

Real Rural Radio
KSOW-Ip
**BROADCASTER'S
HANDBOOK**
2012 Edition



KSOW-Ip FM
31984 Nichols Ln,
Cottage Grove, Or. 97424

541.942.1067 – Broadcast Studio
541.942.1067 – Office Voice Mail

Web Site: www.ksow.org
Email: info@ksow.org

TABLE OF CONTENTS

1.0	Introduction.....	4
2.0	KSOW Mission Statement.....	4
3.0	The Players.....	5 - 7
3.1	KSOW – LPFM	
3.2	The Broadcasters	
3.3	Active Broadcasters	
3.4	The Listener	
3.5	The FCC	
3.6	The NFCB	
3.7	BMI	
3.8	ASCAP	
4.0	Station Structure.....	8 - 12
4.1	Volunteers	
4.2	The Energy Village	
4.3		
4.4	Station Manager	
4.5	Office Manager	
4.6	Programming Committee	
4.7	Operations Manager (Chief Engineer)	
4.8	Program Director	
4.9	Music Director	
4.10	Public Affairs Director	
4.11	Membership Coordinator	
4.12	Underwriting Coordinator	
4.13	On-Air Announcement Manager	
4.14	Public Relations Committee Coordinator	
4.15	Music Librarian	
4.16	Fundraising Coordinator	
4.17	Listener Guide Editor	
4.18	Treasurer	
4.19	Secretary	
4.20	Office Manager	
4.21	Antenna Move Project Coordinator	
4.22	Adopt-A-Highway Project Manager	
4.23	Studio Technician(s)	
5.0	Broadcaster Rights.....	13
6.0	Broadcaster Regulations.....	14 - 28

TABLE OF CONTENTS.... Continued

7.0	Station Policies.....	29- 32
8.0	Disciplinary Action.....	33- 35
9.0	Your Voice	36- 37

1.0 INTRODUCTION

Welcome to KSOW-Ip! You are about to become familiar with the “ **KSOW-Ip Broadcaster Handbook**”.

The purpose of this handbook is to provide a basic orientation to Real Rural Radio KSOW-Ip 106.7 (hereinafter called “KSOW” for the purposes of this handbook only). It will also outline the federal and state regulations and station policies that define the rights and responsibilities you have as a broadcaster. A thorough understanding of this handbook is important. It will help you fulfill your obligations as a volunteer broadcaster at KSOW.

The handbook serves two functions. First, it is an important part of the training process for new broadcasters. Second, it serves as a reference for active broadcasters to consult when questions of policy arise. The handbook establishes the ground rules and the recourses we have when we don't see eye-to-eye on those rules. While the handbook may not answer every tough question broadcasters might have about station policy, it will help us all work together toward our common goal of making KSOW radio the best it can be.

Every broadcaster is responsible for knowing and understanding all the policies contained in the Broadcaster Handbook. Ask the KSOW Program Director or Station Manager if you have any questions.

2.0 KSOW MISSION STATEMENT

“KSOW-Ip is an all-volunteer; rural radio station which provides a non-commercial platform for unique, locally produced programming that is reflective of the diverse talents and interests of our broadcasters and listeners.

Our goal is to provide entertaining, educational and informative programming representative of our community's needs and interests.

3.0 THE PLAYERS

3.1 KSOW – LPFM

Recognizing the need for our community to have a unique eclectic radio station, local radio enthusiasts approached Aprovecho to assist the license application and applied for a construction permit to build and license a community broadcast station in the rural Cottage Grove area. On July 3, 2003 the Federal Communication Commission granted a permit for a low power FM station to be built and operated at 106.7 FM.

The Aprovecho board of directors created the KSOW-lp Broadcast Committee (KSOWBC) to carry out the setup, policy definition and operation of the radio station. This committee of local community members met on a regular basis for several months to formulate and execute a plan to get our community radio station on the air. In order for us to qualify for licensing “**KSOW-lp Cottage Grove**” (our official on-air name), we had to be broadcasting a minimum of 36 hours a week and began test broadcasting October 28, 2004 broadcasting 7 days a week. KSOW's license has been approved and is current. In March, 2009 to streamline our management structure and more closely follow guidelines for non profit organizations the pioneer studio reincorporated as Real Rural Radio and is currently broadcasting with agreement of Aprovecho the process to have the license assigned to Real Rural Radio/ KSOW-lp is in progress.

Our Broadcast Calendar displays our current programming schedule. The majority of broadcast time is filled with music programming created by local community members that have a wide and diverse range. In addition to music programming, local broadcast time is filled with a variety of formats generated by community members, covering issues concerning gardening, horses, teen issues, parenting, storytelling, and will include programming on many more topics that our community of listeners request.

Take another minute and carefully read KSOW's Mission Statement. It is essential that all of us at KSOW remain familiar with the Mission Statement as it permeates everything we do at KSOW. This Mission Statement provides the conceptual core around which our organization sets the goals and policies that govern short and long term planning and the day-to-day operations at the station. Ultimately, the very structure of KSOW insures that individuals from our community, folks just like you, have the opportunity to become involved at all levels. Our collective grass roots involvement shapes the distinctive, eclectic, and provocative programming that is KSOW. Our programming is our product and is the vehicle by which we cultivate and maintain relationships with the listening community. In a larger sense, KSOW is a mechanism for individuals and organizations to interact with the community at large.

3.2 THE BROADCASTER

So, what does it mean to be a KSOW broadcaster? In the simplest sense, you are someone who broadcasts at KSOW. But in the same way that the preceding discussion illustrates that KSOW is not just a regular old radio station, neither are you just a broadcaster at some radio station. In a very real way, you are KSOW. It is your personality and your creativity that defines the station's on-air sound. KSOW broadcasters represent an amazing range of ages, backgrounds, points of view, musical tastes and modes of expression. Even if the only thing we all hold in common is that we have gathered together here at the West Cascade foothills, Coast Fork Willamette Valley region to use the medium of community radio to express our respective passions. We all share an enthusiasm for radio and a collective sense of pride in community and place that can only compliment our work with RRR/ KSOW-lp. In the hours that you spend at the soundboard, you are running the station and ***you are KSOW***. It is both a great freedom for you and a profound responsibility to those with whom you share this endeavor. As KSOW-lp broadcasters, we must treat this opportunity with care and respect.

3.3 ACTIVE BROADCASTERS

There are those who occasionally broadcast at KSOW as a substitute or guest host and are considered "substitute" broadcasters. "Active broadcasters" are involved regularly and either substitute on a frequent basis or are assigned one or more regular air shifts. By definition, an active broadcaster is one who has been certified by KSOW and has broadcast at least once in the past six months and is current on his/her KSOW Points. These criteria are explained in this handbook. In addition, everyone is considered an "interim broadcaster" - meaning there are no permanent positions at KSOW.

3.4 THE LISTENER

Let's not forget the listener. What does a listener want from KSOW? Well, it would be hard to describe everyone's reason for tuning in to KSOW on a regular basis. It seems fair to say that most people tune in for two reasons: They find something on KSOW that's worthwhile, and they find something on KSOW that they can't find anywhere else. If we give them programming that's readily available elsewhere, what's to stop them from tuning elsewhere? If we give them programming that's unique and different, but of a low production quality, why should they tune in? It's important to give the listeners what they want, programming that is unique and relevant to the community which it serves with a standard of excellence in production qualities.

KSOW is interested in serving the community by including listeners directly in the process of programming radio. We invite people from the community to join in and become a volunteer at the radio station, at KSOW events or become a volunteer broadcaster. Active participation by members of the community best insures that the community's wishes are well represented. We are part of a community, and it's that community that we serve.

3.5 THE FCC

The Federal Communications Commission (FCC) is the federal agency that regulates broadcast media. They are charged with monitoring radio and television stations and enforcing the rules that govern them. As is often the case with bureaucracies, the FCC's many rules are ambiguous and inconsistently enforced. That leaves stations like ours in a difficult position. There are those at other stations, who fly in the face of the FCC and get away with it ("shock jocks", for instance); it is very expensive when the FCC fines a radio station. Some broadcasters at commercial radio stations are famous for flaunting the FCC Guidelines resulting in their radio stations' owners being fined by the FCC. A low-power station like KSOW could lose its license in these instances. Therefore, it is KSOW policy to follow the strictest interpretation of FCC rules as a large fine could permanently shut us down.

3.6 THE NFCB

KSOW is raising and saving money to become a member of the National Federation of Community Broadcasters. The NFCB is a member-based advocacy group representing the interests of community broadcasting on Capitol Hill. While formerly based in Washington, D.C., the NFCB is currently based in San Francisco. In addition to lobbying on behalf of community radio stations and working to keep public funding in place, the NFCB provides a wide variety of support services for member stations including advice on legislative requirements, interpretations of FCC regulations and comparative data from hundreds of community stations throughout the country.

3.7 BMI

BMI is an American performing rights organization that represents more than 300,000 songwriters, composers and music publishers in all genres of music. The non-profit company, founded in 1939, collects license fees on behalf of those American creators it represents, as well as thousands of creators from around the world who choose BMI for representation in the United States. The license fees BMI collects for the "public performances" of its repertoire of approximately 4.5 million compositions – including radio airplay, broadcast and cable television carriage, Internet and live and recorded performances by all other users of music – are then distributed as royalties to the writers, composers and copyright holders it represents. KSOW pays a yearly fee to BMI.

3.7 ASCAP

ASCAP is a membership association of over 190,000 U.S. composers, songwriters and publishers of every kind of music and through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide. ASCAP is the only U.S. performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from the membership. ASCAP protects the rights of its members by licensing and distributing royalties for the non-dramatic public performances of their copyrighted works. KSOW pays a yearly licensing fee to ASCAP.

4.0 STATION STRUCTURE

4.1 VOLUNTEERS

KSOW would not exist without an active and dedicated volunteer base. Volunteers run every aspect of the station including assistance with office administration, event production, music library maintenance, fundraising, board and committee representation and of course, on-air broadcasting. It all starts and ends with volunteers as there are currently no paid positions at KSOW.

4.2 Real Rural Radio

4.4 STATION MANAGER

The station manager manages the day to day activities of the station and serves as a community spokesperson for KSOW. Duties include Interfacing with the KSOW management team to make sure that jobs are being handled. Handles distribution of studio keys. Handle disputes and discipline issues with broadcasters and staff. Make sure that rent is paid & insurance covered. Make sure that KSOW is compliant with FCC regulations. Make sure that broadcasters are doing volunteer work. Needs organizational, communication & management skills. Must be a people person. Takes direction from and reports to the RRR. 6 hours a week.

4.5 OFFICE MANAGER

The office manager maintains office equipment and supplies, ensures adequate inventories of KSOW forms, including the KSOW Brochure (Tri-fold) and broadcast calendars. Works with the studio custodian to keep studio & office clean and organized. Check message machine (at least 3 times a week) and make sure messages get to the right party. The Office Manager also assists the Station Manager when needed. 2-3 hours a week.

4.6 PROGRAM COMMITTEE

The Program Committee, which is chaired by the Program Director, will be responsible for all aspects of KSOW programming and assignment of on-air schedule. The Program Committee will develop program guidelines, which will be approved by RRR. The PC has a set of operating guidelines and policies, which are available from the Program Director.

4.7 OPERATIONS MANAGER (Chief Engineer)

The Operations Manager is responsible for the technical maintenance of KSOW's broadcast facilities, including broadcast and production equipment at the station and transmission equipment at KSOW's transmitter site. He/she will work together with the Studio Technician positions and is also responsible for the upkeep of the FCC required Station Operations Log.

4.8 PROGRAM DIRECTOR

The Program Director has the responsibility of overseeing all aspects of programming. This position acts as the liaison between KSOW and its volunteer broadcasters. The Program Director chairs and works with the Program Committee to review and arrange our broadcast schedule, fill air shift vacancies, and evaluate existing programs.

4.9 MUSIC DIRECTOR

The Music Director acquires recordings for the station and manages the music library so that recordings are easy to locate by genre. The Music Director inspires and encourages broadcasters to use the library by letting broadcasters know what is new and what is good. Prepares a quarterly report

4.10 PUBLIC AFFAIRS DIRECTOR

The Public Affairs Director is to public affairs programming what the Music Director is to music. The Public Affairs Director monitors and collects information from the community as it relates to public affairs. This information is then passed on to the programming committee to be incorporated within KSOW programming.

4.11 MEMBERSHIP COORDINATOR

The Membership Coordinator maintains the computer database of KSOW's listener-supporters (i.e., our members). The Membership Coordinator maintains account records, prepares mailers, membership cards, and premiums. The Membership Coordinator works closely with the Program Director to schedule and organize KSOW's on-air membership campaigns.

4.12 UNDERWRITING COORDINATOR

The Underwriting Coordinator manages the accounts of businesses that underwrite on-air programming at KSOW. The Underwriting Coordinator writes and schedules on-air underwriter acknowledgements, prepares the Traffic Log (see Exhibits Section) and maintains all of KSOW's underwriting "house" accounts.

4.13 ON-AIR ANNOUNCEMENT MANAGER (EVENTS & PSA's)

The On-Air Announcement Manager creates and maintains the files that contain our on-air public service announcements (sometimes called PSAs). He/she receives information for our on-air announcements from a variety of sources, including our web site, local newspapers, flyers, notices, community members and clubs that are of interest to our listeners.

4.14 PUBLIC RELATIONS & EVENTS COORDINATOR

The Public Relations Coordinator manages KSOW's attendance at selected community events. He/she chairs the PR Committee which is actively involved in working on a variety of activities and projects associated with our visibility in the community and at community-sponsored events. This committee also has a component position for volunteer mobilization, called (obviously) The Volunteer Mobilization Manager.

4.15 MUSIC LIBRARIAN

The Music Librarian organizes and maintains the various forms of media that are part of the "music library" at KSOW. He/she establishes and assigns categories for genres of music and maintains Library inventories.

4.16 FUNDRAISING COORDINATOR

The Fundraising Coordinator is responsible for activities that raise money for various projects and expenses associated with KSOW. He/she also is the manager for the Annual KSOW Fundraising Concerts.

4.17 LISTENER GUIDE EDITOR

The Listener Guide Editor acts as the publication manager for the KSOW Quarterly Listener Guide and manages all associated activities with the production of that Guide, including acting as Chair of the Listener Guide Committee.

4.18 TREASURER

This is a RRR Board position. The Treasurer manages the accounts payable/receivable for RRR/KSOW. This includes making bank deposits, maintaining accounting records and writing checks to pay bills. He/she is the Chair for the Budget & Finance

Committee which evaluates and approves (or denies) requests for disbursement of funds for KSOW activities and projects.

4. SECRETARY

The Secretary acts as the record keeper for RRR & KSOW. Some duties include taking notes and recording minutes for official meetings, and publishing those notes in such a way that actions agreed to at official meetings are clearly understood. Additional clerical duties may be assigned by RRR from time to time.

4.20 OFFICE MANAGER

The Office Manager maintains office equipment and supplies, ensures adequate inventories of official KSOW forms, including the KSOW Brochure ("tri-fold) and Broadcast Calendars. The Office Manager also assists the Station Manager.

4.21 ANTENNA MOVE COORDINATOR

The Antenna Move Project (AMP) Coordinator is the project manager for the relocation of the KSOW broadcast tower. He/she is Chair of the AMP Committee which is currently involved with moving the tower (antenna) to a site at a higher elevation so KSOW will increase its broadcast radius.

4.22 ADOPT-A-HIGHWAY PROJECT MANAGER

The Adopt-A-Highway Project Manager is responsible for supervising the activities associated with the removal of litter from a two-mile stretch of Highway 193, one mile either side of Main Street in Georgetown. "KSOW Litter-Pickers" meet the last Saturday of the month to clean debris from Highway 193. Volunteers may come from KSOW Broadcasters and other interested community members. This effort is one way KSOW gives back to the community.

4.23 STUDIO TECHNICIAN

The Studio Technician is responsible for regular maintenance of CD players, cassette players and turntables. He/she works with the Chief Engineer to troubleshoot repairs and upgrade studio equipment. He/she is authorized to make repairs on KSOW Broadcasting equipment.

IF YOU ARE NOT A STUDIO TECHNICIAN, DO NOT ATTEMPT TO REPAIR OR RECONNECT ANY KSOW BROADCASTING EQUIPMENT.

4.24 (RESERVED FOR FUTURE USE)

4.25 (RESERVED FOR FUTURE USE)

**THIS PAGE LEFT
INTENTIONALLY BLANK**

5.0 BROADCASTER RIGHTS

5.1 Definition:

KSOW Broadcasters have the expectation and right to:

- be thoroughly trained with station equipment
- be informed of current FCC rules and regulations
- be informed of current KSOW rules and regulations
- receive written and verbal feedback on their programs
- receive assistance to improve broadcasting skills
- be contacted beforehand of any preemption of a regular air shift
- have safe environment and have properly working equipment
- have a safe, secure working facility
- expect the station management to follow prescribed guidelines, policies and procedures when making decisions that affect broadcasters and their assigned programs

6.0 BROADCASTER REGULATIONS

6.1.0 Becoming a Broadcaster

6.1.1 Broadcaster Definition - All broadcasters are “Interim Broadcasters”; and they are either “Active” or “Inactive”. Obviously, an Active Broadcaster has an on-air show; an Inactive Broadcaster does not have a current on-air show.

6.1.2 **Minimum Requirements:**

- Complete and submit to the Program Committee An On-Air Show Application (See Exhibits section) - specific music genres to be played, time slot or slots requested and name of show are just a part of the information required
- Sign a Hold Harmless Agreement and Release (Under 18 broadcasters must have their parents sign along with their signature) – See Exhibits section
- Be trained by a qualified broadcaster trainer (Under 18 broadcasters must have at least one parent present during the training and during all broadcasting)
- Purchase a Broadcaster Handbook and a studio key – (see current fees); other fees may be levied; advance notice will be given
- Sign a statement that they have read the broadcaster handbook and will agree to follow the guidelines set forth as they relate to the FCC and KSOW (Under 18 broadcasters must have their parents sign along with their signature)
- Attend Quarterly Broadcaster Meetings which are held in March, June, September and December
- Meet KSOW Point requirements (outlined later in this Handbook)
- Additional requirements are contained in this Handbook and may be added from time to time

Broadcasters must be current and in good standing with “KSOW Points” to maintain their programs. The definition of “current and in good standing” is that a broadcaster has no active reprimands or suspensions from the Program Committee, **AND** has acquired adequate “KSOW Service Points” for the current year to date.

6.1.3 Annual Renewal

All broadcasters are required to submit a Renewal On-Air Show Application during the Annual Renewal Period. This process usually occurs during the months of March, April and May. Applications are due by March 31st. This is an opportunity for the broadcasters to change their formats, request schedule or time changes, or other show and program changes. An approved or renewed program application will be understood as a one year obligation to perform the program (unless released by the Program Committee (PC); or by a PC approved substitute; or removed from programming by the PC. On-Air Show Renewal Applications will be reviewed during the month of April and the new programming schedule will begin on May 1st. (Further details are in this Handbook).

6.2

6.3 Smoking Policy – smoking is not permitted in the studio. Please smoke away from the front deck and be considerate of others. When at an event where you are representing KSOW please do not smoke while near the KSOW display booth.

6.4 Telephone Use - Studio telephone is for on-air interviews and taking requests. The office phone is connected to an answering machine and is used for conducting KSOW business. If you answer this phone please write down message in the message book on the office desk.

6.5 Drug and Alcohol free workplace:

- Use, possession, offer for sale, or being under the influence of illegal drugs/controlled substances and/or alcohol during working or volunteer hours, including meal and break periods is prohibited.
- Use, possession, offer for sale, or being under the influence of illegal drugs/controlled substances and/or alcohol on KSOW property at any time is prohibited.
- The term “controlled substance” is defined in Schedules I through V of Section 202 of the Controlled Substances Act, 21 U.S.C. 812. These would include but not be limited to marijuana, cocaine, opiates, hallucinogens, non-prescribed narcotics, stimulants and depressants.
- Engaging in any of the activities above shall be considered as a violation of KSOW policy and will result in immediate loss of broadcasting privileges.

6.6 Non-harassment – KSOW prohibits sexual harassment, harassment based on pregnancy, childbirth or related medical conditions, race, religious creed, color, national origin or ancestry, physical or mental disability, medical conditions, marital status, age, sexual orientation or any other basis protected by federal, state or local law or ordinance or regulation. Prohibited unlawful harassment includes, but is not limited to, the following behavior:

- Verbal conduct such as epithets, derogatory jokes or comments, slurs or unwanted sexual advances, invitations or comments.
- Visual conduct such as derogatory and/or sexually oriented posters, photography, cartoons, drawings or gestures.
- Physical conduct such as assault, unwanted touching, blocking normal movement or interfering with work because of sex, race or any other protected basis.
- Threats and demands to submit to sexual requests or added benefits in return for sexual favors.
- Retaliation for having reported or threatened to report harassment.

6.7 Recourse for harassment:

- If you believe that you have been unlawfully harassed, provide a written complaint to the Station Manager as soon as possible after the incident. Your complaint should include details of the incident or incidents, names of the individuals involved and names of any witnesses. KSOW will immediately undertake an effective, thorough and objective investigation of the harassment allegations.
- If KSOW determines that unlawful harassment has occurred, effective remedial action will be taken in accordance with the circumstances involved. Any volunteer determined by KSOW to be responsible for unlawful harassment will be subject to appropriate disciplinary action, up to and including dismissal. A KSOW representative will advise all parties concerned of the results of the investigation. KSOW will not retaliate against you for filing a complaint and will not tolerate or permit retaliation by volunteers.
- KSOW encourages all volunteers to report any incidents of harassment forbidden by this policy immediately so that complaints can be quickly and fairly resolved. The Federal Equal Employment Opportunity Commission and State of Oregon investigate and prosecute complaints of prohibited harassment. If you think you have been harassed or that you have been retaliated against for resisting or complaining, you may file a complaint with the appropriate agency. The nearest office is listed in the telephone book.

- 6.8 Courtesy and Respect** – At all times KSOW broadcasters are expected to treat fellow broadcasters/colleagues and other radio stations with respect and to care for KSOW’s equipment, broadcast studio, music library and other facilities. **Broadcasters are expected to clean up after themselves and leave the booth as clean as or cleaner than they found it.**
- 6.9 Theft** – Unless authorized by the Music Director, do not take station recordings out of KSOW facilities for any reason. Unauthorized possession of KSOW recordings while off the KSOW facilities is considered theft and will be subject to immediate and permanent dismissal and legal prosecution.
- 6.10 Food and Drink** – Because accidents could prove extremely costly, food and drink are forbidden behind and around the broadcast board and equipment. Broadcasters may keep a closed beverage container on the far table, away from the broadcast board or other studio equipment.
- 6.11 KSOW Points** – Active broadcasters are required to perform volunteer service hours to benefit KSOW. KSOW Points will be “earned” throughout the broadcast year for various functions or services to KSOW.

The required point levels are:

- Broadcasters with 6 or more hours of airtime each month must earn 36 points annually
- Broadcasters with 4 to 5 hours of airtime each month must earn 18 points annually
- Broadcasters with less than 3 hours of airtime each month must earn 9 points annually

Programs with more than one broadcaster may “share the points” as if there was only one host.

Points will apply beginning on May 1st and ending on April 30th and tallied quarterly. Quarterly review of points by the Program Committee and Volunteer Mobilization Manager (VMM) will occur to ensure that broadcasters remain in good standing. Points may be accrued and credited towards future broadcast hours. No more than one year’s worth (the broadcast year is May 1st to April 30th) of points may be accrued. Points may not be bartered or given to another broadcaster.

Generally speaking one hour of service will equal one point. However, certain tasks may be assigned a defined point value. The VMM will determine the point value of each service or task. The VMM will be in

charge of assigning broadcasters to services or tasks as they relate to KSOW. For questions, contact the VMM directly.

Additionally, points may be earned by “signing-up” new underwriters for programming at KSOW. Each new underwriter that a broadcaster brings to KSOW will be worth 1½ point each month that the underwriter is under contract to KSOW. To get KSOW Service Point credit you must turn in a signed underwriting contract with your name written on the back side with an attached check from the underwriter for the agreed upon period of time. Please submit the point input forms to the VMM.

6.12 Exemptions for KSOW Points:

- THERE ARE NONE

6.13 Penalties for Unfulfilled KSOW Points– The Volunteer Mobilization Manager will tally volunteer service hours (KSOW Points) quarterly and make the data available at the Broadcaster Quarterly Meetings. Failure to fulfill service hours will result in the following actions

- If a broadcaster is seriously short in fulfilling their service points they will be low man on the totem pole during the annual renewal process and may be at risk of losing their time slot if a broadcaster in good standing wishes to move into their time slot.

These additional actions may also be pursued by the program committee...

- After one quarter: a written reminder.
- After two quarters: a verbal and written warning.
- After four quarters: a two-month suspension of broadcasting privileges. Suspension will be documented in writing and placed in the broadcaster’s personnel file. Suspension will remain in effect until volunteer service hour requirements are fulfilled. If your time slot is filled during your suspension you will likely have to apply for a new time slot.

6.14 Satisfying KSOW Points – Service hours can be satisfied by helping with a variety of KSOW activities. Time spent preparing for or engineering an assigned show does not satisfy service hours, nor does attendance at General or Broadcaster meetings. The following are examples of activities to earn KSOW Points:

PARTICIPATING ON ANY KSOW COMMITTEE -

- There are many open positions available please check the KSOW Committee organization sheet to see vacancies.

KSOW Office Work:

- Cleaning, dusting the broadcast studio
- Assistance with mailers (e.g., preparing and stuffing envelopes, collating, bulk mailing, etc.)
- Ticket sales
- Making copies
- Computer work (e.g., data entry, word processing, etc.)
- Writing public service announcement (“PSA”) cards
- Phone calling projects
- Yard work, maintenance, etc., at the broadcast studio

Membership Campaign Assistance – All active broadcasters are encouraged to participate in membership drives. The following activities may be counted as volunteer service hours:

- Membership database programming and maintenance
- Membership drive planning, conception and scheduling
- Soliciting for members by phone or mail
- Help with mailers (e.g., pledge confirmations, premiums)

Listeners’ Guide Assistance

- Writing Listeners’ Guide articles
- Writing record reviews
- Distributing Listeners’ Guide

Music Library Maintenance

- Cleaning music library
- Filing/alphabetizing recordings
- Library inventory
- Reviewing recordings
- Labeling recordings

Programming – While preparation for and engineering a regularly assigned air shift may not be counted as volunteer service hours, some programming related activities might apply. The following are some examples:

- Training new broadcasters
- Engineering for other broadcasters
- Music Computer MP3 Library Maintenance
- Creating MP3 Playlists for overnight and fill-in airplay

Typically, working at a KSOW sponsored event allows free admission and, therefore, usually does not also count towards volunteer service hour requirements. If, however, your assistance with an event does not allow you to see the event, you may be able to count time toward your required

hours. The following are some event-related activities that may usually be counted as volunteer service hours,

- Event co-production
- Poster distribution
- Ticket distribution/collection
- Producing promotional spots

Other Work Hours. If you have unique skills or talents that might assist KSOW, you may find opportunity to use them to satisfy volunteer service hour requirements. The following are some examples,

- Adopt-a-Highway project
- Construction
- Equipment repair
- Painting
- Art Work
- Photography/Photojournalism
- Recycling
- Baking for a fundraiser
- Computer Maintenance

BRINGING IN NEW UNDERWRITERS -

- For every Underwriter you personally bring in (contract and check in hand) you will receive 1 ½ points per month of underwriting. That equals 4 ½ points per quarter and 18 points per year if your underwriter signs up for a full year.

BUYING YOUR SERVICE POINTS

- We realize that some folks just have insanely busy schedules and you may not be able to find time to work your service hours or find an underwriter for your show so we are also providing the option that you may purchase work points at the rate of \$10 per point.

6.15 Personal Information – Broadcasters are required to keep a current address, email address and phone number on file in the office. This information is included in your annual renewal but you must notify the Program Director if they change.

6.16 Acknowledging Underwriters

In much the same way that individuals support KSOW through membership donations, the business community supports the station through financial donations as well. Business underwriting differs somewhat from membership contributions, though, in that underwriting is assigned to specific hours of programming and/or to specific features

(e.g., the Community Calendar, etc.). As a community radio station, KSOW operates in the public trust. Accordingly, the FCC requires that we acknowledge business underwriters because the public has a right to know whose money has supported KSOW's programming.

KSOW assigns the number of underwriters for a given hour or program to no more than three. Each hourly underwriter is to be acknowledged twice within the hour to which their donations have been assigned, once in the first ten minutes of the hour and once in the last ten minutes of the hour. In an effort to reduce the wordiness of underwriter acknowledgements, the next hour acknowledgements should be separated with a short musical break. Generally, underwriters for a specific program are to be acknowledged once either directly before or directly after the program.

Because community and public radio stations are non-commercial, there are countless federal regulations governing the wording of underwriting acknowledgements so as to keep them from crossing that line into commercialism. Rather than summarizing all of the variables, KSOW researched the legalities of underwriting. All of that experience is folded into the wording that you find on underwriter cards and they are to be read exactly as written. Please do not change the wording nor embellish upon what you find there. If you discover grammatical, typographical or spelling errors or if there are missing cards, please notify the Underwriting Coordinator immediately. Also, never poke fun at or belittle our underwriters. Their funding is essential to KSOW and they deserve to be treated with respect.

There are a variety of ways to go about acknowledging or thanking our underwriters. There are also a variety of ways not to thank them. For the most part the distinction between the two centers around acknowledgement that their donations have only partially funded the hour or program in question; the balance of funding has come from membership, grants, and other sources. If you keep that point clear, you're probably on the right track. The following are some examples of acceptable underwriter acknowledgements:

- "For their contribution to KSOW – LPFM we'd like to thank Timeless Productions..."
- "This hour is underwritten in part by Timeless Productions..."
- "This hour has been made possible in part by Timeless Productions..."
- "Thanks to Timeless Productions for their part in underwriting this hour/program."
- "Thanks to Timeless Productions for their financial contributions to this hour of programming."

The following are examples of unacceptable underwriter acknowledgements:

- “This hour is brought to you by...”
- “This hour is sponsored by...”
- “This hour has been made possible by...”
- “Thanks to “-----” for this hour/this past hour of programming...”

Remember, when acknowledging our underwriters, it is always good to remember to thank our members as well. FCC regulations allow for the general acknowledgement of members.

6.17 Maintaining Logs – It is the responsibility of each broadcaster to maintain the Program Log and the Operating Log during your air shift. The Program Log is used to compile quarterly reports that demonstrate that our programming is fulfilling our mission as a community radio station. The Operating Log is an official record of times of broadcasting and the name of the broadcasters. Both are federal requirements and are subject to review in the event of an FCC station inspection. See the examples in the Exhibits Section of the handbook.

6.18 Forbidden Speech – Obscenity, Indecency, and Profanity: As outlined in the National Federation of Community Broadcasters’ (NFCB) Public Radio Legal Handbook (1986), the FCC groups forbidden speech into three categories: obscenity, indecency, and profanity. While the FCC clearly identifies the three categories, they are less clear about what represents the categories or what the penalties will be for stations that air forbidden speech. A list of the “7 Dirty Words” is posted in the studio.

Obscenity – According to the FCC, the following three elements, while developed in reference to printed works, must be present in order for a work to be considered obscene:

- Whether the average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest; and
- Whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and
- Whether the work, taken as a whole, lacks serious literary artistic, political, or scientific value (Thomas and Clifford, 1986:IV-6)

How these criteria apply to practical day-to-day radio broadcast is subject to individual interpretation and KSOW has not codified what constitutes obscenity. While creativity and thought-provoking programming are encouraged, broadcasters must always remember that KSOW is in no

position to take on the FCC with the possibility of losing the license. When we are unclear whether recorded or spoken material might be considered obscene, we should err on the side of caution. This is a community radio station. Always treat your listeners with respect and care.

Indecency – While more information is now available about what constitutes indecency and what the federal consequences may be for stations that air indecent material, this remains a vague and complex subject. For many years, the prevailing standard for what constituted indecency stemmed from a 1977 landmark case involving the Pacifica-affiliated community radio station, WBAI, New York that aired George Carlin’s recorded piece, “Filthy Words,” at two o’clock in the afternoon. The FCC ruling against WBAI was ultimately upheld by the U.S. Supreme Court and effectively established the list of the “seven dirty words” that stations long used to measure whether or not they were airing indecent material.

In their public memo distributed at the National Federation of Community Broadcasters (NFCB)’s 1998 Community Radio Conference, the legal firm of Haley Bader & Potts reported that, “in 1987, the FCC replaced its ‘seven dirty words’ indecency standard with a ‘generic’ definition of indecency. Since then, the Commission has levied indecency fines amounting to millions of dollars” (Haley Bader & Potts, 1998:1). They go on to present the current definition of indecency:

The FCC considers a broadcast to be indecent if it contains “language or material that, in the context, depicts or describes, in terms patently offensive as measured by contemporary standards for the broadcast medium, sexual or excretory activities or organs” (Haley Bader & Potts, 1998:1).

In their Public Radio Legal Handbook, the NFCB points out that indecency is distinct from obscenity in two important ways:

“First, obscenity requires that the language in question appeals to the prurient interest; indecent language does not have to meet this test. In addition, indecent language ‘cannot be redeemed by a claim that it has literary, artistic, political, or scientific value’” (Thomas and Clifford, 1986:IV-7).

Specific examples of what has been ruled indecent and a more thorough discussion on the subject of indecency are included in the Media Memo from Haley Bader & Potts contained in the Appendix of the Handbook.

Rather than censoring specific materials, the issue of indecency centers on protecting young people from inadvertently hearing explicit language or

material. Radio is seen as an intrusive medium that requires much less deliberate selection than telephones, print media or even television. Radio permeates all aspects of people's lives and accompanies us at home, on the road, at work and as we walk down the street. As such, unrestricted presentation of controversial material on the radio is far more likely to reach young people than through other media. Accordingly, FCC enforcement of indecency restrictions is far more common during those times when young people are apt to hear it. Haley Bader & Potts discuss concept of the "safe harbor":

The FCC enforces its indecency policy between the hours of 6:00 a.m. and 10:00 p.m. The hours between 10:00 p.m. and 6:00 a.m. are regarded as a "safe harbor" period during which indecent material may be aired. Material that is "obscene," rather than merely "indecent," may not be aired at any time... (Haley Bader & Potts, 1998:1).

The current policy of the FCC is to ban the broadcast of indecent material between the hours of 6:00 a.m. and 10:00 p.m. The courts have affirmed the right of the FCC to regulate the broadcast of indecent material even though they have struck down laws regulating the transmission of indecent material on the internet and on cable television (Haley Bader & Potts, 1998:4).

As is the case with many federally mandated regulations, the severity of penalties for violation are not so much for whether there was a random violation as much as for whether one or more violations were not addressed by the station at the time of their occurrence. In this vein, Haley Bader & Potts report:

...The FCC doesn't ask stations to report indecent broadcasts, but it does expect them to take immediate remedial action. Fines may be substantially reduced if a station can show that it took unprompted disciplinary action against those who aired indecent material (Haley Bader & Potts, 1998:4).

Accordingly, KSOW acknowledges the federal restrictions on indecency and will respond with disciplinary procedures. As a broadcaster you must always remain conscious of who is or may be listening and present appropriate material.

Profanity – The NFCB's Public Radio Legal Handbook provides a clear discussion on profanity:

Court cases have stated that in the case of language that might be characterized as profane – hell, damn, etc. – the key factor is the intention of the speaker. If the speaker's language was meant as "an imprecation of divine vengeance or implying divine condemnation, so

used as to constitute a public nuisance,” the language is considered profane. In other words, profane language occurs when someone who says God damn really means God damn. So while members of the public may find the use of such language, offensive, a complainant would have to prove the above intent to get a profanity ruling. It’s generally assumed by the Commission that letter from the public to broadcasters serve as the most effective check with retard to such language (Thomas and Clifford, 1986:IV-7).

If obscenity, indecency or profanity is broadcast accidentally, a succinct, respectful apology should assuage any listener who may have been offended by it.

6.19 Other Regulated Content:

Libel/Slander – In simplest terms, libel/slander is the knowing, negligent, and/or unguarded broadcast of false information that harms the reputation of, or causes shame or ridicule for, an individual, alive or dead, or organization in a way that causes actual injury in the form of financial loss, impairment of reputation, public scorn, or mental anguish and suffering. Libel/Slander is a violation of State and Federal law.

We are liable not only for things we say, but also things that are said by guests on our airwaves. Saying something that even approaches libel/slander can result in a long court battle. Err on the side of caution.

Calls To Action – As a broadcaster, you may not encourage listeners to take an action such as go to a specific event, purchase a specific product or shop at a specific place. Know as “calls to action,” such promotions are forbidden.

Examples include:

- “This is a great CD; you should go pick one up at Tower Records.”
- “Strawberry Music Festival is this weekend. Come on down; I’ll see you there!”
- “Rocko’s Department Store is under a boycott; don’t shop there!”

Consideration – By law, you cannot promote or endorse on the air any product, event, or activity that you might receive consideration from. In other words, if you receive money, products, or services from someone, you cannot plug them on the air. In its extreme form, this is known as “payola” or “plugola.” In any form, it’s illegal.

Political Candidates – Broadcasters who want to have a political candidate appear on their program must coordinate with the Program Director. The FCC requires that we offer equivalent airtime to other candidates. There is a Political File for this use in the studio. **As a licensed community radio station KSOW and its broadcasters are not allowed to endorse any candidate.**

Political Office - Broadcasters who are running for any political office must resign their air shift.

Copyrighted Material – It is legal to broadcast any material that has been commercially recorded, as long as there is no prohibition against airplay on the material. However, it is illegal to broadcast “bootleg” recordings or other non-commercial recordings without the written permission of the artist.

Regarding printed material that is to be read on the air - you must either obtain the written permission of the author or publisher, or you must adhere to the “fair use rule.” The “fair use rule” demands that the material you read or quote on the air should not take away any of the financial value of the printed work. If you read the entire work, that can be construed as violating the “fair use rule.” How much of the work you can read without violating the “fair use rule” is a matter of interpretation. When in doubt, get written permission.

Rebroadcasts – The NFCB’s Public Radio Legal Handbook states:

As a general rule, a station may rebroadcast the programs of another broadcast station only if the originating station has given its written authority for such rebroadcast. A copy of the originating station’s written consent must be kept by the licensee of the station that rebroadcasts the program and made available to the FCC upon request (Thomas and Clifford, 1986:IV-17).

Telephone Conversations – Before you live-broadcast a telephone conversation or record a telephone conversation for later broadcast, any and all parties taking part in the conversation must be notified of KSOW’s intent to broadcast it. This is known as “prior notification” and must take place before any part of the conversation is broadcast or recorded.

Prior notification does not necessarily need to be made on-air. However, when spontaneously taking calls, such as during a phone-in program, you must notify each caller of your intent to broadcast the conversation before it begins. This can be accomplished by working with a second person that screens calls and notifies callers before they are patched on air. If you are working alone and are patching incoming calls directly on air, you must first notify each caller that the conversation is on the radio. **As you patch each caller on air, you should begin your conversation by say, “Hello, caller. You’re on the air.”**

Discriminatory Broadcasting – It is forbidden to broadcast any material that demeans, encourages hatred, or may lead to violence toward any individual or group based on age, race, religion, sex, sexual preference, or national origin.

Religious Broadcasting – A broadcaster may not promote one religious belief over another, proselytize, or exhort others to embrace any particular religious point of view.

6.20 Live, Canned and Pre-Recorded Show Expectations

Broadcasters are required to be present, in the studio, during their assigned on-air show.

It is recognized that events (vacations, emergencies, and the like) could prevent a broadcaster from being present in the studio doing their show.

As a first option, if a broadcaster is unable to personally appear at their on-air show, then the existing Substitution Process is to be used to “cover” the show.

Broadcasters are encouraged to “partner” with another broadcaster to fill-in for each other when needed. This arrangement is highly recommended and very convenient.

As a second option, a broadcaster may pre-record **and** pre-engineer his/her show in its entirety. Appropriate professional media such as CDs or cassette tapes suitable to the length of your show are required. This pre-recorded show must include the assigned Underwriter Announcements and the required On-Air Announcements (PSAs) that must NOT be date sensitive as part of the pre-recorded show. It is “just like you were there”.

As a third option, a broadcaster may use a show that he/she recorded “live” from a previous show of theirs.

Options 2 and 3 require advance notice to the broadcaster who is on-air directly before and also a notice to the broadcaster on-air directly after the show. (Commonly called the “before and after” broadcasters). If a program is over 2 hours, an engineer or substitute broadcaster will need to be present as the automated features are limited to a maximum 2-hour show.

Options 2 and 3 require an on-air disclaimer that this is a pre-recorded show and that disclaimer must include the original recording date of the show. This disclaimer can be part of the pre-recorded show or it can be made by the “before & after” broadcaster.

Canned shows are defined herein as “pre-recorded syndicated” radio shows. An example would be Democracy Now, Woodsong Traditional Radio Hour, and others which may be added from time to time.

The above requirements apply to “canned shows”. Special arrangements may be made with “before & after” broadcasters to assist in the starting and stopping of pre-recorded or syndicated shows.

6.21 Broadcaster Operating Support Fee

Active Broadcasters (those individuals who currently are part of an on-air show) are required to support operating expenses for KSOW at a minimum level of \$25.00 annually. These fees apply to “substitute” broadcasters as well.

These operating expenses, generally, would be classified as utilities, printing, office supplies, equipment purchases and repairs, and other direct expenses to keep the station on-air. These are expenses associated with “broadcasting”.

The Broadcaster Operating Support Fee Annual Period is defined as April 1st to March 31st of the following year. It shall become part of the renewal activities associated with the Broadcast Renewal Period during the month of March and the New Program Schedule Launch date (May 1st).

Broadcaster Operating Support Fees are due on or before March 31st and should be submitted with your On-Air Show Renewal Application

New broadcasters, who become part of KSOW during a partial broadcast year, shall have their Operating Support Fees calculated at 1/12 of \$25.00 per month (\$2.00) for the remaining months in the Annual Period.

There are no refunds of the Broadcaster Operating Support Fee.

7.0 STATION POLICIES AND GUIDELINES

All broadcasters will be referred to as “Interim Broadcasters” (Active or Inactive) – there is no “tenure” at KSOW.

7.1 Certification – The FCC used to require individuals operating an educational radio station like KSOW to hold a current Class 3 Radio Operator’s Permit. This meant that KSOW broadcasters who wanted to engineer their own programs had to have their own permit. In December 1996, the FCC eliminated the requirement for individual broadcasters to hold an Operator’s Permit. Rather, the FCC would license individual stations that, in turn, must insure that their broadcasters are competent to be operating the station. In other words, KSOW – LPFM became responsible for licensing our own broadcasters.

KSOW will honor the Class 3 Operator’s Permit as proof of basic engineering proficiency. However, in order to insure that our broadcasters are minimally capable of operating the equipment of our unique station, KSOW has developed a training certification program. To be a certified KSOW broadcaster, you must be trained on the use of the equipment by a certified master trainer broadcaster and have a completed training checklist.

- Equipment Training – A certified broadcaster will sit with you in the studio to train you on the use and care of the studio equipment. You will be instructed on how to use the compact disc player, turntables, cassette deck, broadcast board and microphone technique.
- New Broadcasters must go through an internship that requires that they sit in with two broadcasters during their shows after they receive their training and they must have a certified trainer sit in with them during their 1st show to confirm their proficiency in operating the equipment, making announcements and filling out the required forms.
- Liability Waiver Form – “Hold Harmless” - Completing and signing the liability waiver form is a condition of broadcasting.

When these documents are in your file at KSOW, you are a Certified Broadcaster.

7.2 Broadcaster Meetings/Training – All broadcasters will be required to attend the broadcaster meetings/training. Review of the handbook regulations and station updates to our policies, procedures and equipment will occur at these meetings.

- 7.3 Disclaimers** – It is station policy that KSOW will take no editorial stand. Therefore, whenever an opinion is expressed on the air, it must be made clear that the opinion is not that of KSOW. In such cases, announce the following disclaimer:

“The views and opinions expressed in this program are those of the speaker and do not necessarily represent those of KSOW – LPFM, its management, staff, or underwriters”

- 7.4 On-Air Appeals and Airing Dirty Laundry** – Under no circumstances may a broadcaster appeal to listeners regarding decisions made by station management, staff, or committees without the permission of the Chairman/Station Manager or Program Director. Complaining or “airing dirty laundry” over the airwaves is considered substandard programming and only serves to alienate our listening audience. If you have grievances, discuss them with Station Manager or Program Director.

- 7.5 On-Air Announcements (PSAs)** – The prescribed number of PSAs must be read exactly as written

- 7.6 Upcoming KSOW/RRR Events** – Broadcasters have a responsibility to promote upcoming shows and events at KSOW/RRR at some point during their air shift. This includes playing scheduled promotional spots and playing the music of upcoming performers.

- 7.7 Substitutions** – When broadcasters are unable to fill their air shift, it is their sole responsibility to find a suitable substitute, to inform and agree with the substitute on the format of your show. In emergency situations, you must notify the Program Director who may be able to help you arrange for a substitute.

When you substitute for another broadcaster, you are required to stick to the format and feeling of that program unless mutually agreed. Let the listeners know that you are substituting, for whom, and the name of the program.

- 7.8 Leaves of Absence** – Leaves of absence are required when a broadcaster anticipates being unable to fill his/her air shift for longer than six programs or six calendar weeks, whichever is less. Broadcasters who wish to take a leave of absence must notify the Program Director at least two weeks in advance of the proposed leave and nominate a substitute. The Program Director reserves the right to approve the substitution. Extensions may be granted by the Program Director for exceptional circumstances.

- 7.9 Maintenance** – Always leave the broadcast studio and music library in as good a condition or better than you found it. Complete all logs. Throw all litter in wastebaskets and remove all of your belongings from the studio as you leave. Re-file all recordings in their appropriate location before departing.

- 7.8 Equipment Problems** – Treat KSOW broadcast equipment with care and immediately report any equipment failures or malfunctions to the Chief Engineer or his/her designate. You are to note any malfunctions on the bottom of the Operating Log and should also leave a note for the Engineer in his or her mailbox. In emergency situations, contact the Station Manager or the Program Director should the Chief Engineer not be available. **DO NOT ATTEMPT TO ADJUST SETTINGS ON THE BROADCAST BOARD OR ADJUST OR REPAIR ANY OTHER STUDIO EQUIPMENT PLEASE.**
- 7.9 Mechanical Configuration** – As a consideration to those who use the studios and to assure that equipment is functioning as it is intended, do not unplug, re-patch or attempt to repair any equipment without prior authorization from the Chief Engineer. If you have special needs that are not accommodated by the normal studio set-up, please make a request for these modification(s) at least one week in advance.
- 7.10 Security** – As a KSOW broadcaster, you are responsible for the security of the studio, music library, and office equipment. When you are on air, you are in charge. Remember that and act responsibly. Be aware, there are a lot of cranks out there. You may choose at any time to keep the front door locked during your broadcast. Make all law enforcement officials show identification before you open the door. Do not allow strangers to be unattended in the broadcast studio. Remember to turn off the lights, heaters and double lock the studio door(s).
- 7.11 Air Shift Transitions** – It is the responsibility of every broadcaster to foster a smooth transition between air shifts. Begin and end your assigned shift on time. If you are running late for your upcoming shift, please notify the preceding broadcaster. If your program needs more than five minutes set-up time, notify the broadcaster before you. The upcoming broadcaster should arrive at the broadcast studio at least 10 minutes before their show begins. **You are expected to cooperate with the upcoming broadcaster and should allow him/her to quietly gather and organize recordings, PSAs, underwriter cards, and other things necessary for their show.** You should have your materials cleared from the broadcast booth and have outgoing music playing at least 5 minutes before the end of your air shift. It is the right of the following broadcaster to fade down a selection if it goes into their assigned air shift but please try to accomplish this without being forceful or overbearing. Please cooperate and help each other out.
- 7.12 Resignation** – Broadcasters desiring to resign their air shift should notify the Program Director at least two weeks in advance. The Program Director reserves the right to find a temporary substitute immediately upon notification.

**THIS PAGE LEFT
INTENTIONALLY BLANK**

8.0 DISCIPLINARY ACTION & APPEALS TO ANY COMMITTEE OR BOARD ACTION

8.1 Administration of Disciplinary Procedures

8.11 Non-Programming-Related Violations – Disciplinary action for non-programming-related violations of Federal regulations or KSOW station policy will be administered by the Station Manager. In the case of a violation, a letter will be written noting the violation and will be entered into the broadcaster's file and kept for one (1) year. On all violations a conference will be scheduled with the Station Manager and the broadcaster to be held within approximately two (2) weeks, or as soon as possible. After the conference has taken place, the Station Manager and/or Program Director shall determine what disciplinary action is warranted.

8.12 Programming-Related Violations – Disciplinary action for programming-related violations of Federal regulations or KSOW station policy will be administered by the Station Manager and/or Program Director. In the case of a violation, a letter will be written noting the violation and will be entered into the broadcaster's file and kept for one (1) year. On all violations a conference will be scheduled with the Chairman/Station Manager and/or Program Director and the broadcaster to be held within approximately two (2) weeks, or as soon as possible. After the conference has taken place, the Program Director shall determine what disciplinary action is warranted.

8.2 Disciplinary Procedures

8.21 Process - Serious offenses and violations of KSOW rules and regulations or FCC regulations and compliance issues can be met with immediate removal. However, the following disciplinary procedures apply to violation of the rules and regulations contained in this Handbook that are deemed moderate or lesser offenses:

- 1st offense: Immediate verbal and subsequent written warning. The warning will be entered into the broadcaster's file. The warning will stay in effect for one (1) year. If a broadcaster's first offense is followed by a period of one year without further offense, the broadcaster may petition the Chairman/Station Manager for removal of written disciplinary action from his/her file.
- 2nd offense within one year: Education, experience has demonstrated that most offense events are not intentional. While station administration reserves the right to sanction a programmer for any event outside the scope of relevant broadcast regulations, completion of a defined educational study of FCC regulations and demonstration of improved broadcast compliance will be offered programmers that

find themselves subject to disciplinary procedures. The time required to service this educational deferment will not be considered applicable towards a programmer's service points.

- 3rd offense within one year: Three (3) month suspension from the station and loss of all air shift assignments. Suspension will be documented and kept permanently in the broadcaster's personnel file. During suspension period, broadcaster may not operate KSOW – LPFM (including substitutions). After suspension period, broadcaster may apply for open air shifts as they become available.
- Any additional offenses after receiving a suspension will result in dismissal. Dismissal is permanent and includes revocation of KSOW – LPFM certification.

8.30 **Appeals to Disciplinary Actions** - Appeals to disciplinary actions follow the same path as appeals to actions as listed below in 8.31

8.31 **Appeals to Actions Taken by Program Director or Program Committee** – Programming decisions and disciplinary actions taken by the Program Director or Program Committee may be appealed. The person appealing must submit, in writing, the basis for the appeal to the Program Director. The Program Director or Program Committee must within one week of said appeal, deliver or have delivered to the appellant:

- A written narrative of the decision of the Program Director/Program Committee which shall include:
 - The narrative of the events surrounding the appeal
 - Reason or rationale for sustaining or denying the appeal
 - The Program Director is responsible for maintaining copies of the aforesaid documentation.

8.32 **Further Appeal** - If satisfaction is not obtained, the matter may be appealed to the Station Manager. The party appealing must:

- Deliver or have delivered a written narrative of the basis for this second appeal to the Station Manager.
- Allow the Station Manager one week to obtain and review the documentation of the earlier appeal before discussing the issues. The Station Manager may then schedule a meeting with the appellant or the Station Manager can choose to render a decision in writing. If the Station Manager chooses to meet with the appellant and hear the matter verbally, both the Station Manager and appellant may, with prior notice to and consent of the other, introduce a 3rd party who can offer pertinent information concerning the issues of the appeal. The Station Manager will deliver, or have delivered, a written decision to the appellant within one week of the decision.

8.33 Remedy - If satisfaction is not obtained, the matter may be appealed to the EV Board of Directors.

8.34 Appeals to Actions Taken by the Station Manager and/or RRR – Programming and non-programming related actions taken by the Station Manager and/or RRR may be appealed. The party appealing must:

- o Deliver or have delivered a written narrative of the basis for this appeal to the Station Manager and/or EV.
- o Allow the Station Manager and/or EV one week to obtain and review the documentation of the appeal before discussing the issues. The Station Manager and/or EV may then schedule a meeting with the appellant or the Station Manager and/or EV can choose to render a decision in writing. If the Station Manager and/or EV chooses to meet with the appellant and hear the matter verbally, both the Station Manager and/or EV and appellant may, with prior notice to and consent of the other, introduce a 3rd party who can offer pertinent information concerning the issues of the appeal. The Station Manager and/or EV will deliver, or have delivered, a written decision to the appellant within one week of the decision.

8.35 Appealing to the RRR Board - If satisfaction is not obtained from the Station Manager, the matter may be appealed to the EV Board of Directors. The party appealing must:

- o Deliver or have delivered a written narrative of the basis for the appeal to any two officers currently on the RRR Board. The officer(s) who receive the appeal will bring the matter before the Board at the next, regularly scheduled meeting. The Board will decide whether or not to hear the appeal. If they choose not to hear the matter, the secretary of the Board will express the Board's decision in the minutes of the meeting and notify the appealing party within one week of their decision

If the Board decides to hear the matter:

- o The Secretary will gather documentation from the prior appeals and schedule the matter on the agenda for the next regularly scheduled meeting of the Board of Directors.
- o The Secretary will work with the appellant as to the procedure of the appeal.
- o The Secretary will consult with the Board president and together they will speak on behalf of the Board concerning time to be

- allowed, rules and procedure of the hearing and, at the Board's discretion, witnesses may or may not be permitted in the process.
- o Within one week of the Board's decision, the Secretary of the Board will deliver or have delivered the Board's decision to the appellant.

9.0 YOUR VOICE

9.1 Our Voice on the Radio – The Gift of Spoken Word - Debra Weistar

So, you have an audience. What will you say to them? What will you offer to them? Even if you are interested strictly in music programming and don't have a thought for public affairs or spoken word, you will read on-air at one time or another. Besides, On-Air Announcements (PSAs) and Underwriter Acknowledgements, you can use spoken word to enhance your program, disseminate information, educate and entertain. Spoken word is a highly creative venue in this medium we call radio.

After seven years reading weekly to a wide audience, I have come up with some suggestions which are listed below. My intention and hope is that you will be inspired to use the written word, your voice and music to create space on the airwaves that people will want to return to again and again.

One way to enhance your program is to use sources (spoken on air) that are interesting. Some examples are:

- Quotes from famous and not-so-famous people
- Album liner notes
- Short (50 words) magazine or newspaper articles

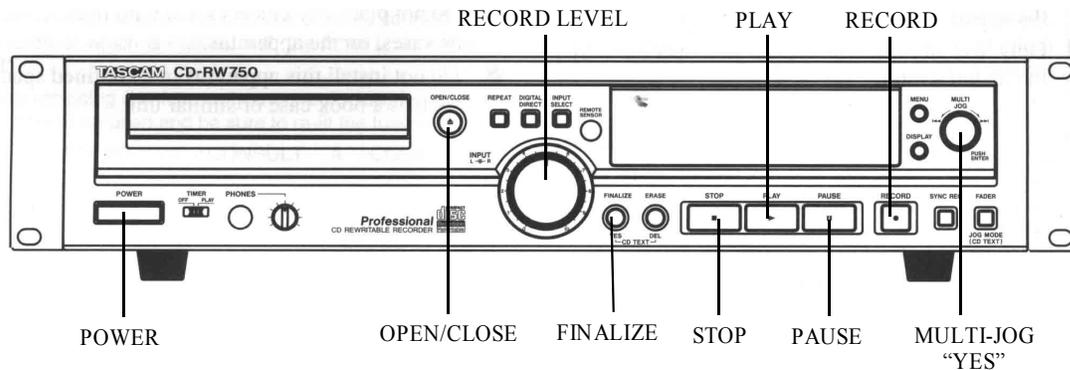
Here are some hints for better reading on-air:

- **Voice** – nervousness will effect your voice on-air. Nervousness can make you short of breath which can make your voice sound airy and shallow. The most important thing to remember is to breath deep; full breaths before you begin and during speaking. Relax as much as possible. Turn off your mic to cough or clear your throat. Be quick about it and come back on air and proceed as if nothing had happened. Don't say excuse me or call attention to it. Get back to the reading and remember to turn your head away from the mic to swallow.
- **Cadence and Rhythm** – nervous people often speak and read so fast you can hardly keep up with them. Keep a steady, even rhythm when on-air. Allow your voice tone to fluctuate gently; try not to have a monotonous tone.

- **Time** – allow time before your program to gather your thoughts and relax a little. Arrive no earlier than 10 minutes before the start of your show so as not to interfere with the on-air broadcaster.
- **Extraneous Noise** – when turning pages, use a gently hand. You would be surprised at how rustling pages and little background noises effect the quality of your overall sound. Close any doors to block out unwanted noise.
- **Mistakes** – be professional. Let mistakes go by without calling attention to them. If you inadvertently use a “forbidden word”, just apologize and move on.
- **Background Music** – play music softly (level 5 on the slider) while reading on-air announcements. The music should compliment your speaking and not distract from the message you are delivering. Avoid heavy bass-beat or fast rhythms. Instrumentals work best as the vocals do not compete with your announcements.
- **Volume** – tape your show. Remember you are required to make at least two tapes annually as part of your Broadcaster Evaluation. Review these tapes. Listen specifically for voice and music volume. They should be balanced – not too loud or not too soft. Your tapes are also another way to identify expressions that you use as a habit – “umm, aah, ugh, like, or-a, and ah”, and other such filler expressions that distract the listener. These take away from the quality of your show.

TASCAM CD-RW750

Professional CD Rewritable Recorder

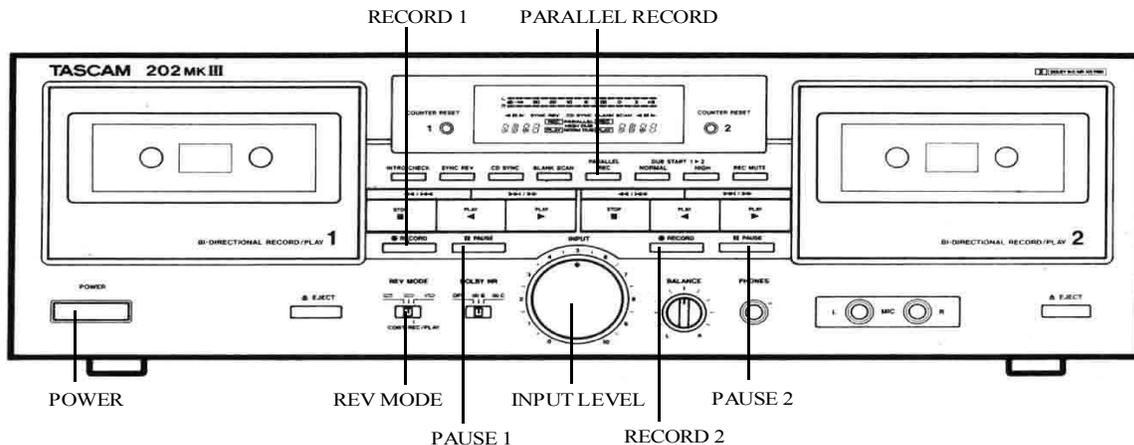


QUICK START GUIDE TO RECORDING A CD-R - After pressing the **power** button to turn on the Tascam CD-RW750, press the **open/close** button to open the CD tray and place a blank CD-R in the unit and press the open/close button to load the CD. Once loaded press the **record** button to put the unit in record ready mode... You will then see the record level meters begin operating. The **record level** has already set to the optimal level and should never be set above the number 7 marked by the white triangle. If you drive the meters past the 0 mark you will get very nasty distortion so don't do it (you can turn down the level to be safe). To begin the recording process you have to push the **play** or **pause** button while in record ready mode. You can create track divisions on the fly while recording by pressing the **record** button whenever you'd like to set a new track number. Each time you hit the record button while the unit is recording it will advance the track number by one increment. When you get to the end of the CD the unit will automatically fade out and stop recording (74 – 80 minutes depending on the type of the CD you buy). You can also manually stop recording by pressing the **stop** button. When you finish your recording you will have to stop the unit and push the **finalize** button. After pushing the finalize button you must confirm the command by pressing in the **multi-jog dial** which acts as an "enter" or "yes" function. A CD has to be finalized before it will play in any other CD player. **You should finalize your disc 5-10 minutes before the end of your show so that the next broadcaster can start their recording from the beginning of his or her show.**

Complete instructions can be found in the Tascam CD-RW750 owners manual that is kept in the white "Equipment Reference" binder kept on the counter in the studio.

TASCAM 202MKIII

Dual Auto-Reverse Cassette Recorder



SINGLE TAPE RECORDING WITH EITHER TAPE 1 OR TAPE 2...

Press **POWER** to switch on. If you want to record both sides of the tape automatically, set the **REV MODE** switch to its center position. Load a recordable cassette in Tape 1 or Tape 2. Select the desired **DOLBY NR** position that you want. Pressing the **RECORD** button will place the deck into the record-pause mode so that you can check levels. A white triangle has been placed on the tape deck to indicate the optimal setting for the **INPUT** level control for recording your show. This should be straight up at the number 5 level. To begin recording, press the **PAUSE** button. You can start and stop while in record mode by alternately pressing the **PAUSE** button. To stop the recording, press the **STOP** button.

PARALLEL RECORDING – recording two identical tapes at the same time...

Press **POWER** to switch on. If you want to record both sides of the tape automatically set the **REV MODE** switch to its center position. Load recordable cassettes in both Tape 1 and Tape 2. Select the desired **DOLBY NR** position that you want. Pressing the **RECORD 1** button will place the decks into the record-pause mode so that you can check levels. A white triangle has been placed on the tape deck to indicate the optimal setting for the **INPUT** level control for recording your show. This should be straight up at the number 5 level. To begin recording on both decks, press the **PARALLEL REC** button. You can start and stop while in record mode by alternately pressing the **PAUSE 2** button on Tape 2 only. To stop the recording, press the **STOP** button.

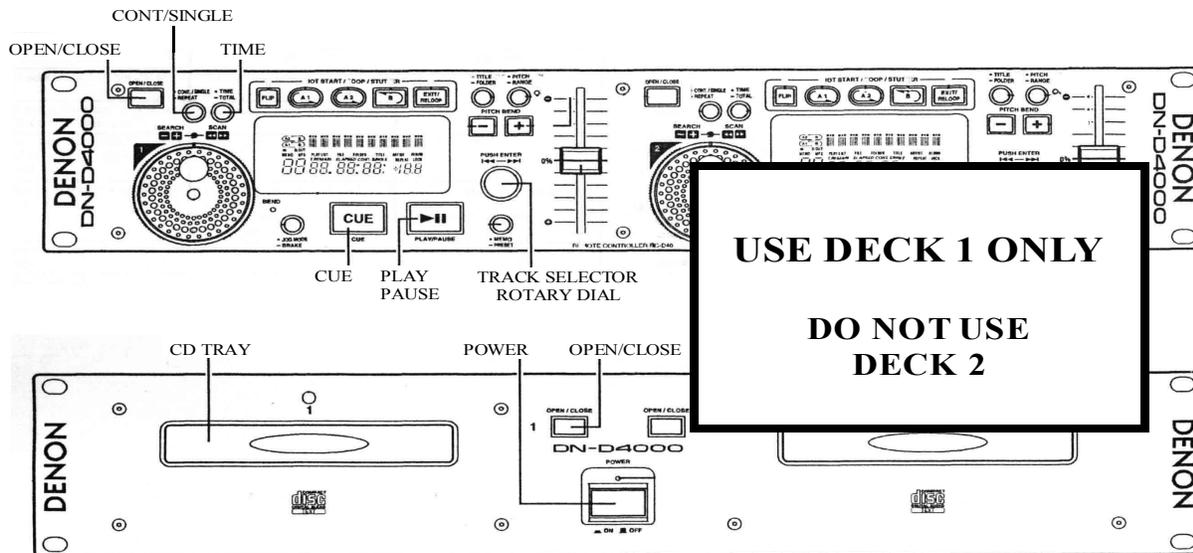
CONTINUOUS RECORDING – recording on Tape 1 and Tape 2 in succession....

Press **POWER** to switch on. Set the **REV MODE** switch to continuous mode all the way to the right. Load recordable cassettes in both Tape 1 and Tape 2. Select the desired **DOLBY NR** position that you want. **Use the controls on Tape 1 only.** Pressing the **RECORD** button will place the decks into the record-pause mode so that you can check levels. A white triangle has been placed on the tape deck to indicate the optimal setting for the **INPUT** level control for recording your show. This should be straight up at the number 5 level. To begin recording, press the **PAUSE 1** button on Tape 1 only. After Tape 1 finishes recording Tape 2 will start automatically. To stop the recording, press the **STOP** button.

Complete instructions can be found in the Tascam 202MKIII owners manual that is kept in the white “Equipment Reference” binder kept on the counter in the studio.

DENON DN-4000

Dual CD/MP3 Player



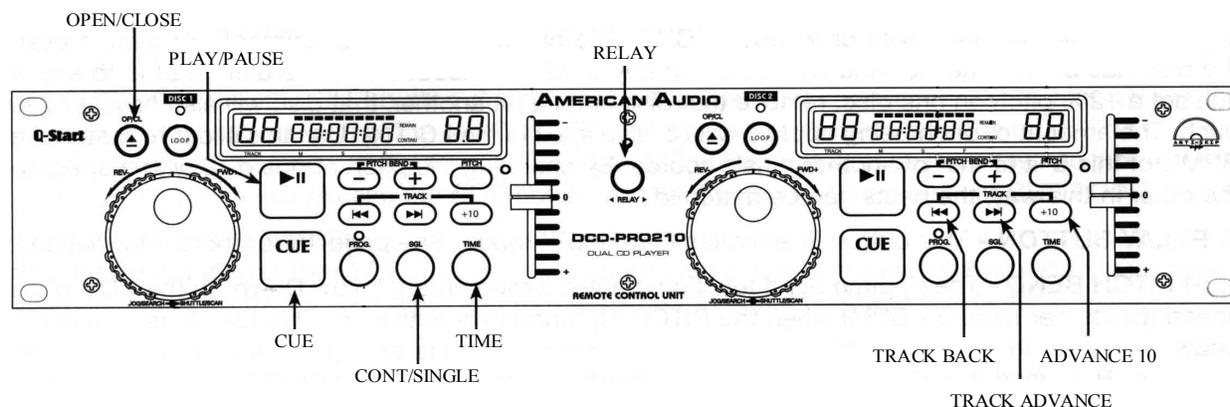
THIS DECK IS FOR MP3 PLAY FOR OVERNIGHT OR FILL-IN MUSIC WHEN THE COMPUTER SYSTEM IS NOT OPERATING.

Turn on the MP3 player by pushing the **POWER** button on the base unit that holds the **CD TRAY**. Press the **OPEN/CLOSE** button and load one of the “KSOW MP3 CDs” that has music, KSOW IDs and Underwriters included on the disc. **IMPORTANT** - Press the **CONT/SINGLE** button to place the player in the continuous play mode. Check the read out on the display to make sure that you see that the **CONT** mode is indicated. If a MP3 CD is already loaded you can reset it to the beginning of the disc by using the **TRACK SELECTOR ROTARY DIAL** or you can hit the **CUE** button. Once you have the track set at the beginning you can hit the **PLAY/PAUSE** button to begin play. When playing an MP3 CD you cannot change the **TIME** setting... it will only read the elapsed time for the individual track. If you have any problems with this deck, turn the power off for a few minutes and start from the beginning of the instructions.

Complete instructions can be found in the Denon DN-4000 Operating Instructions manual that is kept in the white “Equipment Reference” binder kept on the counter in the studio.

AMERICAN AUDIO

DCD-PRO 210 DUAL CD PLAYER



This is our general use Dual CD player that is placed above the broadcast mixing board. We have two units in operation which gives us 4 separate CD decks to play music from. The Decks are labeled 1 through 4 and their levels are controlled by the faders on the mixing board that are correspondingly marked CD1, CD2, CD3 & CD4.

TO OPERATE - Turn the unit on by pushing the power button on the bottom CD Tray unit. Load an audio CD by pressing the OPEN/CLOSE button to open the CD Tray below. Select the track you want to play by using the **TRACK BACK**, **TRACK ADVANCE** & **ADVANCE 10** buttons. **IMPORTANT** - Make sure that the default settings for the **TIME** & **CONT/SINGLE** mode are properly set. Press the **CONT/SINGLE (SGL)** button until the display shows that it is in single mode. Press the **TIME** button until the unit shows the remaining time left on the track... in this way you have a countdown for when you need to start your next song. By pressing the **TIME** button multiple times you can switch from reading elapsed time of track, elapsed time of entire CD, **remaining time of track** or remaining time of entire CD. Any of these settings may be useful to you but please reset to **remaining track time** when through with your show.

CONTINUOUS PLAY - If you want to play more than one successive track on a CD you may place the unit in continuous play mode by pressing the **CONT/SINGLE (SGL)** button until you see **CONT** displayed... this will allow you to play 2 or 3 successive songs in a row from a single CD without having to hit play for each song.

RELAY PLAY - By pushing in the RELAY button the Dual CD deck is capable of automatically switching from one CD to the other for continuous play using 2 CDs. When set in single mode, when the selected song is finished on one disc the CD in the opposite player will start up with the track that you have selected. If both discs are set for continuous play, one CD will play in its entirety and then the next CD will also play through all the way and then continuously repeat until play is stopped.

Complete instructions can be found in the Denon DN-4000 Operating Instructions manual that is kept in the white "Equipment Reference" binder kept on the counter in the studio.

10.3 TROUBLESHOOTING: to follow



11.0 HOLD HARMLESS DOCUMENT

KSOW -lp REAL RURALRADIO
106.7 f.m. COTTAGE GROVE, OREGON

HOLD HARMLESS AGREEMENT AND RELEASE

KSOW LPFM, Cottage Grove, OR is an all-volunteer, non-profit community radio station which serves the local communities of the South and Coast Fork, Willamette River Uplands and North Douglas Counties. Treal Rural Radio is parent organization of KSOW and is a not-profit corporation. KSOW's studio is located at 31984 Nichols Ln., Cottage Grove, Oregon.

I understand and recognize that I am responsible for my own well-being and the well being of the other volunteers at KSOW. I declare that I recognize that it is in my best interest, as well as that of the other participants and the station to follow the suggestions, guidelines and rules of the station, supervisors and/or coordinators, and that my participation in this activity is entirely voluntary.

I fully understand and appreciate the potential dangers, hazards and/or risks, directly or indirectly inherent in participating in this activity, which could also include the loss of life, serious loss of limb, or loss of property. Also, I understand that the consumption of alcohol and/or use of illegal drugs are strictly prohibited and could result in my dismissal from further participation at KSOW.

NOW, THEREFORE, IN CONSIDERATION for being allowed to participate as a volunteer of KSOW-lp, Real Rural Radio, I agree to hold harmless KSOW, RRR, building owner, its officers, agents, and/or employees, heirs, executors, administrators, successors, assigns, representatives and all other persons, partnerships, firms or corporations of and from any and all direct, indirect, special or consequential damages, or costs, legal and otherwise, actions, causes of action, damages, or negligence which I may incur as the result of my participation in this activity, including but not limited to an injury or accident.

I understand that I will not be covered by any health and/or accident insurance while I am volunteering or visiting these facilities. I agree to read the entire "Broadcasters Handbook" and review the applicable safety plan, operations manual(s), and/or guidelines of the station prior to going on-air or participating in any KSOW activity. I agree to follow all rules of behavior and directions regarding use of the facilities and equipment.

I, on behalf of myself, my agents, heirs and next of kin, voluntarily assume the risk of, and hereby release KSOW, RRR, building owner, its employees, agents, and other volunteers, from any responsibility or liability for personal injury, including death, and damage to or loss of personal property, that I may incur due to negligence or accidental occurrences while I am using facilities and equipment of KSOW, RRR, building owner. or while I am engaging in any activity on behalf of KSOW-lp, RRR.

I, the undersigned, am at least eighteen (18) years of age and am competent to sign this release. I have read carefully and understand and agree to the terms and conditions of this release.

Dated this _____ day of _____, in the year _____.

Volunteer Signature

Volunteer Printed Name

Address, City, State, Zip

Home or Contact Telephone Number

NOTICE

Volunteers and Visitors under eighteen (18) years of age must have this agreement co-signed by their parent or guardian. This is to certify that I, as parent/guardian with legal responsibility for this volunteer/visitor, do consent and agree to his/her release as provided above, and for myself, my heirs, assigns, and next of kin, I release and agree to indemnify and hold harmless KSOW, EV, Eldon's Barber Shop, from any and all liabilities incident to my minor child's involvement as a Volunteer to KSOW.

