of the substitution at least 48 hours in advance. In the case of an emergency, DJs should contact the Personnel Director as soon as possible.

DJs must arrive 15 minutes early and be prepared to remain in the studio for up to 15 minutes follow their scheduled time. Upon arrival, upcoming DJs must inform the current DJ of his/her presence.

DJs must sign in on the “on-air log-in sheet” located in the studio and provide all required information.

DJs must initial the “on-air log-in sheet” it at the end of their programs to acknowledge that the next scheduled DJ has arrived or automated programming has begun.

DJs may not leave the studio until a successive DJ is prepared to take over or automated programming ensuring there will be no “dead air.”

DJs are encouraged to invite guests to the studio, but assume all responsibilities for guests. Guests must also sign the “on-air log-in sheet” as a guest and are required to follow all the same regulations and rules as DJs.

DJs must keep the studio clean.

DJs must keep the broadcast “clean.” (See “Obscenity, Indecency, and Profanity”)

DJs may not act in a derogatory, belittling, disparaging, or a manner otherwise uncomplimentary for the station, the community served, individuals or groups. This will not be tolerated.

DJs may not accept music, artist or record label paraphernalia, cash, travel, meals, or other benefits *in exchange for* playing certain records or plugging certain products or events on the air. This is called “payola” and is illegal.

DJs may not make “calls to action” as described in the “Underwriting” section.

DJs are expected to be supportive of the operations of WWEC.

Obscenity, Indecency, and Profanity

George Carlin's 1972 "Seven Words You Cannot Say on Television" monolog is often evoked in discussion of what you can and can't say on TV and radio. Though it is not an official list sanctioned by the FCC, it is a pretty good list of words to avoid. Though nearly forty years old, the "seven deadly words" list is still appropriate: Shit, Piss, Fuck, Cunt, Cocksucker, Motherfucker, and Tits.

For example, the FCC has ruled the following list of items, in some instances, to be offensive:

- Popular songs that contain repeated references to sex or sexual organs.
- DJ banter concerning tabloid sex scandals
- Suggestive discussions between DJs and callers concerning intimate sexual questions
- Dirty jokes or puns
- Non-clinical references to gay or lesbian sex, masturbation, penis or breast size, sodomy, erections, orgasms, etc.
- Any of the seven dirty words.

The following section contains information on what one can say and/or broadcast on-air in the United States. This includes, but is not limited to, lyrical content of music and a DJ's on-air live read. The majority of the material in the beginning of this section is taken from the Federal Communications Commission's (FCC) "Consumer Facts" (2008) and is available at <http://www.fcc.gov/cgb/consumerfacts/obscene.html>.

WWEC's general policy follows the FCC's regulations regarding obscenity, profanity, and indecent material. As a college radio station at a liberal arts college, DJs should recognize that they are representatives of the Elizabethtown College, WWEC, and the Department of Communications when on air and should act accordingly. WWEC encourages on-air DJs to refrain from the broadcasting of obscene, profane, and indecent programming at all times.

The restrictions are "lifted slightly" (see below) between the hours of 10 pm and 6 am. The Department of Communications encourages all on-air personalities to exercise their right to free speech!

Accidents happen. Everyone has the potential to slip. This is a well-documented occurrence. Chances are, you'll be fine if you mistakenly slip-up. But do not intentionally or recurrently "slip up." That'll get you in trouble.

All music must be cleared by the Music and Programming Director prior to airing. DJs must preview music lyrics before airing. Any doubts about questionable lyrics may be directed to the Music and Programming Director.

If he/she is unavailable, the best policy is, "When in doubt, don't play it!"

All material loaded into the MegaSeg has been carefully screened for profanities and obscene and indecent materials. Occasionally, one slips through. If you notice a song in the library contains a profanity, indent material or subject matter, or an obscenity that you believe warrants its removal from the WWEC music library; you should list it on the "Questionable Material" report.

Obscene Material

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

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

- 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.

(<http://www.fcc.gov/cgb/consumerfacts/obscene.html>)

Profane and Indecent Material

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

The courts have held that indecent material is protected by the First Amendment and cannot be banned entirely. It may, however, be restricted in order to avoid its broadcast during times of the day when there is a reasonable risk that children may be in the audience.

Consistent with a federal indecency statute and federal court decisions interpreting the statute, the Commission adopted a rule that broadcasts—both on television and radio—that fit within the indecency definition and that are aired between 6:00 am and 10:00 pm are prohibited and subject to indecency enforcement action.

The FCC has defined profanity as “including language so grossly offensive to members of the public who actually hear it as to amount to a nuisance.”

Like indecency, profane speech is prohibited on broadcast radio and television between the hours of 6 a.m. and 10 p.m.

(<http://www.fcc.gov/cgb/consumerfacts/obscene.html>)

Enforcement Procedures for Obscene, Profane, and/or Indecent Material

Enforcement actions are based on documented complaints received from the public about obscene, indecent, or profane material. The complaint should include information regarding the details of what was actually said or depicted during the broadcast, the date and time of the broadcast, and the call sign, channel, or frequency of the station involved. If the FCC determines that the complained-of material was obscene, indecent, and/or profane, it may issue a Notice of Apparent Liability (NAL), which is a preliminary finding that the law or the FCC's rules have been violated. Subsequently, this preliminary finding may be confirmed, reduced, or rescinded when the FCC issues a Forfeiture Order.

(<http://www.fcc.gov/cgb/consumerfacts/obscene.html>)

If a Notice of Apparent Liability is received by WWEC, it will be determined during what DJ's show the alleged material was broadcast. The determined DJ (or DJs) may be temporarily suspended from WWEC on-air studio until it is determined whether or not said material was actually broadcast. This temporary suspension is purely a precautionary procedure and does not infer any admission of guilt.

If the material is determined to be neither obscene nor in violation of the broadcasting of profane or indecent material at an inappropriate time of the day, the DJ will be reinstated with an apology from the DJ Director for any inconvenience.

If the material is determined to be obscene or of an indecent or profane nature and broadcast between 6 am and 10 pm, the DJ will be indefinitely suspended and banned from the WWEC on-air studio. Said person may appeal the decision at any time on the grounds that a mistake was made, but neither ignorance nor intention may be used as the basis for appeal.

Violations and Warnings

Aside from a temporary or indefinite suspension from WWEC for wittingly broadcasted obscene, profane, or indecent material, there is a three-strike system in place for all on-air DJs (including members of the Board of Directors, those students required to be DJs as dictated by course syllabus, and student and non-student volunteers). One strike violations are minor infractions. Two strike violations are more serious. And three strike violations are for more severe infractions. The accumulation by any DJ of three strikes will warrant a temporary suspension for at least one month and may result in an indefinite suspension from WWEC on-air studio and any and all WWEC-related activities.

One Strike Violation

One strike violations include, but are not limited to:

- Missing a shift without arranging for substitution and/or the airing of a prerecorded program. Note, “calling ahead,” even if you are sick, does not make this okay.
- Failure to properly provide station identification, song information, and/or DJ information.
- Failure to deliver “live read” PSAs.
- Arriving late for your shift without calling ahead and arranging either for the previous DJ to stay until you arrive or contacting the Station Manager(s) or Personnel Director.
- Documented periods of “dead air” caused being unprepared, absent from the studio, or otherwise preoccupied.
- Removing song files from the WWEC library for personal or commercial use.
- Using the MegaSeg computer for anything aside from the running of MegaSeg (including the web, email, downloading of music, writing, engaging in social networking, etc.). Note: If it is found that the station has been “damaged” in some way as a result of these activities, you may receive an additional two strikes.

Two Strike Violation

Two strike violations include, but are not limited to:

- Loading songs into the WWEC library without authorization or approval.
- Failure to make underwriting announcements during sponsored hours of programming.
- Two consecutive absences from scheduled DJ time slot or other WWEC-related responsibility.
- Any documented occurrence of racist, sexist, homophobic, or otherwise derogatory material, included lyrical content of material played or spoken by the on-air DJ. Violators may be subjected to review through standing college policies. While ignorance is understood as a reason for such actions, it makes it no less of a violation than intentional acts.
- Unintentional violation of any Federal Communications Commission (FCC) Rules and Regulations.
- Unintentional damaging of WWEC through an act of intentional violation of station rules (excluding unforeseeable accidents). For example, spilling a drink on the console.

Three Strike Violation

Three strike violations include, but are not limited to:

- Any acts of physical violence enacted upon a member of the board of directors; radio staff; Department of Communications faculty; staff; or student or enacted while in the WWEC studio or acting on behalf of WWEC.
- Verbal, physical, or emotional harassment of any member of the WWEC Board of Directors, WWEC staff, or Department faculty, staff, or student.
- Intentional acts of on-air slander committed against any member of the Elizabethtown College community.
- Stealing property from WWEC, the Department of Communications, or Elizabethtown College including the intentional and unauthorized removal of property, equipment, and music.
- Intentional malicious or destructive defacing of the property of WWEC, the Department of Communications, or Elizabethtown College including graffiti, tagging, and doodling.
- Intentional or recurring violation of any Federal Communications Commission (FCC) Rules and Regulations.

Suspension and Termination

If any WWEC personnel, board member, or staff violates any WWEC, Department of Communications, Elizabethtown College, or FCC rule, steps may be taken towards a suspension or permanent release of one's duties or position at WWEC. These named penalties may stem from repeated acts of unprofessional behavior while working, continual poor quality in productions, and/or failure to meet and handle the aforementioned responsibilities for that personnel's position.

WWEC personnel shall go through a three-step disciplinary phase **:

- The first violation results in a verbal and written warning. This warning will be issued by a board member with the authorization of both the Station Manager and the Director of Technical Operations. Board members also may receive such warnings from the Station Manager with the authorization of the Director of Technical Operations.
- The second violation results in the scheduling of a conference with the Station Manager, Faculty Advisor, and/or Director of Technical Operations. During this conference, the pending situation will be discussed and penalties will be assigned based upon the severity of the situation. WWEC personnel should note that one possible penalty is temporary suspension from all WWEC productions (in studio and remote), meetings and other activities affiliated with WWEC. Additional training will occur following this conference.
- The third violation results in a permanent release or indefinite suspension from WWEC. This decision must be made by the Faculty Advisor and/or Director of Technical Operations with the advisement of the Board of Directors and the Chair of the Department of Communications.

** Depending on the severity of the situation/violation, WWEC station management reserves the right to issue suspensions, either temporary or permanent, to any WWEC personnel at any time.

Programming

About Your Show

Your show is completely of your own design. Some DJs begin with a concretely constructed theme or identity for their show (e.g. “Old School Punk” or “Broadway and Beyond”), others form their show’s identity as they go, often “organically” constructing an on-air identity. You do not need to stick with a specific genre (though this is the most common constructor of an identity on radio), but you should consciously think about the overall construction of “sets” of music rather than just a random playlist. Think about what is proceeding and succeeding each song. Do they “work” together? Would someone enjoy listening to it? Do you enjoy listening to it? There are no wrong mixes of songs, but there are some that are *oh so right*. If you are “beat matching,” be wary of the “sneakers in the dryer” period of cross-fading.

Design your show to fit your interests. Produce the show you want to listen to. Make radio you think you, your friends, and others at Elizabethtown College and away from Elizabethtown College would want to listen to. The Elizabethtown College community (students, faculty, staff, area residents, online alumni and friends, etc.) is our demographic. Broadcast to them!

Think of your show in whole as the complete one or two hour program. From start to finish. There are a few things you must do at specific times, but the rest of the time is yours to do with what you will. Some DJs talk a lot, others just sort of talk at the minimum level. Some talk more than they play music, most play more music and talk less.

While it is assumed that most DJs will conduct “traditional” music-based shows, DJs are free to explore other programming options including news shows, talk shows, chat shows, sports shows, specialty programming, call-in shows, or educational programming.

“Blocks”

You should think about your show in blocks. Each block is constructed of music or other prerecorded material, on-air live talk, or some combination of the two. Each “block” of music should be purposeful and intended. Songs do not necessarily need to be of the same genre or era, but should “work well together.” Experiment with different combinations. Sometimes it’ll work. Other times it might crash and burn. No harm no foul, try something else.

Above all else, prepare for the upcoming while the current thing is happening. That means that you should prepare all copy to be read, musical “bed” or “underscoring” to be played, PSAs, Station IDs, and the song to be played following the read while the song prior to the break is playing (if not before). Make all block-to-block transitions appear seamlessly and as intended.

You may think of each hour as three 20-minute blocks, four 15-minute blocks, or six 10 minute blocks. You may have another system that makes sense to you. Again, experiment.

Track Identification

You should always try to identify the song that was just played and the upcoming song during a break. In some instances, you may have to identify song further in the past, but try to avoid this since it becomes confusing and annoying.

Tell the audience the name of the artist, the title of the song, the name of the album, year of its release, and any other relevant information about the song, artist, album, or related topic.

Use Wikipedia, the artist's official website, social networking, official press release information from the artist's label, music journalism and criticism sites and magazines, etc. Be knowledgeable, but don't force it. Sometimes just the title and artist is enough information, too.

“Breaks”

“Breaks” occur every time there is an extended break between music or programming. Though you should announce the song titles and artists along with the station ID every two or three songs, you may also utilize extended “breaks” throughout your show. Some shows may have one break, others may have two or three an hour.

During longer breaks, DJs are encouraged to discuss the following topics:

- Reintroduce yourself, give the Station ID, contact information, etc.
- Live Read PSA (see “Public Service Announcements”)
- “Time and temp” – Give the current time and temperature.
- Weather forecast – Give the weather for the next two or three days. Avoid weekly weather forecasts in favor of being more detailed for the next few days or “through the weekend.”
- Campus events and news.
- Local, regional, domestic, and international news.
- Sports, movies, television, books, music, etc.
- Polls, questions, interactivity (encourage social networking and using the call-in phone line.)
- Guest interviews and discussions.
- Prepared materials.
- Nearly anything you want that you think would be interesting to the listening audience. Once again, remember the audience!
- Having a good day? Tell your audience why. Having a bad day? Vent. Just remember, this is less about “soap boxing,” and more about entertaining.
- Feel free to express opinions, but avoid confrontational, judgmental, or narrow-minded, xenophobic, or angry tones.
- DJs may utilize musical “beds” as underscoring for these breaks by bringing the volume of a track down to an appropriate level.

Public Service Announcements

WWEC is a noncommercial radio station. As a public service to our listeners, WWEC airs several Public Service Announcements produced by non-profit, service, and government organizations. These are not advertisements. DJs should air (either Live Read PSAs, Prerecorded PSAs, or some combination of the two), three to six PSAs per hour.

Live Read PSAs

Live Read PSAs are PSAs provided by an organization as written copy intended for the on-air DJ to read live. These can be read with or without a musical bed (underscoring) and should be delivered exactly as written and without commentary or criticism. Of course, you can discuss the PSA (before or after reading it *exactly* as written), but your tone should remain largely positive and with respect.

DJs should plan for at least two line-read PSAs to occur each hour.

PSAs are collected by the Music and Programming Director and made available for DJs to use in the studio.

DJs should initial and date the back of the PSA script to denote when the PSA is read on air.

Prerecorded PSAs

Organizations such as the AdCouncil produce high-quality PSAs, usually as 30 or 60 second spots¹. The automated system will automatically load and broadcast several of these every hour during periods of automated programming.

Live DJs should not air prerecorded PSAs during their programs.

¹ Some organizations also produce 15 second spots. We will only air 30 or 60 second spots.

Underwriting

The differences between sponsoring noncommercial radio through underwriting and running an advertisement on commercial radio are 1) the absence of a “call to action” in underwriting and 2) the cost. As dictated by the Federal Communications Coalition (FCC), noncommercial programming cannot feature a “call to action” in its announcements. Essentially, we cannot tell our listeners to purchase, attend, or otherwise patronize your business. Related to this, WWEC cannot give prices for goods and services, or announce sales and specials offers. As for the cost, it is far more inexpensive than commercial radio advertisement and the money goes to a great cause.

Clients may not attempt editorial control of WWEC programming. DJs and WWEC staff have control over broadcast content.

When a sponsor generously donates money to WWEC, they are given an hour of exclusive sponsored programming underwriter. During these hours, DJs must make announcements as a thank you to the sponsor. No two organizations or entities may sponsor the same hour of programming.

DJs on air during sponsored hours of programming, must make at least three or four announcements each hour. A longer announcement will be made at the top of the hour, with two or three additional shorter announcements being made throughout the hour.

Live read announcements made at or near the top of the hour will be similar to the example listed below. WWEC’s Underwriting Director, under the direction of the Department of Communications, will create the announcement script. Prerecorded announcements (Package B) feature similar language and information.

You are listening to WWEC, 88.3 FM, The Sound of Elizabethtown. This hour of programming is brought to you in part by The Elizabethtown Widget Company. Located at 123 Road Street, Etown Widgets has been in business since 1987 and carries a large variety of widgets and widget accessories. In addition, Etown Widgets offers on-call widget repair and servicing. Information is available from The Elizabethtown Widget Company at 717-555-1234 or online at etownwidgets.com. Thank you to Elizabethtown Widgets for supporting freeform, noncommercial radio at WWEC.

Shorter announcements made throughout the hour will be similar to the below example.

This hour is brought to you in part by a generous gift from The Elizabethtown Widget Company in Elizabethtown, Pennsylvania. You’re listening to WWEC, 88.3, The Sound of Elizabethtown.

Campus Announcements

Often times, WWEC staff will produce scripts to be read live on air. Instructions regarding when announcements should be read and how often will be included.

DJs are expected to practice and read scripts verbatim without exception.

Operating the MegaSeg

About MegaSeg

Portions of this section are taken from the “MegaSeg 5 Manual” on file in the WWEC studio and online at <http://megaseg.com>.

MegaSeg is DJ software that allows us to broadcast live and during our automated portion of the day. It is important that you understand that this is the preferred manner of conducting a live DJ show. It is a rather simple program and easy to learn. After a couple hours, you should be completely comfortable with the interface. (See [The WWEC Music Library](#) section for information on our music library)

The computer running MegaSeg (the Mac) may **never** be used for anything but operating MegaSeg. Only the Programming Team should use the computer for anything other than running MegaSeg. The other computer (the Mac mini) can (and should) be used for research, social networking, email, etc.

Various elements are programmed to automatically load into the playlist (from which the live broadcast is cued to air live) including station identifications and PSAs. These two elements are automated in order to ensure that the station is properly identified regularly and that we continue to fulfill our commitment to public service announcements. While these do not necessarily need to be aired while you are live on air (and can be deleted from the playlist in favor of a Live Read PSA and a live station identification delivered during your breaks), they will continue to automatically load if only to act as a reminder to the DJ.

In addition, for DJs immediately preceding or following an automated playlist hour, you will have additional responsibilities in regards to the MegaSeg.

DJs whose shifts immediately follow an automated portion of WWEC programming (most commonly the first morning DJs and first afternoon DJs) will need to delete music currently cued up on the playlist. These tracks are “left overs” from the previous playlists and will not be played (unless there is something on the playlist you want to play).

DJs whose shifts immediately precede an automated portion of WWEC programming must wait until the top of the hour when the automated playlist successfully loads.

Automated Playlists

In order for WWEC to remain on-air 24 hours a day, several programmed playlists are created and scheduled to load for broadcast at the top of the hour. Regularly occurring automated elements, station identifications and PSAs, are scheduled to air throughout automated programming.

When MegaSeg builds automated playlists, it does so using an average time per track formula. Because of this, it is necessary to pad the playlists with additional songs so as to prevent “dead air.” On average, roughly an hour and fifteen minutes is loaded for every hour of automated programming.

DJs who come on air immediately following automated programming must turn events off and will likely have to delete additional tracks from the MegaSeg playlist prior to loading their own playlist.

DJs immediately preceding automated program must ensure that automated program has begun before leaving the WWEC studio unattended.

The MegaSeg will generate automated program anytime the “Events” switch is on.

DJs must turn “Events” off during their program.

MegaSeg Interface



The main MegaSeg screen is designed to be used in either window or full screen mode. We will **always** operate MegaSeg in Full Screen mode. To switch into full screen mode, select Full Screen in the MegaSeg menu. In this mode, MegaSeg will enable Dock Hiding.

Two lists are displayed on the main screen. The left list is the WWEC Library. The right list is the current Playlist or queue. Above the Library display are two text buttons used to select different views of the Library. Click 'Title Sort' to bring up a menu to select a different sort order. You can sort the Library by Title, Artist, Album, BPM (beats per minute), Play Count, Time, Year, or Date Added.

The default category displayed is "All Categories". Click this text to access the Category Browser, or optionally click the Category button to the left of the Library. Most WWEC Library categories are genre labels imported from iTunes.

Click a category to display the media in that category. If you switch to a category that has nothing in it, MegaSeg will ask if you want to remove the category, as well as all empty categories. **DO NOT EDIT ANY CATEGORIES.**

You can show songs in multiple categories by using the checkboxes next to each category name. When more than one category is selected, there are options to match “Any” or “All” of the selected categories in your list. Selecting “Any” will display tracks that match any checked items in the category list. Selecting “All” will display only tracks that have been assigned multiple categories that match all of the checked categories. Pressing the Spacebar will toggle the checkbox for any selected category, and Control-Clicking or Control-Spacebar will uncheck them all.

Above the Library and to the right of the category display text, it displays the total number of tracks in the current list. Another number above the Playlist window displays the total number of items cued in the Playlist. Below the playlist it displays time information about the current selected track in the Playlist. The first number is the time the selected track in the playlist will start playing, second is the minutes away the selected track will play, and the third time shows the total playlist time of all tracks cued.

To select a track from the Library to play, simply click and drag it into the Playlist. Another method is to double-click a track in the Library to add it to the Playlist. Holding the Option button while you double-click will add it to the top of the Playlist, or if you double-click any track in the Playlist it will move to the top of the Playlist. To remove tracks from the Playlist you simply drag them back into the Library, or select a track and press the Delete key.

Searching with MegaSeg

To search the Library, type in the text box that says “Search” on the left side of the main window. The resulting tracks will appear as you type in the Library list, and the category text button above the library will change to “Matched” followed by the number of matches. It will search the Title, Artist, Album, Year, and BPM fields. Click the ‘X’ button (or press Command-F) to clear the search results and return to the category display.

The search engine is designed to return “fuzzy” results. This means that you don't need to type in every word exactly. If say, someone makes a request and doesn't know the exact title word for word, the search will most likely find the song. For example, say you want to find the Billy Joel song, "We didn't start the fire". You could type in ‘start fire’ (no quotes), and it will find it even though "the" was skipped. You can also type in partial artist and title info, for example, ‘joel fire’, or ‘billy fire start’.

Building a Playlist in MegaSeg

To add a song to the Playlist, you can double-click a song in the Library. It will jump over to the Playlist, cued up and ready to go. Double-clicking a track in the Library will add it to the bottom of the Playlist. Alternatively, you can insert it into the Next position of the Playlist by holding down the Option key when you double-click. To remove a song from the Playlist, select it and press the Delete key, or drag the track back into the Library (which only removes it from the Playlist, and not effect the Library).

You can also use drag-n-drop to move tracks around or insert them in the Playlist.

You can also add every track from the Current Library display to the Playlist by clicking the hidden Add All button that is between the Library and Playlist (or use Command-A to select all tracks and drag-n-drop, or press Command-Right Arrow).

When you add a song to the Playlist, a small text-colored box (dot) appears in the top right corner of the track in the Library. This box indicates the song has been added to the Playlist, and gives you an easy way to tell what songs haven't been added yet. If you remove a song from the Playlist, and it doesn't appear multiple times in the Playlist, the box will disappear. Clearing the Playlist using the Menu, Playlist->Clear (Command-K), clears all the boxes.

When a song plays, the box changes red. This reminds you which songs have already played. It will stay red until your next session, or until you select the "Clear Red Play Marks" command in the Playlist menu.

As the song at the top of the Playlist begins to play, it is removed from the top position of the playlist and the playlist advances forward.

The MegaSeg will generate an approximately two-second cross-fade between songs loaded on the playlist.

Insert a Break in MegaSeg

The Insert Break command will insert a “Break: Wait For Segue” track into the Playlist at the current selected track position (or optionally in the top or bottom of the Playlist). The break track will cause it to stop the Playlist and wait for you to click Segue or Start Playlist to start it back up again. The Break button below the playlist will always insert a break track at the top of the playlist.

This is necessary for any on-air talking, Live Read PSAs, on-air phone calls, and playing media from another device such as the CD player.

Playing a CD

DJs may play CDs that have been approved for broadcast. Most CDs in the WWEC physical library have been cleared for radio broadcast, but not all. Djs should check with the Music and Programming Director.

DJs wishing to play music not contained in the WWEC digital library should create a “mixtape” of music on a CD (be sure it is an audio disc and not a disc of MP3 files) and have the Music and Programming Director clear the CD for broadcast. Only high quality music without offensive material will be cleared for broadcast.

There are two CD players in the WWEC studio. DJs may use either CD players to broadcast music. Professional DJs will create an ongoing mix by utilizing both CD players and cross-fading between the two.

DJs should insert a “Break” in the MegaSeg playlist while playing music from a CD.

Operating the Mixing Board

As a DJ, you are your own producer. In the case of a DJ team, one DJ may act *more* as the producer than the other, but both will still need to act as both talent and technician. The mixing board is relatively easy to operate and most issues can be easily resolved.

That being said, it is possible for a situation to arise that you are not capable of resolving. If something happens you cannot handle, remain calm. Simply attempt to contact a member of the Board.

Details on operating the mixing will be given during DJ training.

Taking a Call On-Air

[Under Maintenance]

Emergencies and the Emergency Alert System (EAS)

Radio and television stations are required to participate in the Emergency Alert System. Natural/weather emergencies would include severe storms, floods, tornadoes, earthquakes, etc. Man-made emergencies might include war, bomb threats, or a hazardous chemical release.

WWEC's broadcast studio is equipped with a stereo component that will turn itself on when the signal is sent from WROZ-FM 101.3.

Only the President of the United States as well as federal, state, and local officials activates the EAS. National level activation uses a code word security system to guard against false alarms. A sealed pink envelope containing the code words is kept in the broadcast studio. Upon receiving an EAS signal and message, follow the guidelines listed in the EAS Log section. If you hear a special code word in addition to the message, DO NOT PANIC . . . write down the code word and message, and check the pink envelope. If it's a match, open the envelope and follow the instructions on the inside, then contact the Station Manager and Director of Technical Operations immediately.

FCC rules require an EAS test to be run once each week.

The Emergency Alert System (EAS) will provide information regarding severe weather and other emergency situations. The information is delivered via a scrolling printout. If an Emergency Alert System warning comes through during your shift, you should “break-in” and deliver the announcement as soon as possible. Following the announcement, it is up to the discretion of the on-air DJ whether or not it is safe for them to continue to remain in the studio. If the DJ feels safe to continue to broadcast, he/she should continue to provide updates. If the DJ feels as though they should leave, they should call all subsequent DJs scheduled to follow him/her informing them of his/her decision to leave the studio. If able to, the outgoing DJ should load the playlist with enough material to cover for all subsequently absent DJs.

Lancaster Emergency Management Agency

The Lancaster Emergency Management Agency is reachable at 717-299-8373.

If a Tornado Watch Occurs

Instruct the audience to listen to the radio or watch local television for further updates. Continue to provide updates throughout your broadcast.

If a Tornado Warning Occurs

Instruct the audience to go inside to a basement or to an internal portion of a building. Stay away from windows. Those in high rises should attempt to get to lower floors and/or internal portions of the building.

Once the DJ is confident that a sufficient warning has been issued, he/she should get to safety for the duration of the warning.

After a Tornado Passes

Instruct the audience to watch out for fallen power lines and stay out of damaged areas, to continue to listen to the radio or watch local television, and to inspect their homes.

Other Emergencies

The DJ has the job of delivering the news of emergencies, warnings, watches to the radio listening public, but never at the risk of his/her own safety. All DJs should use their own discretion regarding their own safety. This includes, but is not limited to, campus based, weather-related, and regional emergencies.

College Cancellations

In the event of a closing and/or cancelation of classes, events, or other campus facilities or activities, the DJ on duty should attempt to relay the most up-to-date information as possible. In the event of official notice by way of “Campus Connection” email, the DJ may relay an *official* announcement. The DJ on duty should call the Office of Public Safety at 717-291-1263, identify him/herself as the currently on-air DJ at WWEC, and inquire concerning updates on cancellations, delays, etc. Subsequently scheduled DJs should be informed of any news or updates learned by way of a “DJ to DJ Announcement.”

Editorials

It is the opinion of WWEC that the media should entertain a wide range of views and act as a public forum for its constituency. Also, the media should, in good faith, be constrained to be truthful. Lack of thoroughness or accuracy is not to be excused. A clear distinction should be made between news reports and expressions of opinion. News reports should be free from opinion or bias of any kind. This is why WWEC has developed the following editorial policy:

Editorial Control

All editorials should be directed to the Station Manager. It will be his/her decision as to what is aired. He/she will also be in charge of writing and/or overseeing the writing of editorials produced by the station and its personnel. Before an editorial is aired it is the Station Manager's responsibility to make sure that all the information is:

- Confirmed by two or more independent sources;
- Complete;
- If someone is quoted, they are quoted accurately;
- If it is an opinion, that it is clearly stated as such.

Editorial Content

All editorials will be left in their original form, the only exception being if the editorial contains language that is inappropriate. All editorials are to be reviewed by the Station Manager. All editorials will be carted as well as transcribed and kept on file in the station office.

Editorial Notification

WWEC will attempt to notify those persons whom the editorial concerns at least 48 hours in advance of the airing of the editorial, so the person or group will have a chance to hear the editorial. At the latest, we will notify them within 48 hours of the airing of the editorial and provide them with a transcript of the editorial. If they would like, they may come to the station and hear the carted editorial. All carts of editorials will be saved for one month. They will also be allowed to respond with their own editorial.

Retractions and Corrections

If WWEC feels the need to retract what was said in a previously aired editorial, it will do so with a public announcement of apology, as well as a letter of apology. This decision of retraction will be that of the Station Manager. Also, at the end of all editorials written by non-station personnel, WWEC will air the following disclaimer:

“The viewpoints expressed in this editorial are not the views of WWEC, its personnel or Elizabethtown College.”

Staff Positions and Responsibilities

Department Positions

Faculty Advisor

The Faculty Advisor is a member of the Department of Communications faculty who acts as the General Manager of WWEC. The Faculty Advisor's decision is final and absolute. While the station is complete student-operated, the Faculty Advisor oversees this process. His/her primary concerns are to ensure that the station runs in a professional manner, is inline with the Department of Communications' curriculum, and is in good standing with the FCC.

The Faculty Advisor oversees programming, scheduling and staffing, professional affiliations and relationships, and management.

Director of Technical Operations

The Director of Technical Operations is a staff member of the Department of Communications who acts as technical and mechanical support for WWEC. The Director of Technical Operations can act as a proxy for the Faculty Advisor if he/she is unavailable. His/her primary concern is maintaining equipment, software, and other technical/mechanical aspects of WWEC.

Chair of the Department of Communications

The Chair of the Department of Communications is oversees the entire Department including WWEC.

Student Positions

The operating board of WWEC is comprised of current Communications majors who, in addition to directing contributing four hours of original programming, oversee the day-to-day operations of WWEC. These are educational positions designed to provide those interested in mass media, audio production, and radio with experience and suplimental education. Additionally, students who serve as operational staff on the Board of Directors are paid a small stipend.

All members of the Board of Directors are expected to:

- Devote four hours per week to their individual job duties, duties as identified and assigned, and the overall operations of WWEC.
- Present a positive and community-centered representation of WWEC.
- Represent WWEC at Departmental, campus, and off-campus events.
- Be available and helpful to all volunteer DJs, DJs fulfilling class credit, and other members of the Elizabethtown College community.

Station Manager

The Station Manager oversees all day-to-day operations of WWEC, reports directly to the Faculty Advisor, and is on-call 24 hours a day. While the Station Manager is “in charge,” he/she is also responsible for all operations and should not consider him/herself and idle “boss.” He/she must be responsible enough to delegate duties, act as a leader, and collaborate with all members of the WWEC community. The Station Manager must have a superior knowledge of the technical operations of the station, radio broadcasting, and audio production. The Station Manager must work closely with the Asst. Station Manager, Faculty Advisor, and Director of Technical Operations, as well as the entire Board and all DJs.

Duties include, but are not limited to:

Weekly:

- Reset the mixing board.
- Restart the MegaSeg computer.
- Either fix technical issues or inform Director of Technical Operations of technical issues.
- Check logs for issues and problems that need attention.
- Assess needed tasks and assign to board members as necessary.
- Approve reports from Personnel and Music Directors.
- Assist in creating agenda for weekly meetings.
- Monitor station for “dead air” and fix problem if “dead air” occurs.
- Monitor duties and responsibilities of all members of the Board of Directors.
- Assist DJs with operations, programming, and related issues.
- Act as liaison between WWEC, Etownian, and ECTV.

Monthly:

- Oversee the purchase, uploading, and cataloging of new music and programming.
- Make budget requests to the Faculty Advisor.
- Meet with Faculty Advisor to discuss any relevant issues.

Semesterly:

- Train new DJs.
- With Asst. Station Manager, create an annual/semesterly plan for the operations of WWEC.
- Assist the Asst. Station Manager in the “New DJ Signup” campaign.
- Recruit new members of the Board of Director.
- Organize and oversee remote broadcasts.

Assistant Station Manager

The Assistant Station Manager assists the Station Manager in overseeing all day-to-day operations of WWEC. He/she must be responsible enough to delegate duties, act as a leader, and collaborate with all members of the WWEC community. The Station Manager must have a superior knowledge of the programming and regulatory operations of the station, FCC-related regulations, and radio programming. The Assistant Station Manager must work closely with the Station Manager, Faculty Advisor, and Director of Technical Operations, as well as the entire Board and all DJs.

Duties include, but are not limited to:

Weekly:

- Check email; responding when appropriate or forwarding communications to relevant parties.
- Create agenda for and running weekly meetings, maintain meeting minutes, and following up with meeting decisions/items/etc.
- Assure studio cleanliness and upkeep.
- Listen to station throughout the day to ensure quality programming.
- Assist DJs with programming and broadcasting issues.
- Act as liaison between WWEC, Etownian, and ECTV.
- Assist Station Manager as needed.

Monthly:

- Organize WWEC events including remote broadcasting, special programming, and other events.
- Assist in new music purchasing.
- Maintain up-to-date schedule.
- Maintain WWEC archives.
- Maintain WWEC periodicals/magazine collection.

Semesterly:

- Create, staff, and maintain DJ training schedules.
- Oversee new DJ recruitment.

* In the situation that the staff chooses to operate with two Co-Station Managers as opposed to the Station Manager and Assistant Station Manager model, all Station Manager and Assistant Station Manager duties should be shared between the Co-Station Managers.

Personnel Director

The Personnel Director is the supervisor of all DJs at WWEC and oversees all scheduling and personnel issues.

Duties include, but are not limited to:

Weekly:

- Go through weekly sign-in sheets to make note of inconsistencies, issues, and problems.
- Go through problem reports, alert necessary individuals of follow up actions needed.
- Complete “Personnel Director Weekly Report.”
- Alert Station Manager and Assistant Station Manager of personnel violations when necessary.
- Act as liaison between staff and DJs.
- Maintain an email list of all DJs.
- Alert DJs of policy changes, new music, events, etc.
- Schedule and pre-load pre-recorded programming.
- Oversee DJ substitution procedure.

Monthly:

- Ensure that enough copies of needed forms are available in the radio studio.
- Ensure cleanliness of studio.
- Enforce WWEC policies.
- Follow up with DJs.
- Acknowledge good work of outstanding DJs.

Semesterly:

- With Assistant Station Manager, create programming schedule.
- With Assistant Station Manager, assist in new DJ recruitment process.
- Assist with staff of special events broadcasts.
- Assist with training.

Music and Programming Director

The Music and Programming Director oversees both the music and original programming of WWEC. The ideal candidate is interested in both radio programming (talk shows, original programming, etc.) and music. It is essential that the Music and Programming Director have a wide and varied knowledge of music (both current and past music), an appreciation of others' musical tastes, a general knowledge of the musical "climate" of Elizabethtown College, and the current trends in music culture.

Duties include, but are not limited to:

Weekly:

- Research college (CMJ) and popular (Billboard) music charts; update and maintain all charts-based playlists in MegaSeg.
- Research new releases, current tours, and music news. Keep up-to-date on all relevant music genres. Distribute information to WWEC staff and DJs.
- Read music blogs!
- Source staff for DJ requested new music purchases.
- Oversee all purchases of new music.
- Maintain digital and physical music library.
- Check logs for song- and library-based issues. Tend to issues as necessary.
- Review non-library music (provided by DJs) for airplay.
- Maintain communications with independent record labels, local and touring artists, and other industry professionals.

Monthly:

- Update and add Public Service Announcements (PSAs) as necessary.

Semesterly:

- Clean up digital library
- Organize and clean physical library.
- Update live-read PSA book.
- At beginning of the year: respond to email "blasts" from record labels and promotional companies (Powderfinger, etc.) with a "hello."

Marketing Director and Marketing Director

The Marketing Director and Marketing Director work together as a team to cover aspects of promotion (including maintaining WWEC's website, email list, social networking pages, advertisement, visual representation of WWEC, coordination and promotion of special events, and media coverage) as well as underwriting, sponsorship, and general corporate support for the Board of Directors.

Duties include, but are not limited to:

Weekly:

- Daily Facebook and/or Twitter announcements of upcoming DJs, special programs, and other news.
- Communications with on-campus organizations and departments regarding WWEC-involvement.
- Creation of live-read copy of campus news, announcements, events, etc.
- Creation of underwriting and sponsorship copy.
- Work with Music and Programming Director and Personnel Director to create a weekly "email blast" to DJs and staff.
- Work with ECTV and *The Etownian* on cross-promotional activities.

Monthly:

- Creation of a monthly events calendar for on-air DJ usage.
- Communications with underwriting and sponsorship groups and individuals.
- Create promotional and advertising materials for WWEC events, recruitment, and news.

Semesterly:

- Recruit sponsors for underwriting and sponsorship opportunities.
- Creation and maintenance of an email list for communications between DJs and staff.
- Creation of a weekly broadcast calendar and semesterly events calendar.
- Delivery of semester's broadcast calendar to *The Etownian*.

Appendix A: So You're Going to Be On the Radio

This is a concise advisory document for first-time and returning DJs. Reading this Appendix does not take the place of training or studying the Operations Manual. All DJs and Staff must read the entire manual, complete training, and sign the acknowledgement found in Appendix J.

1. Preparation
 - a. Know what you want to play before you play it
 - b. Know what you want to discuss before you discuss.
 - c. Create the illusion of casual, improvised conversation.
2. Eat before you show up ... NEVER EAT ON AIR!
3. Bring a bottle of water (something sealable) ... Keep it away from the expensive equipment.
4. Show up early
 - a. If your shift starts at 4:00 pm, show up by 3:45 and let the previous DJ know you're there.
 - b. If you're running late, let the previous DJ know.
 - c. Be prepared to stay a little after your shift to make sure changeover is smooth and space is clean.
5. Sign in at the beginning of your shift, sign out at the end, and report any issues or problems throughout.
6. Use social networking throughout the show.
 - a. If you build, they will not come unless you let 'em know you built it.
 - b. Like "883WWECFM" on Facebook and tag them at the beginning and/or throughout your shift.
 - c. Tweet @wwecfm on Twitter.
 - d. Take requests via Facebook or Twitter, chat with friends, use Skype, etc.
 - e. Use any and all means necessary to be interactive and available to your potential audience.
7. Watch out for "dead air."
 - a. If you make a mistake, fix it, embrace it, get over it, and move on. No harm no foul.
 - b. "The show must go on!" If something doesn't work, make sure something is going on ... they cannot see you, they can only hear you. Talk, play a CD, whistle ... anything is better than "dead air."

8. Learn from your mistakes.
 - a. Why did it happen? How can you prevent it from happening again?
9. Invite a couple friends.
 - a. Bring your friends in to be interviewed, talk about cool stuff they do, or just to be your "hype man." But...
 - b. You are responsible for anyone in the studio during your shift. They must sign in and should be made aware of basic on-air conduct.
10. If you question whether you can or cannot say or play something on air, best to just not say or play it.
 - a. If a song with questionable material plays on-air, cut it as soon as possible, play a different song, and do not mention it on air ... just move on.
 - b. If you slip up, again, just move on.
11. What is the minimum amount of talking you need to do?
 - a. Station ID at the top of the hour and every two or three songs.
 - b. Tell 'em what they just heard and what they are about to hear.
 - c. You can tell them what's coming up, but keep it vague (avoid song titles in "coming up later this hour")
 - d. The time (and, optionally, the temperature)
 - e. One to three Public Service Announcements throughout the hour.
12. What is the maximum amount of talking?
 - a. Some talk a lot, some talk a little...
 - b. Interview segments can run pretty long if you want... or even extended segments running throughout the hour.
 - c. Don't let them run too long. Ten minutes can fly by on-air, but may drag on to the listener. Always think of the audience.
13. What is the "Proper Station ID?"
 - a. WWEC, 88.3, The Sound of Elizabethtown.
 - b. Spoken as "You're listening to DOUBLE YOU, DOUBLE YOU, EEE, SEE, EIGHTY EIGHT THREE, THE SOUND OF ELIZABETHTOWN."
14. Do I have to read Public Service Announcement?
 - a. Yes, do not play the prerecorded PSAs when there is a live DJ on air.
 - b. Do not announce, "This is a Public Service Announcement."
 - c. It is likely easiest, and sounds most natural, coming directly out of a song and followed by the station ID.

15. What if there is a song I want to play on air that is not in the Music Library?
- a. Burn the song on an audio CD or bring the commercially purchased CD to the studio. You may not play MP3s from your iPod, etc. It has to be a "normal CD" that would play in a "normal CD player."
 - b. If you burned it, be sure it is labels with the correct song title, artist, and album title.
 - c. Check the lyrics before you ask.
 - d. Talk to a Board Member.
 - e. Get the CD/song okayed by the Board Member.
 - f. Play the CD in one of the CD players.
 - g. Be sure to log the CD in the proper book ... seriously, you have to log it or you will get in a bunch of trouble.
16. Can I?
- a. Maybe ... ask.
17. What if I cannot make my shift?
- a. If you know you cannot make it in advance, you need to arrange for a substitute DJ to fill your time slot. Try swapping with someone else.
 - b. In case of a last minute emergency, you must let the Station Manager or the Personal Director (OJ Director) know as soon as possible so they can make arrangements ... do everything in your power to make sure you get in touch with one of them.
18. I don't know what to talk about.
- a. Yes you do, read a magazine or a newspaper.

Appendix B: MegaSeg Song Categories

Starting in the Fall of 2011, WWEC has implemented a new organizational system of its library. Because of the potentially unwieldy nature of such a large digital library and the fact no matter how well-staffed the station will always be in automation for over half of its broadcast time, it is important that Station Managers and the Music Director strictly adhere to this system. It may not be the best way, but it is the only way.

Song categories are used for automation purposes only and do not need to be understood by other members of the staff or DJs. No efforts should be made to match "natural" genres with these categories beyond the below personalities.

WARNING: DJs should never apply categories, alter categories, or otherwise edit music files. These categorizations should only be applied by the Music Director, Station Manager(s), and/or Faculty Advisor.

How to Apply a Category

When a song is either downloaded from the iTunes store, or ripped from a CD into the iTunes library, the song's genre must be altered prior to importing the song into MegaSeg. Failure to do so may result in duplicate files and/or a disorganized library. Only after the song's genre in iTunes has been altered should the song be imported into MegaSeg. MegaSeg will apply iTunes' genre as the song's category.

Categories

Categories are built upon fabricated "personalities." These personalities are not strictly defined. Instead, they are designed to be open to the interpretation of the Music Director and Station Manager(s). Think of personalities rather than strict definitions of what kind of music it is. Where does it fit best? Different songs by the same artist may fall into different categories. Note: we will not be using category "A." This category will fall into one of the two chart-based playlists listed below.

B

"Beth" is a cool alternative/indie rocker who tends toward heavy, punk-y, progressive, and alternative rock. She may also get into underground hip hop, metal, and other music, but rock music is her favorite. And it has to be "cool." Distorted guitars, heavy drums (or drum machines), aggressive or out-there vocals (sometimes even screamed). Ranging from kind of heavy to really heavy. Definitely into what's hot right now, newer stuff you probably haven't even heard of yet.

Beth's playlist is late at night, from about Midnight until about four in the morning.

C

"Chelsea" is a chill girl who likes her music chill as well. Nothing too harsh or screamo, you know, a good catchy chorus, lyrics that make you want to sing along, and some guitars. Feel good and feel bad music ... as long as it makes you feel something. But, it's got to be cool lob. Not too much of that stuff you hear on the radio, but cool bands and artists. Acoustic guitars, hippie stuff, male and female vocals, ambient sounds, folky, and cool percussion. She might also get into a little electronic music, but again, nothing too harsh.

Chelsea is a morning person and listens to music from about four in the morning until about seven.

D

"Diana" likes pop music and doesn't care what you think about it. All pop music. Pop music from today, a few years ago, the 80s and 90s, all of it! Rap, dance, electronic, maybe even a little country as long as it has a good beat and makes her happy.

Diana listens to music at all different times of the day. She is as eclectic as her musical tastes.

E

"Ethan" is somewhere between young and old and so is his music: a mixture of old underground music, classic college rock, classic punk and modern rock, retro music, and cool bands all your favorite bands are into. But, beware of the always-present ironic favorite. Like Diana, he also likes the 1980s and 1990s, but whereas she likes Michael Jackson, Prince, and the Spice Girls; Ethan likes REM, The Smiths, Wilco, Nirvana, and the Talking Heads.

Ethan listens to music in the late morning and on Saturday afternoons.

F

"Frank" is an older guy who likes his music like he likes his meals: familiar with the fat cut off before it gets to the table. He likes classic rock (The Beatles, Led Zeppelin, Stones, Floyd, The Who), some hard rock (Guns N Roses, Bon Jovi), stadium rock (Journey, Queen, Kansas), Motown and classic soul (Temptations, Four Tops, Stevie Wonder, Isaac Hays), and classic garage rock.

Frank listens to music at lunchtime.

G

"Grant" is a collector and just wants to make sure nothing gets thrown away that someone might want later. Like Grant, this playlist does not circulate. These songs should never find their way to an automated playlist. Grant is a catch all for stuff that just doesn't seem to fit anywhere else. Don't know where to put it? Give it to Grant, but remember, it will not be played during automation.

H

"Helen" is into jazz, the blues, old folk music~ world music, and other "adult alternative" music. She is the embodiment of a WXPN afternoon come to life. She likes reggae, "exotic music from far off lands, non-English vocals, and anything else that seems to necessitate a sunny afternoon, a beach, no shoes, NPR on an old transistor radio, and a cold drink.

Helen doesn't get out much, but when she does, it is usually on the weekends.

Charts-Based Playlists

In MegaSeg, the Music Director will keep two current charts-based playlists. These playlists will be built by adding additional categories to already letter-based categories. Do not remove the song from the iTunes-designated category. Instead, add a second category to the song. Remove this category from the song once it is no longer charting. Chart-based playlists should be updated on a weekly basis.

The charts are:

Chart-Pop

Using the Billboard Hot 100 chart (billboard.com/charts/hot-100), build this playlist with the Top 40 songs on the chart for the current week. Billboard charts are released on Thursdays (the date is fore-dated for two Saturdays later).

Chart-College

Using the CMJ Top 20 chart (an album chart) available by clicking the "See Top 20" link at cmj.com/charts, build a chart of at least twenty representative songs. Most current singles can be found for some albums by checking the Wikipedia entry, researching

videos, visiting the band/artist's record label, and/or finding a favorite song. This chart is open to the interpretation and design of the Music Director.

Additional Categories

Items such as "Station IDs," "Seasonal IDs," and other programming may be assigned other genres (iTunes) and/or categories (MegaSeg), but never at the risk of corrupting the defined organizational system. Any additional categorization must be cleared by the Faculty Advisor.

Appendix C: WWEC Underwriting Information

Note: Documents/emails delivered to potential underwriting clients/sponsors should include the following information.

About WWEC.

WWEC is Elizabethtown College's student-operated, noncommercial radio station; broadcasted in the Elizabethtown, PA area at 88.3 FM and around the world via a stream at <http://wwec.fm> and on iTunes. WWEC is played in many of the campus's public areas, in dorm rooms, and in local businesses frequented by Elizabethtown College students, faculty, and staff.

We are "The Sound of Elizabethtown;" a source for music, news, culture, and education by and for Elizabethtown College's community. WWEC features live on-air deejays from noon until midnight, Sundays through Fridays. These shows are highly interactive and popular. Deejays are trained and monitored throughout the semester but have creative control of their shows. This is truly freeform radio! During the rest of the day (between midnight and 4 pm, Sunday through Friday and all day on Saturday), WWEC features automated programming overseen by the staff of WWEC and the Department of Communications of Elizabethtown College.

We would like to give you the opportunity to sponsor an hour of programming on WWEC! This is a great opportunity to be heard and support noncommercial campus radio.

Who can sponsor WWEC via our underwriting program?

Just about anyone can support WWEC via our underwriting program. We have different rates for Elizabethtown College-related organizations (student organizations, administrative organizations, and departments), off-campus for-profit entities, and off-campus non-profit entities. The staff of WWEC and the Department of Communications reserves the right to reject any and all potential underwriters.

What you can and can't say on noncommercial radio?

The differences between sponsoring noncommercial radio through underwriting and running an advertisement on commercial radio are 1) the absence of a "call to action" in underwriting and 2) the cost. As dictated by the Federal Communications Coalition (FCC), noncommercial programming cannot feature a "call to action" in its announcements. Essentially, we cannot tell our listeners to purchase, attend, or otherwise patronize your business. Related to this, WWEC cannot give prices for goods and services, or announce sales and specials offers. As for the cost, it is far more inexpensive than commercial radio advertisement and the money goes to a great cause.

Sample Package A

Package A includes exclusive sponsorship of six hours of live programming throughout the week and is available for hour blocks between 4 pm and midnight. Deejays will read an extended underwriting announcement at or near the top of the hour (see sample below) and additional shorter sponsorship announcements throughout the hour.

Announcements can be altered and updated throughout the semester.

Your announcements will appear at approximately the same times throughout the week by way of live on-air announcements. Two varieties (one longer top-of-the-hour announcement and one for breaks throughout the hour) of announcement scripts The staff of WWEC under the direction of the Department of Communications will be prepared two different announcement scripts: one longer top-of-the-hour announcement and one for breaks throughout the hour.

The announcements will be read aloud by up to six different deejays throughout the week. This is a very personable and relatable package, but it is subject to some variation, as it will be read by different deejays throughout the week.

- Exclusive sponsorship of one hour of programming from the four o'clock (4:00) pm hour until the eleven o'clock (11:00) pm hour, six days a week (Sunday through Friday) for approximately ten weeks. That's at least 60 hours throughout the semester.
- An approximately sixty-second scripted announcement of sponsorship read aloud at or near to the top of the hour. This script can be edited throughout the semester.
- At least three additional shorter (between five seconds and fifteen seconds each) announcements made throughout the hour.

Sample Package B

Package B includes sponsorship of eight hours of automated programming throughout the week and is available for hour block between midnight and 4 pm. On Saturdays, a bonus hour of sponsorship is included (for two hours total).

The staff of WWEC, under the direction of the Department of Communications, will produce a thirty-second, professionally recorded underwriting announcement in the campus recording studio. This announcement will air twice during the hour (once at or near the top of the hour and once at or near the thirty minute mark). The recorded announcements will feature top quality writing, production, music, and voiceover talent. These announcements are prerecorded; therefore they must remain unaltered throughout the contract schedule.

- Exclusive sponsorship of one hour of automated programming from the midnight hour until the four o'clock pm hour, seven days a week, for approximately ten weeks. That's at least 80 hours throughout the semester!
- Bonus hour of sponsorship on Saturday (in addition to regularly scheduled hour).
- Professionally produced noncommercial sponsorship/underwriting announcement.
- Approximately two airings (at or near the top of the hour and at the half hour) of announcement every hour. This announcement will air at approximately the same time from week to week.

Sample Announcement

Live read announcements made at or near the top of the hour (Package A) will be similar to the example listed below. WWEC's Marketing Director, under the direction of the Department of Communications, will create the announcement script. Prerecorded announcements (Package B) feature similar language and information.

You are listening to WWEC, 88.3 FM, The Sound of Elizabethtown. This hour of programming is brought to you in part by The Elizabethtown Widget Company. Located at 123 Road Street, Etown Widgets has been in business since 1987 and carries a large variety of widgets and widget accessories. In addition, Etown Widgets offers on-call widget repair and servicing. Information is available from The Elizabethtown Widget Company at 717-555-1234 or online at etownwidgets.com. Thank you to Elizabethtown Widgets for supporting freeform, noncommercial radio at WWEC.

Shorter announcements made throughout the hour (Package A) will be similar to the below example.

This hour is brought to you in part by a generous gift from The Elizabethtown Widget Company in Elizabethtown, Pennsylvania. You're listening to WWEC, 88.3, The Sound of Elizabethtown.

Specifics of Underwriting Packages

Clients are allowed editorial control of announcements throughout the production period. For Package B, once the underwriting announcement has been recorded, the client can no longer edit the contents. Package A may be edited a limited amount throughout the contract schedule.

Clients may not attempt editorial control of WWEC programming. Deejays and WWEC staff have control over broadcast content.

Each sponsored hour of programming is exclusive to the sponsoring underwriter. No two organizations or entities may sponsor the same hour of programming.

Hour blocks of sponsorship are on a first-com-first-served basis. Multiple hour packages are available.

Refunds cannot be given. In the case that a client would like to remove itself as an underwriter/sponsor, a request may be made that your announcement be pulled from the air. Following approval by the WWEC staff, please allow up to 48 hours for announcements to be pulled from the rotation.

Contracts run from the beginning of October through the second week of December during the fall semester and from the third week of February through the first week of May during the spring semester. Clients who commit to an early contract may be rewarded with additional weeks at the beginnings of the semester.

Discounts may be available for multiple semester contracts.

Please note that announcements may not run during regularly scheduled Elizabethtown College holidays or when the school must close for emergency purposes. Attempts will be made to make up missed hours, but this cannot be guaranteed.

Finally, all prices are negotiable.

Off-campus Rates

The following are suggested costs. All prices are negotiable. You are always welcome to make a larger donation. Suggested rate is for either Package A or Package B. 100% of all money earned will be used solely for operations of WWEC, 88.3 FM, The Sound of Elizabethtown.

Off-campus Rates

Commercial: \$400

Commercial rate is for for-profit business unaffiliated with Elizabethtown College and located off campus.

Noncommercial: \$350

Noncommercial rate is for not-for-profit organizations unaffiliated with Elizabethtown College and located off campus.

On-campus Rates

Administrative: \$300

Administrative rate is for non-academic offices and organizations at Elizabethtown College.

Department: \$250

Departments rate is for Elizabethtown College academic departments, programs, and organizations.

Student: \$150

Student rate is for officially recognized student organizations, clubs, and activities at Elizabethtown College.

Appendix D: Sample Letter/Email to Record Label for Music Request

Note: DJs and Staff are free to solicit free and/or discounted music specifically for radio airplay. This music is not for personal use or ownership. All music (digital files or physical media) given to a DJ for radio airplay becomes the property of WWEC. Be sure you understand the FCC rules regarding payola.

[DATE]

[RECORD LABEL NAME]

[ADDRESS 1 or ATTN]

[ADDRESS 2]

[CITY, STATE, ZIPCODE, COUNTRY]

Hello: [Name]

My name is [YOUR NAME]. I am a DJ for WWEC 88.3 FM, Elizabethtown College's student-run radio station in Elizabethtown, Pennsylvania. We are a small radio station at a small college in a small community, but we are taking great strides to expand our library, diversify our playlists, and expose our campus to new and exciting music. We may not have a wide broadcast area, but we are played all over campus. Essentially, we have a potential audience of 2000 waiting to hear your music! And, while we are not currently reporting to CMJ, we hope to start doing so in the next six months.

Unfortunately our operations budget is small. We cannot afford to purchase much music and must rely on the gifts of record labels such as yours to provide promotional material. Our faculty advisor is adamant that all music be legal.

I would love to add the following music to our library and regular rotation. In addition, I will *push* your music, hyping your label as the coolest folks in the business, during my show at [TIME] on [DAY OF THE WEEK].

Please, if possible, can you send us the following music?

- [ALBUM – *ITALICIZE*] by [ARTIST]

- [*ALBUM – ITALICIZE*] by [ARTIST]
- [*ALBUM – ITALICIZE*] by [ARTIST]
- [*ALBUM – ITALICIZE*] by [ARTIST]

Please include WWEC on your distribution list to receive promotional copies of new and upcoming releases by your artist roster. In addition, any “swag” will surely be hung on our walls, stuck on our bumpers, or worn on our backs.

Physical materials can be sent to: **WWEC**

**c/o Department of Communications
Elizabethtown College
Elizabethtown, PA 17022
Attn: Music & Programming Director**

Sincerely,

[YOUR NAME]

[YOUR EMAIL ADDRESS]

Appendix E: Board of Directors Application Form

Instructions: Refer to the WWEC Manual for more information on position requirements. Applications are accepted on a rolling basis. Contact Faculty Advisor for more information. Your application must include a current résumé and may also include a Letter of Application (see below). This form should be stapled atop all other documentation.

Name: _____ **Class of:** _____

Today's Date: _____ **Applying for:** Fall Spring, Year _____

Position Applying for: _____

Email Address: _____ **Phone Number:** _____

Please provide the following Information. Print legibly. In addition, you must provide a current résumé. Students are encouraged to provide a Letter of Application for the position. While this is not required (only this form and a current résumé), it is a norm in most professional situations. All materials should be stapled together and delivered to Dr. Helb, 206E Steinman Center. Thank you for your interest.

*** Are you a Communications Major?** Yes No No, I am a Communications Minor

*** If yes, what is your concentration?** Corporate Communications Mass Communications

*** Have you previously worked with WWEC?** Yes (Board) Yes (On-air, volunteer)
 Yes (On-air, Com 220 class requirement) No

List previous experience with WWEC or other radio/tv stations: _____

List other extra-curricular activities you are currently involved in (clubs, sports, on-campus/off-campus jobs, etc.) (Note: you should not list past activities or jobs here; present these on your résumé:

* Station Manager positions should only be applied for by Communications Majors with previous experience, at least rising-Sophomore status, and a commitment of two years to serving on the WWEC Board. All other positions are open to all current Elizabethtown College students regardless of major. The Ideal candidates for all positions have previous experience with WWEC. It is common practice for WWEC to "promote from within." Getting involved early on may ensure a future leadership position. If you are interested in being on-air, this is not the form for you. Contact the Board of Directors at wwec@etown.edu and we'll get you on air as soon as possible.

Appendix F: On-Air Violation Report



On-Air Violation Report

Name of Alleged Violator: _____

Date of Alleged Violation: _____

Nature of Alleged Violation: _____

One Strike Violation Two Strike Violation Three Strike Violation

Previous Violations and Dates: _____

Total Strikes (check one): 1 – Warning 2 – Faculty Advisor meeting and possible temporary suspension 3 – Immediate suspension

Violation Report Filed by: _____ Date: ___/___/___
(Signature of DJ Director)

After filling out as much of the above information as possible, the DJ Director should give a copy of the form to the Faculty Advisor who will deliver two copies of the form to the Alleged Violator. The Alleged Violator should sign and return the original to the DJ Director and keep the copy for his/her own records. The DJ Director will then file the original in the WWEC office. If two strikes or more have been accrued by the Alleged Violator, further disciplinary acts will occur including a meeting and/or suspension.

Received by Faculty Advisor: _____ Date: ___/___/___
(Signature of Faculty Advisor)

Received by Alleged Violator: _____ Date: ___/___/___
(Signature of Alleged Violator) *

* Signature of receipt does not admit or deny guilt of accused alleged violation.

Appendix G: Personnel Director Weekly Report

Start Date (Sunday): _____ End Date (Saturday): _____			
WWEC Personnel Director Weekly Report			
The Following Substitutions we approved by the Personnel Director:			
The Following Unauthorized Absences Occurred:			
The Following Disciplinary Actions Were Taken:			
The Following Complaints, Issues, Etc. Occurred			
<p>This form must be completed on a weekly basis by the Personnel Director and Approved by the Station Manager, Asst. Station Manager, and/or Faculty Advisor before being filed away.</p>			
Personnel Director	Date	Approved by	Date
Place any accompanying documentation in file behind this form.			

Appendix H: DJ Shift Sign-In Sheet

Date ¹	Time ²	Print Name ³	Signature	Scheduled DJ	Substitution DJ	Guest of DJ ⁴	Studio is Clean?	Hand over to next DJ	Automated Playlist Loaded	Time ⁵
START OF SHIFT				END OF SHIFT						
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

¹ A new sheet should be used at the beginning of each broadcast day. Multiple sheets may be necessary for each broadcast day.
² "Start of Shift" time is the time you arrived at WWEC, not necessarily the time your shift is scheduled to begin.
³ All regularly schedule DJs, substitution DJs, and guests (even regular guests) must print and sign this sheet. Check relevant box next to signature.
⁴ Guests of DJs do not need to complete the "End of Shift" duties including "End of Shift" time.
⁵ Like the "Start of Shift" time, this is the time you leave the studio, not necessarily the scheduled end of your shift.

Appendix I: Non-Library Music Log Sheet

College Radio Log



Instructions:

Completed daily logs should show all programs, sign-on to sign-off. Typed logs are preferred but legibly printed logs will be accepted.

Musical Selections:

List every selection played together with name(s) of writer-composer and artist.

ALBUMS: List every selection played. Include writer-composer and artist. Do not give album title or number of cut.

THEMES: If a song is used as the theme of a show, indicate in "theme" columns whether used to open or close or both. If the theme comes from a background library indicate title and name of library in the writer-composer column.

Automated, Packaged and Transcribed Programs: Identify name of service. Copies of aired playlists may

Page # _____

be submitted. Please be sure air date and list number are included. Line out all music not aired.

Safefire Broadcasts:

Identify name of program along with originating source

Do Not List:

Jingles, commercials, spot announcements.

PLEASE GIVE ON EACH PAGE:

Call Letters: _____

Date: _____

THEME
Open Close

Time _____ PROGRAM NAME _____ SONG TITLE _____

NAME OF WRITER(S)/
COMPOSER(S)

ARTIST

Please return completed log in envelope provided. Discard unused logging pages.

Appendix J: Acknowledgement of Receipt of Manual

I, _____, acknowledge that I have read, understand, and agree to adhere to all policies, procedures, and job responsibilities as described in WWEC Operations Manual.

I also acknowledge that I have read, understand and agree to follow all FCC pertinent rules and regulations.

I understand failure to comply with the information detailed in the WWEC Operations Manual, including FCC rules and regulations, may result in a warning, disciplinary action, suspension, and/or termination from WWEC.

I understand the chain of command of WWEC operations.

Finally, I am aware that it is my responsibility to ask any questions in regards to this Manual and/or WWEC operations to the Director of Technical Operations, Faculty Advisor, and/or relevant members of the Board of Directors.

(Sign)

(Date)

A signed copy of this form must be handed into the Personnel Director at least 24 hour before a DJ's first scheduled show.

