

Volume I of The WMUL-FM Operations Manual

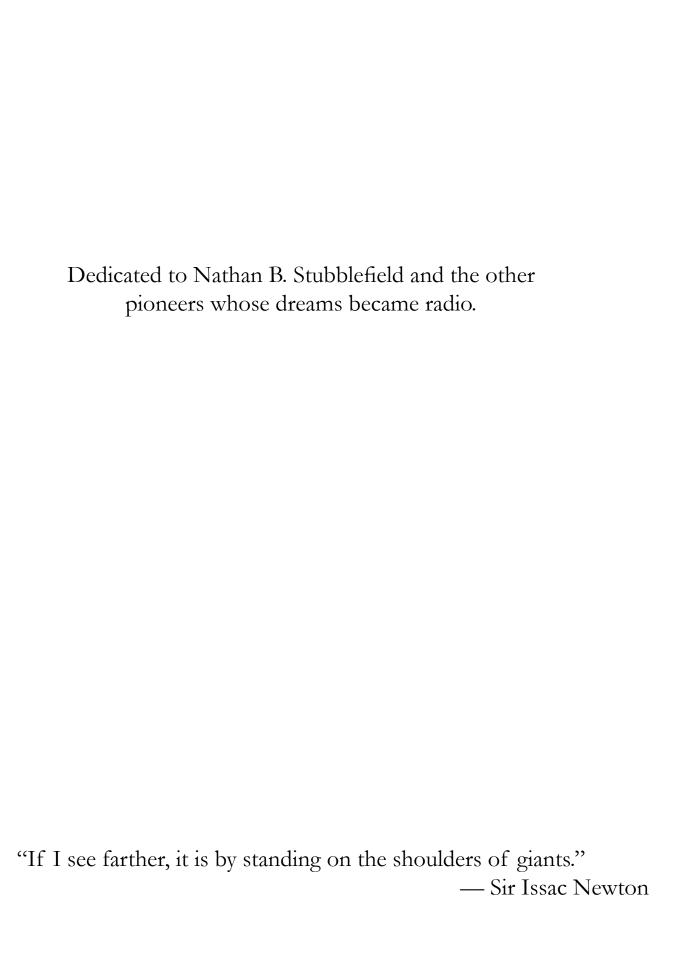
Policies and Station Organization Volume I of The WMUL-FM Operations Manual

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For Students, Staff, Faculty, and Community Volunteers Participating in the Operation and Programming of Radio Station WMUL-FM 88.1 MHz

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August 2023 Edition





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Part 3, Chapter G, Sections 1 and 2 are adapted from FCC Information Bulletin "EB-18FM" "FM BROADCAST STATION SELF - INSPECTION CHECKLIST" June 2008 Edition, Updated September 1, 2009.

Some glossary definitions (Part G) are taken from Modern Radio Production: Production, Programming, and Performance

Tenth Edition

Hausman, Messere, Benoit, and O'Donnell

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1. Introduction	Reader's Notes
The instructions for operating WMUL-FM are spread across several	
volumes. This volume covers the station's structure and policies.	
If you are new to WMUL-FM, the place to start is with the New DJ Guide.	
It is parts 6 - 8 of Volume II - On-Air Operations Manual. The New DJ Guide —	
covers the most important policies and technical information for your first DJ	
shift. The August 2023 edition is a 161-page book with a picture of an drum kit on	
the cover. Parts 9-12 cover Studio A in detail.	
Volume III - Computer Playback (Automation) covers everything about the —	
computer playback system. It covers both the on-air usage of the workstations in	
the studios and the behind the scenes usage of the auxiliary software. The August	
2023 edition is a 147-page document with a picture of a wall of audio cassettes on	
the cover.	
1.A. Using This Volume -	
This volume contains the WMUL-FM's organizational structure and	
policies. Different parts of this manual will be important to different individuals at	
different times. At the bare minimum, everyone should read:	
3.A. Behavioral Policies on Page 33	
3.B. Staff Safety and Station Security on Page 36	
3.F.3. Telephone Etiquette on Page 54	
3.F.4. Housekeeping on Page 55	
4.A. You, WMUL-FM and the FCC on Page 63	
4.B.1. Station Identification Policy on Page 75	
4.B.2. "Sound Recording Performance Complement" Policy on Page 76	
5.A. Professionalism Policy on Page 99	
5.D.3. Preference for Music on Page 115	
5.D.5. Weather on Page 117	
	
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Reader's Notes	1.B. Using This Manual			
	The WMUL-FM Operations Manual is an introduction to the station and			
	its operation. It can be a valuable tool - if one reads and uses it.			
	Please read through this entire manual at least once. Management knows			
	that staff members have different levels of interest in the workings of			
	WMUL-FM. Even if one's entire participation at WMUL-FM is limited to a weekly			
	one hour jazz shift, one must operate the station in a legal manner for that one			
	hour. All the information one needs to do this is found here.			
	The station provides each staff member with a copy of each volume of the			
	Operations Manual to keep. Do not be afraid to make notes in the copy provided.			
	One may wish to mark off the sections that apply to one's specific shift or duties.			
	One might have questions that could be forgotten unless written down. Space is			
	provided on the outside edge of every content page for one's notes.			
-	PDF copies of each volume are available on WMUL-FM's training website.			
	www.marshall.edu/wmul/training-manuals/ Copies are also available on the server			
	in the folder Z:\Training\Operations Manuals .			
	Station management has tried to anticipate the typical situations that come			
	up at WMUL-FM. It has tried to include both surprises and planned procedures.			
	— If one knows what is in the manual, one will know where to look. Experienced			
	staff members are able tell about the good feeling that is a result of figuring			
	something out for oneself.			
	Station management suggests that all new staff members carry their			
	manuals with them in the beginning. Copies are available in the on-air studio at all			
	times but they will not have the staff members' personal notes in it.			
	This situation is where the PDF version comes in handy. All versions of			
	Adobe Reader allow the user to save personal highlights, notes, and other marks.			
	— (Other PDF readers may also have this capability.) If one has a smart phone or			
	e-reader, that device can be loaded with the PDF containing one's own notes.			
	One may easily keep one's manuals with onesself for one's entire tenure at WMUL-			
	FM.			
	Suggestions for future editions of the Operation Manual are welcome and			
	should be addressed to the Faculty Manager or Operations Manager.			

REMEMBER

One should not push a button, turn a dial, or flip a switch unless one knows exactly what will happen as a result of one's action. In other words, one should think before one acts.

Radio is a world of abbreviations and slang. Every attempt has been made to explain each term used in this manual at least once. If one comes across a cryptic term or abbreviation, the chances are it was explained earlier. A glossary is also included at the end of each volume. Each glossary is identical.

Throughout the manual, staff members will be advised whom to see if they have questions or problems. In most cases the student director of the area one needs help will be the person to contact. WMUL-FM is primarily a student-run activity. Taking problems to the Faculty Manager or the Operations Manager should rarely be necessary. When doing so is an appropriate action, it will be indicated.

Occasionally one will read the pronouns "you" and "we" used in this manual. By "you" we mean you, the reader, the WMUL-FM staff member. By "we" we mean the station itself and the experienced staff members who contributed to this manual. The terms "board operators", "air staff", "announcers", "staff members", and "station personnel" all refer to the student and community volunteers who operate the board in the on-air studio. Except when undergoing maintenance, Studio A is the on-air studio at WMUL-FM.

REMEMBER

You must be checked out by the Training Coordinator for each separate piece of equipment you wish to operate in Studio A.

You must be checked out by the Production Director for production studio equipment.

Reader's Notes

Reader's Notes	1.C. WMUL-FM Radio				
	WMUL-FM's offices and studios are located on the second floor of the Communications Building. The Communications Building is between the James E. Morrow Library and Smith Hall on the Third Avenue side of Marshall University's Huntington, West Virginia campus. The transmitter is located on the fifth floor of the Science Building, and the tower is located on the roof of the Science Building. WMUL-FM operates on an assigned frequency of 88.1 megahertz. Funding for WMUL-FM, a university-wide activity, comes from student activity fees. The radio station is under the direction and supervision of a faculty member from the Radio and Television Production and Management, and Sports Journalism curriculum of the W. Page Pitt School of Journalism and Mass Communications. The volunteer staff assumes the daily operation of WMUL Radio. The volunteers consist of students, Marshall faculty, Marshall staff, and community volunteers. The student management positions include the following: Graduate Student Station Manager (or Executive Director), Program Coordinator, Music Director, News Director, Sports Director, Production Director, Training Coordinator, Continuity Director, Online Director, Promotions Director, Traffic Director, Digital Media Librarian, and Social Media Coordinator. The volunteer staff positions include: news staff, announcers, writers, music announcers, sports staff, promotions staff, training staff, production staff, and student engineers. WMUL-FM is an equal opportunity institution.				
	Promotions Director, Traffic Director, Digital Media Librarian, and Social Media Coordinator. The volunteer staff positions include: news staff, announcers, writers, music announcers, sports staff, promotions staff, training staff, production staff, and student engineers.				

2. Station Organization

Reader's Notes

2.A. Policies for Staff Selection

2.A.1. Policies Concerning Student Broadcasters

WMUL-FM is a student-run organization funded by student fees. It is available as a student activity to all Marshall University students who can meet Federal Communications Commission requirements for operating a radio transmitter. The station also serves as an academic laboratory for the W. Page Pitt School of Journalism and Mass Communications.

The assignment of airshifts each semester follows this priority list:

- 1. Students enrolled in broadcasting classes that require them to maintain an airshift for that semester.
- 2. Marshall University students.
- 3. Marshall University faculty and staff.
- 4. Community volunteers.

All positions are on a volunteer basis except for the Graduate Student Station Manager / Executive Director. The Graduate Student manager is a paid graduate assistantship with stringent job requirements.

Participation at WMUL-FM is a privilege, not a right. All staff members must obey the rules and regulations set forth in this manual. Any additional rules and regulations that may be imposed must also be obeyed. All staff members operating the board or the transmitter remote control in Studio A are on-air operators. All staff members producing material for broadcast, whether live or pre-recorded, are on-air producers. All on-air operators and producers are responsible for knowing all the pertinent Federal Communications Commission rules and regulations pertaining to their positions.

No audition or special knowledge is required for an initial assignment to on-airshift at WMUL-FM. However, staff members who demonstrate a significant degree of incompetence or willful neglect after being trained may be dismissed at the discretion of the Faculty Manager.

Reader's Notes	2.A.2. Journalism Students	
	Certain journalism classes may require students to produce practice news packages. These students are not required to maintain news shifts at WMUL-FM. The news packages that they produce are not necessarily intended for broadcast over WMUL-FM. Students in these classes have the option of joining WMUL-FM or not. Students who join WMUL-FM must submit their news packages for airing and honor the story log. In return, they get full access to WMUL-FM's production studios and portable recording equipment. Those students also receive guidance from the News Director on story ideas, interview techniques, writing, and announcing.	
	NOTE Students may not game the system by signing up, using WMUL-FM's resources and name, and failing to submit their packages. Students who do this will be dismissed.	
	Students who choose to produce their practice news packages solely for the class receive only limited access to WMUL-FM. • They will produce practice news packages ONLY in Studio C. • They will have to obtain their own portable recording equipment. • They will identify their affiliation as the class. E.G. "JMC 340 - Basic Broadcast News". They will not identify as WMUL-FM, Newscenter 88, or FM-88 Sports. This restriction will prevent confusion when a reporter from WMUL-FM reports the same story. Studio C may be reserved using the instructions under 3.D.2. Guidelines for Studio Reservation on Page 46. All journalism students are encouraged to sign up for regular news shifts at WMUL-FM. They will receive valuable practice in skills that are transferable to other news situations later in their careers.	

2.A.3. Policies Concerning	Reader's Notes
Non-Student Broadcasters	
WMUL-FM's policy is to accommodate as many Marshall University	
students as possible. Volunteers from outside the student body are welcome at	
the station under certain conditions. Non-student broadcasters include members	
of the community, Marshall alumni, faculty, and staff. WMUL-FM appreciates	
the often tireless efforts of our non-student broadcasters, especially for their	
contributions to our weekend programming.	
Policies for non-student broadcasters are as follows:	
1. All non-student broadcasters will submit completed Staff Information	
Sheets to the Graduate Student Station Manager.	
2. The Music Director, Student Station Manager, or Faculty Manager will	
review the staff information sheets. Individuals will be either approved or rejected.	
3. Non-student broadcasters may participate for any number of years.	
Participation is dependent on available programming spots. A non-	
student broadcasters' seniority will be taken into account when offering air time.	
4. All non-student broadcasters will follow FCC rules and regulations and	
WMUL-FM radio station policies for operation. Violations by non-	
student broadcasters will be handled in the same fashion as with	
students.	
5. WMUL-FM does not guarantee that any air time will be available for any	
non-student broadcasters.	

Reader's Notes	2.B. Recruitment of New Staff Members
	New volunteer staff members are recruited at the beginning of each semester at a well-promoted new staff meeting. Veteran staff members are also encouraged to solicit new volunteers from among their friends and acquaintances. Perhaps a veteran staff member knows someone who is especially knowledgeable or enthusiastic about one of WMUL-FM's formats. A friend with a passion for sports, news, or another topic we cover may find that WMUL-FM is the place to share that passion. Someone who has a good voice - and likes to let people know it - might find the perfect activity at WMUL-FM! Bring anyone who is interested to the station! Because of space considerations, not all volunteers will be assigned shifts a WMUL-FM. If an airshift becomes available later in the semester, it will be offered to the unassigned volunteers first.

2.D. Station Hierarchy

2.D.1. The Board of Directors

As all businesses, WMUL-FM is a hierarchical organization. (Please refer to the chart on the next page.) This means that the people at the top of the hierarchy are in charge of and responsible for the people under them. The Faculty Manager heads the hierarchy at WMUL-FM. At the university level, the Faculty Manager bears the ultimate responsibility for all aspects of the station's operation.

Please note that the Chief Engineer's box branches off from the Faculty Manager's box. The Chief Engineer, by FCC authority, is responsible for what happens on-air at WMUL-FM. You are required to obey all orders the Chief Engineer gives you about the operation of the station.

While ultimate responsibility for the operation of WMUL-FM falls on the Faculty Manager, students handle the station's day-to-day business. Overseeing the various departments at WMUL-FM is a twelve (12) member student board of directors. The board of directors consists of students who have shown an above-average willingness to work and learn.

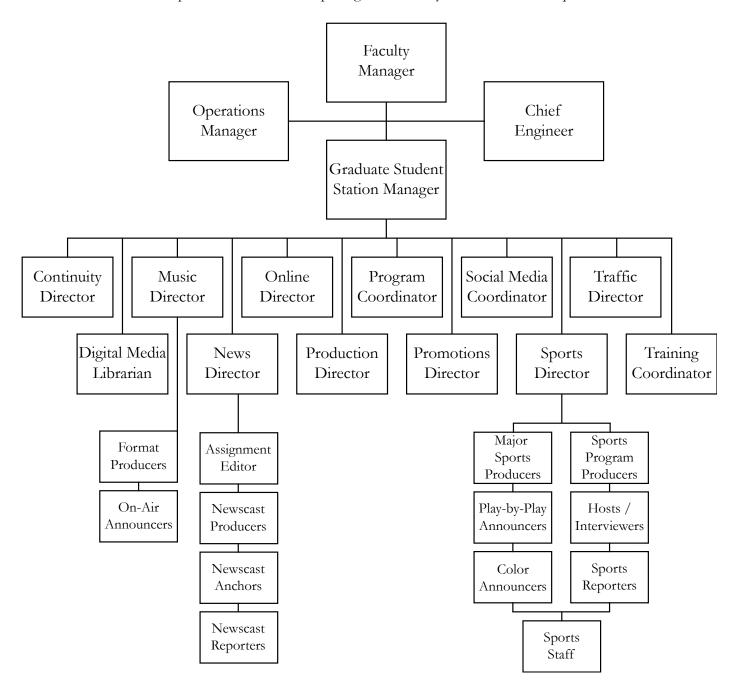
Wherever this manual refers to "management", it means The Student Board of Directors, Graduate Student Station Manager, and the Faculty Manager.

Reader's Notes

Reader's Notes	2.D.2. Selection of Directors
	Each fall and spring, a request for applications for the next semester's directorships is posted at the station. (Another good reason to read the bulletin boards!) The Faculty Manager and the Graduate Student Station Manager will conduct extensive interviews with all applicants. After all interviews are complete, the Faculty and Student managers will select the next semester's board of directors. Appropriate notices soliciting qualified applicants are forwarded to minority organizations on campus and in the community. These notices are in accordance with the Marshall University Affirmative Action Program. WMUL-FM is an equal opportunity student activity. If you are interested in taking a leadership role at the station, review the available positions and their prerequisites. If you believe you would be a good fit for one of these positions, submit an application at the appropriate time. Being on the board gives you a few special privileges but obligates you to work hard.
	You will learn about radio and about working with people. Many board members are journalism majors because of the prerequisite courses and interest levels. However, non-majors are welcome for some positions. Previous non-majors have served the station well. They have shown uncommon initiative and gained business experience for their non-broadcast careers. Equivalent experience may be substituted for some of the prerequisites. See the Faculty Manager for more information if you think you have such experience.

2.D.3. Station Hierarchy

Directors are split over two lines for spacing reasons only. All directors are equal.



2.D.4. Directors' Job Descriptions		
- 2.D.4.a. The Student Management		
_ Graduate Student Station Manager		
The graduate student station manager is the chief student official of WMUL-FM. The student manager's responsibility is to oversee all operations of the radio station, coordinate staff activities, develop program ideas, formulate program policies, schedule meetings with staff, assist in development of formats, and work with department heads in achieving departmental goals. The graduate student station manager must be a full-time graduate assistant enrolled in a minimum of nine (9) hours of graduate work, and should have or wish to obtain a background in broadcasting. This position is paid for twenty (20) hours per week.		
 Executive Director When no graduate students are available, the Faculty Manager may select a WMUL-FM staff member or director to serve as Executive Director. This individual has all the authority of the Graduate Student Station Manager, but is encouraged to delegate responsibilities among the other members of the Board of Directors. The Graduate Student Station Manager / Executive Director is the only paid student position at WMUL-FM. All other student positions, including the Board of Directors, are filled by volunteers. 2.D.4.b. The Student Board of Directors 		
Each major department at WMUL-FM has a director or coordinator. That individual is chosen to head the department for one semester. The term "coordinator" reflects only a slightly different emphasis in the duties of those positions. The rights and obligations are the same as for directorships. Coordinators are full, voting members of the board. Format producers are NOT members of the board of directors. The following list is presented in alphabetical order.		

Contest Coordinator	Reader's Notes
The Contest Coordinator is responsible for entering the station's work in	
various production contests. The Contest Coordinator will review the available	
contests and the categories available in each. This director will consult with the	
other directors and the staff to identify outstanding productions. The Contest	
Coordinator will consult with the Faculty Manager to determine which of	
WMUL-FM's productions should be entered into each contest and category.	
The Contest Coordinator is responsible for ensuring that the decided-upon entries	
are submitted. The Contest Coordinator is also responsible for ensuring that	
statuettes and certificates for winning entries are ordered and that media releases	
are written.	
This position has nothing to do with any contests that may be conducted	
by WMUL-FM with its listeners. Those are the responsibility of the Promotions	
Director.	
This position is typically a concurrent position. Its duties are conducted	
alongside those of another directorship.	
Continuity Director	
The continuity director is in charge of all live-copy PSAs and promos that	
air, including content and scheduling. This director will contact various offices and	
organizations on campus to assist in promotion of school-related events.	
PSA information sent to the station by outside organizations will be made	
suitable for airing by this director. This director will work with the promotions,	
news, sports and music directors to ensure that WMUL-FM broadcasts adequate	
promotions for all programming. The continuity director assists in critiquing	
the on-air performance of staff announcers. The goal of the critiques is the	
improvement of all continuity aired on WMUL-FM. Possessing and using	
broadcast continuity writing skills is essential for this position.	
Prerequisite: Successful completion of AD-PR and Continuity Writing	
(JMC 380) or equivalent professional experience.	
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Reader's Notes	Digital Media Librarian
	The Digital Media Librarian will work with the Music Director and
-	Production Director to maintain the computer playback system's music and
	imaging library. The Digital Media Librarian regularly updates the music scheduling
	software's library to reflect changes in the computer playback system's library.
	This director's primary responsibility is assisting the Music Director with
	the ongoing maintenance of the music library: by checking the accuracy and
	uniformity of artist and title information input by the ingestion clerks, by ingesting
	new music, and by adjusting the categorization of music in the music scheduling
	software. The Digital Media Librarian works with the production director to make
	certain that expired promos, PSAs, and imaging are removed from the computer
	playback system's library. The Digital Media Librarian should offer suggestions if
	the individual believes new categories are needed within the computer playback
	system or music scheduling system.
	Music Director
	The music director is the executive producer for all music formats.
	Responsibilities include supplying each music format producer with ample music
	selections and maintaining accurate records of all acquisitions for the music library.
	Records should include both current music and stored music. Soliciting records,
	CDs, and downloads from national publishers, acquiring trade-off agreements
	from local distributors, and administering music purchases within the department
	are also duties of the music director. The music director will work with the
	format producers to ensure that music obtained by the station is ingested into the
	computer playback system library in a timely manner.
	The music director will meet with music producers bi-monthly to
	determine and preempt problems. This director will work with management in the
	preparation of the music budget.
	<u></u>

Format Producers	Reader's Notes
Format producers are in charge of their respective specialty areas/formats.	
Each producer will work with the music director to fully develop the assigned	
music format. The music director will supply each format producer with music	
appropriate to that format. After that, the format producer is responsible for	
prioritizing the music and overseeing the ingestion of the music selections into the	
computer playback library by ingestion clerks. The format producer will also assist	
the Digital Media Librarian in determining which selections need to be moved	
within or removed from the computer playback library.	
Format producers are chosen from candidates who have directly expressed	
an interest in one of the positions to the music director. The music director selects	
format producers from these candidates and is their immediate supervisor. Format	
producers serve at the will and pleasure of the music director.	
News Director	
The news director is in charge of all news broadcast over WMUL-FM.	
This director's responsibilities include insuring that full length newscasts are aired	
Monday through Friday. The number and time(s) of each of these newscasts	
is proposed each semester by the news director and approved by the board of	
directors. This office will schedule all news personnel into slots compatible	
with class schedules. This director will develop an orientation program for JMC	
340 (Basic Broadcast News) and JMC 231 (Intro to Audio Production) classes.	
Managing the Associated Press Newsroom System, maintenance of the computer	
and printer, and the editing of news copy are duties of this office. The news	
director may appoint an assignment editor and an assistant news director with the	
Faculty Manager's approval. This director is also responsible for administering the	
inventory of portable Electronic News Gathering (ENG) equipment and training	
news personnel in the operation of such equipment.	
Prerequisite: successful completion of News Writing I (JMC 201) and Basic	
Broadcast News (JMC 340) or equivalent broadcast news experience.	

Reader's Notes	Online Director
	The online director is responsible for WMUL-FM's presence on the
	Worldwide Web. This director's responsibilities include but are not limited to:
	website design and the updates necessary to keep the content current and helpful
	to visitors to www.marshall.edu/wmul . The online director should use creative
	thinking and problem solving skills to implement innovative strategies to inform
	visitors to WMUL-FM's web pages of all facets of the campus radio station,
	especially its news, public affairs and sports programming. The online director
	will collaborate with all departments within WMUL-FM to stay abreast of
	programming and events to post to the website.
	The online director helps WMUL-FM webcast music legally by ensuring
	that the required song metadata is displayed on WMUL-FM's website.
	Developing a working relationship with the University's Department of
	Computing Services and the University's Internet Designer is crucial to successfully
	accomplishing the duties this position requires. Lack of communication with the
	aforementioned entities may cause WMUL-FM not to be able to stream some
	programming due to scheduling conflicts with other campus departments or
	activities.
	Prerequisite: successful completion of Media Design (JMC 241) or
	equivalent academic course work or professional experience.
	Production Director
	The production director is in charge of scheduling all studios for
	production. Duties include recording features, station and individual show imaging,
	PSAs, and promos (both full length and "donut" type). This director has the
	responsibility of insuring a professional sound on all pre-recorded productions.
	This person will maintain a production library and will assist with basic/routine
	maintenance. An assistant may be appointed with the faculty manager's approval.
	Prerequisite: successful completion of Introduction to Audio Production
	(JMC 231) or equivalent professional experience.
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Program Coordinator	Reader's Notes
The program coordinator is in charge of administering the specialized	
programming of WMUL-FM. All pre-recorded programs, both in-house and	
syndicated, are under the auspices of this director. This officer will maintain the	
ordering, scheduling, and distribution of programs. The Program Coordinator will	
be considered the executive producer of local features. This director will assist in	
developing them to acceptable levels of professionalism. The program coordinator	
works with the faculty manager and the graduate student station manager in	
preparing the Quarterly Issues and Programs List for the WMUL-FM public file. Promotions Director	
The promotions director is in charge of all promotion and public relations	
for the station. These promotions include newspaper ads, trade-outs, on-campus	
posters, pamphlets, and media releases. On-air promotional ideas and internal	
back-patting are other duties assigned to this person. The promotions director also	
handles the production of "on-air" parties and promotional remote broadcasts.	
The promotions director is also expected to conduct tours of the station's facilities —	
for interested groups. Personal experiences or class work in public relations would	
be a plus for a promotions director.	
Social Media Coordinator	
The Social Media Coordinator for WMUL-FM will be responsible for the	
promotion of the station on various online social media networks.	
This director will be in charge of the upkeep of WMUL-FM's social media pages.	
Duties include: posting content that promotes sporting events, linking followers to	
news stories posted online, coordinating interaction between listeners and on-air —	
talent, managing social media contests and campaigns, and more. This coordinator	
will determine if WMUL-FM branches out into other forms of social media	
and how WMUL-FM will approach them. This coordinator is responsible for	
communicating with other directors to best represent WMUL-FM on social media —	
in conjunction with WMUL-FM's on-air and website presence. The social media	
coordinator will also maintain the administration of these accounts including	
keeping records of userpasses in a secure manner.	
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Reader's Notes	Sports Director
	The sports director is responsible for all sports announcers, sportscasters,
	and their programs. This director's responsibilities include producing a sportscast
	during each full length newscast, coverage of all Marshall University sports
	activities, broadcasts of intercollegiate competitions, production of "Sportsview"
	(WMUL-FM's premier sports interview program), and distribution of sports
	broadcasting equipment to the staff covering intercollegiate competitions Editors
	and assistants may be appointed with the faculty manager's approval. This director
	is responsible for the care of all equipment specifically assigned to the sports
	department.
	Prerequisite: successful completion of Introduction to Audio Production
	(JMC 231) and Sportscasting (JMC 321) or equivalent professional experience.
	Traffic Director
	The traffic director is in charge of assembling the program and operations
	log packets in advance of each broadcast day. This director is responsible for
	reviewing the logs for errors after the logs are used and notifying the violators.
	The traffic director is also responsible for making certain that these corrections
	are made within the specified time limit of two weeks. The traffic director is
	responsible for "taking attendance" by comparing the completed logs and the
	skimmer against the DJ schedule and reporting this information to the board of
	directors. This director will also assist in the maintenance of the public file. As
	many FCC regulations intersect with this department, the Traffic Director should
	be familiar with the pertinent regulations.
	— Training Coordinator
	The training coordinator is responsible for training new staff members
	and updating the training of the veteran staff members. The primary function of
	the training coordinator is to ensure that new staff members have been adequately
	trained in the operation of all control room equipment so that they are able to
	carry out their assigned board shifts. Once the new staff is trained, the training
	coordinator should then concentrate on updating the training of the veteran
	staff members with a goal of maintaining professional skill levels. The training
	coordinator should conduct training sessions for news, sports, and promotions
	department staff in the operation of operate remote broadcast equipment and
	should coordinate with the appropriate directors to schedule those sessions.
	Prerequisite: successful completion of Introduction to Audio Production
	— (JMC 231) or equivalent professional experience.

2.D.4.c. General Requirements for Directorship	Reader's Notes
1. Attend all staff and directors' meetings.	
2. Schedule and post office hours each week.	
3. Post telephone numbers where they may be reached.	
4. Carry at least twelve semester hours or more of class work.	
5. Operate one (1) board shift if needed by the station.	
6. Adhere to station policies and set an example of professional behavior.	
2.D.5. Affirmative Action/Equal Opportunity	
Guidelines for Selecting Media Leaders	
2.D.5.a. Advertising and Recruitment	
Student media leadership positions at WMUL-FM will be advertised as	
widely as possible across campus. Announcements will be made in the Parthenon	
and over WMUL-FM. It is WMUL-FM's responsibility to actively recruit women	
and minorities. The station recruits through the relevant minority and women's	
organizations and/or associations. Notices will be posted at the appropriate	
locations. All vacancies shall be posted for a minimum of ten (10) working days.	
2.D.5.b. Selection of candidates for interview	
All full time graduate or undergraduate students who apply for a WMUL-	
FM directorship will receive an interview. An interview schedule will be posted on	
the wall outside the WMUL-FM staff room. Candidates are required to sign up for	
an interview time for each position for which they apply.	

Reader's Notes	2.D.5.c. Interviewing and Selecting Successful Candidates
	The Faculty Manager and Graduate Student Station Manager will interview all applicants. The best qualified candidate for each position will be selected. Factors that determine the best qualified individual for a position will be considered on an individual basis relative to the needs of WMUL-FM. Job-related factors and characteristics that should be taken into consideration include, but are not limited to: 1. Meeting the requirements of the job description, including leadership qualities 2. Exhibiting personal characteristics such as cooperativeness and openmindedness 3. Desiring to engage in community service 4. All other qualifications being equal; the extent to which candidates meet the needs of WMUL-FM or of the University for minorities and/or
	women. 2.D.5.d. Notification of Selection of Successful Candidates
	The Faculty Manager and the Graduate Student Station Manager will determine their selections. The next semester's Board of Directors will be announced at either the annual station holiday party during the fall semester, or the annual station picnic during the spring semester. In the rare case that a station event is not scheduled, candidates will be notified by email.
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2.E. Staff Recognition	Reader's Notes
WMUL-FM recognizes its standout staffers in several ways.	
The Paul G. Watson Recognition of Excellence is awarded at the	
end of each spring semester. It goes to the staff member who "most displays"	
an unrelenting effort and dedication to WMUL-FM". The Board of Directors	
nominates eligible staff members. The Faculty Manager selects a winner from the	
nominees. It can be considered as the station's "MVP" award. The complete by-	
laws for the Paul G. Watson award are on the following two pages.	
Newcomer of the Year is also awarded at the end of each spring	
semester. It goes to the individual who most impresses the Board of Directors	
during that individual's first year at WMUL-FM. The Board of Directors discuss	
nominations during their regular meeting and anonymously vote for a nominee.	
The Paul G. Watson award and Newcomer of the Year award are both	
presented at the end of the spring semester during the station's end-of-year picnic.	
Other means of general staff recognition may be selected by the Board —	
of Directors. Individual directors may also develop methods of recognizing the	
achievements within the individual departments.	
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3. Off-Air Policies

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3.A. Behavioral Policies

3.A.1. Policy on Tobacco, Food, and Drinks

A university-wide ban on tobacco use on campus became effective July 1, 2013 through Marshall University Board of Governors Policy No. GA-8. This policy was amended on August 1, 2019 to include e-cigarettes and "vaping".

This rule covers WMUL-FM's facilities; therefore, no tobacco use will be permitted in any part of the radio station by anyone at any time. This ban includes all studios, corridors, offices, and the staff room. As the BOG policy does not specify penalties, violations of the no tobacco use policy at WMUL-FM will be handled as any other violation of station policy.

IMPORTANT

No food of any kind or liquids of any kind are allowed around any equipment or in the studio complex at WMUL-FM. This prohibition includes the studio complex corridor.

Food and soft drinks are allowed only in the staff room or in offices. Staff members must properly dispose of crumbs or scraps, trash, and empty cups, cans, or bottles. Violations of this policy are handled through WMUL-FM disciplinary channels.

3.A.2. Alcohol and Drugs Policy

Marshall University Board of Governors Policy No. GA-2 prohibits possessing or using alcohol on the campus. Policy SA-1 prohibits illegal drugs.

No alcoholic beverage or illegal drugs will be tolerated on the premises of WMUL-FM at any time. This includes possession of prescription drugs obtained without a valid prescription. Any staff member found in possession of or alleged to be under the influence of alcohol or drugs will be reported to the Marshall University Police Department. MUPD will remove the staff member from the premises. Marshall University students will then be referred to the Office of Judicial Affairs. WMUL-FM will immediately suspend the individual(s) from their radio privileges pending the ruling by the Office of Judicial Affairs. This policy is in accordance with the Marshall University Code of Conduct.

Reader's Notes	violating this policy w In addition, a condition that any rea influence of alcohol o taken.	volunteers violating this policy will be dismissed. Visitors will be reported to the Marshall University Police Department. In the board operator who shows up for a shift in such a asonable observer would presume that person is under the or drugs will not be allowed on the air. Other action may be L-FM Discipline Procedures
		olicies will be strictly enforced. WMUL-FM employs a code line. Failure to comply with the station's policies will result in
	First Offense	Verbal warning issued by Graduate Student Station Manager or a member of the WMUL-FM Student Board of Directors. A written verification of the verbal warning will be given to the staff member and a copy placed in that person's file in the Graduate Student Station Manager's office.
	Second Offense	A written warning from the Graduate Student Station Manager will be given to the offender and a copy placed in that person's file.
	Third Offense	A suspension from all station facilities for at least one week. However, a suspension may be longer than one week. The actual duration of a suspension will be determined by the Graduate Student Station Manager in consultation with the Faculty Manager.
	Fourth Offense	Dismissal
	In addition to	o warnings and suspensions, the station may require service
	nevertheless keep the	d by violators. These tasks are the un-glamourous tasks that e station operating smoothly. Tasks could include ingesting uter playback system, board-operating special programs, or
	smoking in the stu	NOTE ersonnel have been previously warned about food, drink, and adio by the signs posted on the door and in writing, they will all warning for infractions of this rule. A violation of this rule will be treated as their second offense.

3.A. Behavioral Policies

Students who violate Marshall University's Student Code of Conduct will	Reader's Notes
be reported to the Office of Judicial Affairs. Effective from the time a report is	
made, the student or students involved in an alleged violation will be suspended	
from participating in station activities. The suspension will remain in effect until a	
judgment is rendered by the Office of Judicial Affairs.	
A digital copy of the Marshall University Student Handbook (with Code of Conduct) is available on the Student Affairs website	
www.marshall.edu/student-affairs/.	
www.marshan.edu/student-arrans/	

Reader's Notes	3.B. Staff Safety and Station Security
	The safety and security of the station's staff members and facilities is important. The station must also be accessible to members of the public and to the staff. To that end, the following policies are in effect. 3.B.1. Open Doors Policy
	The station is to remain open during normal business hours (9 a.m. to 5:30 p.m., Monday - Friday). The doors to the Classroom Studio (CB 201), studio hallway and attached studios (CB 202 complex), and the staff room (CB 204) are to remain open and unlocked. Individual studio doors may be closed when those studios are in use. The individual studio doors (CB 202A - Newscenter, 202C - Studio B, and 202D - Studio C) are to remain unlocked at all times. Outside of normal business hours, the exterior doors (CB 200, CB 201, CB 202, CB 203, and CB 204) are to remain shut and locked whenever the station is unoccupied. Even if the station is only vacant for a short time, the doors must be secured during that time. Each door has a sign on the wall next to the door latch explaining when it should be open, closed, locked, unlocked, etc.
	The main doors (CB 201, CB 202, and CB 204) are equipped with electronic locks with swipe-card access. An authorized staff member can swipe that staffer's Marshall University ID card to open these doors. A limited number of cards are available to be checked out to community volunteers. See 7.C. Accessing the Station Outside Normal Business Hours in Volume II. 3.B.2. Policy for Open Access to Studio A
	The door to Studio A must remain open during station work hours (9 a.m 9 p.m., Monday - Friday). The on-air operator may close the door for noise abatement during business hours. However, the door must be unlocked before it is closed. After 9:00 p.m. and on weekends, DJs may choose to close and lock the door for personal safety reasons. 3.B.3. Security Cameras
	Security cameras are installed in several places throughout the hallways near the station and in Studio A. Recordings will be reviewed whenever needed and at random. Copies of recordings may be turned over to the university or law enforcement when deemed appropriate by management.

3.B.4. Violent Incident Emergencies	Reader's Notes
The "Active Shooter" quick reference from the Marshall University —	
Emergency Management website is on the following page. The safest room at	
WMUL-FM is the Staff Room (CB 204). All other rooms have multiple doors	
and/or windows. Desks can be pushed in front of the door. A canvas bag full of	
softball bats is located in the rear left corner of the Classroom Studio.	
The full plan is located at the Emergency Information website	
www.marshall.edu/emergency/emergency-management/.	
3.B.5. Fire Drills and Alarms	
The laws of West Virginia state that in case of fire or fire drills the	
occupants of buildings must evacuate at once.	
Marshall University holds unscheduled fire drills throughout the year.	
You will not be able to tell if the fire alarm is signaling a drill or an actual fire in the	
Communications Building. Therefore, whether or not you see or smell evidence	
of a fire, follow this evacuation procedure when the fire alarm lights in the studios —	
flash.	
1. Make note of the time you end your programming.	
a. Music shows: Set the computer playback to fully automatic mode.	
b. Live remotely originated shows, including sports play-by-play: —	
Leave the remote announcers up. If possible, let them know you	
are leaving the building.	
c. Live studio originated shows, including news: Announce that	
there is a fire alarm in the building and you have to evacuate. —	
Set the computer playback to fully automatic mode. Play from	
the music playlist.	
2. Exit the building quickly.	
3. Wait outside until authorities grant clearance to reenter the building.	
4. Resume your program. There is no need to inform the public about the	
alarm if you have not already done so.	
5. Make certain the logs accurately reflect when you ceased and resumed your	
program. You will have to sign off and back on again on both logs.	

3.B.8. In Case You Notice a Fire
FOR YOUR SAFETY Please become aware of all fire exits and fire safety equipment in the WMUL-FM area of the Communications Building. 3.B.7. Fire Safety Map on Page 39
If you can see or smell a fire, follow this procedure. Use common sense.
If a piece of equipment right in front of you bursts into flames, get out of the
— studio NOW. The plastic insulation around wires gives off deadly vapors when
burned.
If there is any smoke at all, leave immediately. Smoke kills more people
 than flames do. The exit door is right near the alarm. If smoke is coming from that
 — door, turn around and leave through Smith Hall.
If you can, without endangering yourself, take the following steps.
1. Pull the fire alarm.
a. Pull Box #1:
i. Leave the studio.
ii. Walk into the main corridor and turn right.
iii. Walk rapidly to the end of the hall.
iv. A fire alarm pull box is located on the right wall just before
you reach the door.
b. Pull Box #2:
If pull box #1 is inaccessible, there is another.
i. Leave the studio.
— ii. Walk into the main corridor and turn left.
iii. Walk rapidly to the end of the hall.
iv. Turn right, toward Smith Hall.
v. Walk past the drinking fountain and through the first set of
double-doors.
vi. A fire alarm pull box is located at the end of the s-curve
before the second set of double-doors.
The double-doors next to this box are connected to the fire alarm.
 They will automatically close whenever an alarm is triggered.
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fires. There is a second ABC extinguisher down the hallway toward Smith Hall. It is on the right-hand side after the first set of double- doors and before the trophy cases. If the right-hand door is open, it will be behind the open door. 3. If it is safe for you to do so, return to the studio and sign off per procedure for alarms. Only do this if it is safe. 4. Exit the building. If it is safe to do so, shut any station doors you find open. Also close any hallway doors. Do not close other departments' doors. 5. If you sounded the fire alarm or saw the fire, call the Fire Department (911) and campus security (304-696-HELP [4357]) from your cellular phone. If you do not have access to a cellular phone, call campus security using a campus safety call box. The nearest box in the middle of the large bulletin board on the Smith Hall side of Old Main. Additional call boxes are located at the corner of 3rd Avenue and Hal Greer Boulevard, as well as across 3rd Avenue, through the breezeway between the Weisberg Engineering buildings. The last two are in free-standing posts, topped with bright blue lights. 6. Do not reenter the Communications Building until authorized to do so by Campus Security or by Emergency personnel.	fires. There is a second ABC extinguisher down the hallway toward Smith Hall. It is on the right-hand side after the first set of double- doors and before the trophy cases. If the right-hand door is open, it will be behind the open door. 3. If it is safe for you to do so, return to the studio and sign off per procedure for alarms. Only do this if it is safe. 4. Exit the building. If it is safe to do so, shut any station doors you find open. Also close any hallway doors. Do not close other departments' doors. 5. If you sounded the fire alarm or saw the fire, call the Fire Department (911) and campus security (304-696-HELP [4357]) from your cellular phone. If you do not have access to a cellular phone, call campus security using a campus safety call box. The nearest box in the middle of the large bulletin board on the Smith Hall side of Old Main. Additional call boxes are located at the corner of 3rd Avenue and Hal Greer Boulevard, as well as across 3rd Avenue, through the breezeway between the Weisberg Engineering buildings. The last two are in free-standing posts, topped with bright blue lights. 6. Do not reenter the Communications Building until authorized to do so by Campus Security or by Emergency personnel.	2.	There is a fire extinguisher near pull box #1. This extinguisher is a full ABC fire extinguisher usable on wood/paper, liquids, and electrical	Reader's Notes
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3.C. Policies for use of Station Property
3.C.1. Studio Equipment
Every piece of equipment at WMUL-FM is required for station operation. No one may remove any equipment from the station without authority from the Chief Operator, Graduate Student Station Manager, or the Faculty Manager. If authority has been granted, a written record must remain at the station. The record will contain the following information. 1. The date the equipment was removed 2. What piece of equipment is involved 3. Its serial number 4. The person responsible for returning the equipment 5. The specific reason for removal The only exception to this policy would be for remote and electronic news gathering equipment. See the next page for instructions regarding these items. Microphones, turntables, headphones, and other station-related equipment may not be removed from the station or rearranged within the station. WMUL-FM is not in the equipment LOAN business — do not ask. Persons removing equipment without permission are subject to dismissal depending on the severity of the situation. As all station property is also Marshall University property, the Marshall University Code of Conduct will be invoked against perpetrators. The ultimate penalty under the Code is expulsion from the university. Violations of this policy may also subject violators to criminal charges in addition to University sanctions.

3.C.2. Portable Equipment	Reader's Notes
Portable electronic news gathering (ENG) equipment and remote	
equipment are the only equipment designed and authorized to be used away from	
the station. The following regulations apply to removal of ENG and remote	
equipment from the premises:	
Portable electronic news gathering (ENG) equipment will be checked out	
by the News or Sports Director.	
Remote broadcast equipment will be checked out by the Production or	
Sports Director.	
The person checking out the equipment is responsible for its care.	
Willful neglect of the equipment will result in disciplinary action.	
Only the person who checks out the equipment may use it. If the project	
is a team effort, such as a remote broadcast, the person who actually signs for the	
equipment removal will bear ultimate responsibility for the equipment's care.	
3.C.3. Vinyl Records, CDs, and Tapes	
Only the Music Director is to open the mail containing music selections.	
Music sent to WMUL-FM by record companies is legally the property of those	
companies. It is intended for broadcast or promotional use only. WMUL-FM needs	
all the music material that is in its music library. All announcers and staff members	
are responsible for the records and CDs in the studio complex.	
NOTE	
NOTE No recorded material is to be removed from the music library for any reason	
other than station business.	
No recorded material is to leave the station unless it is being screened for	
compliance with <u>4.C. Inappropriate Program Material Policy</u> .	
WMUL-FM does not loan recordings - do not ask. Violations will result	
in dismissal from the station. Removing records, CDs, or tapes from the station	-
without permission is theft, subject to the same penalties as theft of equipment.	
without permission is there, subject to the same permitted as their or equipment.	

Reader's Notes	3.C.4. Personal Equipment at WMUL-FM		
	No staff member may attach or connect in any way personal equipment to any piece of equipment in any studio at WMUL-FM. This includes, but is not limited to, headphones, mixing boards, tape recorders and music synthesizers. There are a variety of technical and legal reasons for this policy. See the Operations Manager for more information.		
	_ 3.C.5. On-Air Announcer's Responsibilities for Station Property		
	The on-air announcer is responsible for the general welfare of the station's equipment while on duty, as per the Station and FCC Policy sheet signed by each staff member. (4.A.3. Station and FCC Policy Form on Page 66.) Failure to responsibly care for the station will result in suspension or dismissal from the radio station. While you are signed on the air, you have the right and the responsibility to challenge anyone you see misusing station property. If others question your authority, do not argue or create a scene. Immediately call the following persons in the following order for assistance. 1. Graduate Student Station Manager 2. Operations Manager 3. Chief Operator 4. Faculty Manager 5. Marshall University Police Department Telephone numbers for the aforementioned personnel are posted on the large bulletin board in Studio A.		

3.D. Production Studio Use	Reader's Notes
Policies and Guidelines	
3.D.1. Studio Use Policies	
WMUL-FM has five separate studio facilities. One of these, Studio A, is the on-air studio and is not used for production work. This leaves four production studios - Studios B, C, D, and the Newscenter. The Newscenter may be used for production ONLY if it is not being used for news or news production. Because of the size of the WMUL-FM staff, certain policies must	
be followed to ensure smooth operation and fair distribution of studio time.	
Generally, production work being done for immediate airing has first call on studio time.	
Studio time is reserved according to the following priority list: 1. Production and Music Directors and their Assistants 2. Daily news / sports programs. 3. Contest entry preparation on deadline. 4. Public affairs program production 5. Public Service Announcement and Promo production 6. Broadcasting classes and other university academic productions 7. University non-academic productions 8. Non-university productions The production director has the discretion of changing these priorities to	
fit WMUL-FM's future on-air scheduling needs and goals.	
Members of the Board of Directors have priority over all others if they are producing programming for immediate airing. This means a member of the board may ask you to leave a studio that you have reserved. This happens infrequently and directors rarely abuse the privilege. Please comply immediately with the request to leave the studio. Address complaints directly to the Graduate Student Station Manager or Faculty Manager, not the board member.	

Reader's Notes	3.D.2. Guidelines for Studio Reservation		
	 Determine the time desired. Observe a two hour time limit. Do not expect someone to wait or postpone a production session because of your slow work. If you need more time, register for this in advance. However, you must take a two (2) hour break between your studio sessions. Team projects (two or more people working on a single project) are required to observe the two hour break as well. Indicate the time slot you want on the specific studio's schedule board with a black grease pencil. Each studio has a schedule board on the door. Studios are available only during regular business hours 9:00 a.m 4:30 p.m. Should another time period be needed, special permission and arrangements must be made in advance with the Production Director, Operations Manager, or Graduate Student Station Manager. Studios are to be used by qualified station personnel only. Persons who have not trained in the use of the studio equipment are FORBIDDEN to use the production studios under ANY circumstances. Questions concerning this policy should be addressed to the 		
	 Graduate Student Station Manager / Executive Director. 3.D.3. Promotional Announcements Policy 		
	WMUL-FM can use all the promotion available to the station; thus recorded promos are encouraged. Promos must meet the following conditions:		
	 Promos for single or personality type programs longer than 30 seconds will not be permitted. The exception to this rule is morning show promos which may be 60 seconds. Promos for formats are encouraged. See your Format Producer for the requirements. The Production Director will review all long-term promos before they air. 		
	If the Production Director is unavailable when you finish your promo, place it in the Production Director's folder on the Z: drive. Leave the Production Director a note indicating which cut needs to be cleared.		

3.D.4. Public Service Announcements Policy	Reader's Notes
WMUL-FM staff members have a long tradition of producing award-	
winning PSAs. These short form pieces are a great way to learn about radio	
production techniques. They can be done as little dramas or as voice over music	
and sound effects. Previous PSAs produced at WMUL-FM have addressed drunk	
driving, date rape, and other topics of concern to our audience. If you have	
an idea, see the Production Director. The Production Director will be happy	
to get you started. Even if you do not have an idea, come into the station. The	
Production Director has suitable scripts for you to produce. PSAs must meet the	
following guidelines:	
1. PSAs may be produced for legitimate non-profit organizations only.	
PSAs for organizations with controversial agendas may be rejected,	
without recourse to appeal, at the discretion of the Faculty Manager and the Board of Directors.	
2. PSAs addressing social issues must be in good taste and approved by the	
Production Director. The Faculty Manager and the Student Board of	
Directors are the final arbiters of taste at WMUL-FM.	
3.D.5. Promo/Public Service	
Announcement Production Policy	
Production of PSA and/or Promo material must follow these guidelines:	
1. Obtain a studio time slot. 3.D.2. Guidelines for Studio Reservation on Page	
46. Limit studio use to the reserved time slots.	
2. Be trained on the equipment for proper operating procedures by the	
Production Director or Training Coordinator.	
3. Limit spots to 30 seconds or 60 seconds. The time must be precise.	
Times such as 29, 31, 59, and 61 seconds are not acceptable for PSAs and promos.	
4. Playback levels must be broadcast quality. Learn how to set recording levels	·
before you waste time producing a project that is too "hot" or "in the	
mud." Please learn those terms!	

Reader's Notes	5. Clean studio of debris after you have finished. This includes papers, recordable media, empty media cases, and extra empty reels. Any recording tapes or CDs found in the studio will be erased by the Operations Manager and returned to the office for re-use. Any files saved in the root directory of any computer hard drive, or		
	on the desktop will be deleted by the Operations Manager. 3.D.6. Air Check Policies		
	Getting hired in radio is often a matter of having a good air check or recorded audition. Air checks showcase your announcing abilities, not complete musical selections and prerecorded PSA s and promos. We suggest you talk to the Faculty Manager or a staff member with experience in creating good auditions. If a prospective employer requests an air check, you may make one at WMUL-FM. You should make air checks when you are on the air. Edit out the unnecessary parts later. Use the flash recorder in Studio A to record yourself. See 10.E. Using the Flash Recorder in Studio A in Volume II. You may also copy the recordings from the skimmer. See 10.E. Using the Skimmer in Volume II. Certain emergencies may arise that prevent you from making a "live" air check. A studio for creating an audition may be available under the following conditions. Note that these guidelines differ somewhat from the studio use guidelines for producing programming for WMUL-FM. 1. No station work is scheduled for the requested studio. 2. The request is from a WMUL-FM staff member. 3. The requester requires no technical assistance. 4. Tape, CDs, and records will be the responsibility of the staff member. 5. Observe a two hour total time limit. 6. Studios will be used between 9:00 a.m 4:30 p.m. 7. Request is made via the Production Director 24 hours in advance. 8. Identify the recording as being produced at "WMUL-FM, Marshall University, Huntington, West Virginia".		

3.E. Remote Broadcast Policy

Reader's	Notes
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WMUL-FM has the capability of broadcasting from sites outside the studio complex. These "remotes" can be exciting promotional opportunities for the station. Staff members are encouraged to submit ideas for remotes to the Board of Directors. The remote broadcast policy follows the same guidelines as in-studio programming with these exceptions:

- 1. The site is economically feasible and has been surveyed in advance.
- 2. A three week advance notice of intent to broadcast is to be filed with the Student Manager on the form titled "Remote Broadcast Proposal."

 The proposal is also to be signed by the authorized site representative (club / store manager, etc.).
- 3. Provision for ample promotion is evident.
- 4. Engineering agrees to the potential of the broadcast site after successful completion of the site survey.
- The staff includes an in-studio board operator, a trained remote engineer
 / announcer, and one promotions assistant. This requires at least three
 (3) persons.
- 6. Program format fits into selected time slot.
- 7. The affected area director agrees with the proposal.
- 8. The other members of the Board of Directors and the Student Manager approve the proposal.
- 9. Provisions are made for equipment to be returned and checked back in by the Production Director or designated production assistant. Any problems with the equipment must be immediately reported to the Operations Manager. Prompt reporting of problems prevents the next operator from suffering an equipment malfunction. Fill out a discrepancy report upon return to the station. Report all problems encountered when using the remote equipment. 5.F.3. Discrepancy Reports on Page 123.

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Reader's Notes	In addition to the technical considerations on the previous page, there are
	other guidelines for remotes:
	1. Do not allow audience members to touch the equipment
	2. Answer any technical questions as best you can, but do not waste time
	demonstrating the equipment to curiosity seekers.
	3. Control the microphone. Don't let your audience shout greetings and such
	into a live microphone. If a background crowd gets obscene, either
	accidentally or deliberately, return control back to the studio as quickly
	as possible.
	4. Non-staff members may not broadcast over WMUL-FM except as part of
	an interview or promotion. If your buddies show up at a remote you
	are working, they are not to be guest DJs or play-by-play announcers.
	— 3.E.1. Marti Remote Broadcast Transmitters
	The Marti 450 MHz 25 watt and 2 1/2 watt transmitters are used for all
	WMUL-FM remote operations not sent back to the studio over a phone line or
	the internet. These units are licensed by the FCC as RPU (Remote Pickup Unit)
	transmitters and must be identified with the call letters KA44256 at the start of
	— operation and just before turning the transmitter off. These units must be routed
	into the on-air console in order to be broadcast to the public. Please see the
	Graduate Student Station Manager, Operations Manager, the Production Director,
	or the Training Coordinator for the correct procedures to follow.
	Prior to using the Marti, see the Remote Operations Manual. It is available
	from the Faculty Manager, Graduate Student Station Manager, Operations
	Manager, Training Coordinator, or Production Director.
	CRITICAL!
	Do not operate these units without proper training. If, in violation of station
	policy, you find yourself hooking up a Marti unit before you are trained, please
	remember this one thing:
	— If you turn a Marti transmitter on before the antenna is plugged in, you will
	completely DESTROY that Marti unit. It will never work again.
	<u> </u>

3.F. Station Use Policies	Reader's Notes
3.F.1. Mail Boxes	
Mail boxes in the staff room are for the Faculty Manager, Graduate Student Station Manager, Student Board of Directors, and format producers. 3.F.2. Bulletin Boards	
Bulletin boards are located in the staff room. There is also a smaller plexiglass-encased board on the wall outside the staff room. The bulletin boards may have items about student activities, student organizations, employment notices, posters relating to radio, and radio staff information. It is suggested that you read them as important information may be attached. In the hallway directly inside the studio complex is a special use bulletin board. The large plexiglass-encased bulletin board inside the studio complex is used for award certificates. Nothing is to be taped, pinned, stapled or otherwise attached to this bulletin board. The small bulletin board placed over the console in Studio A is used to display information relevant to all operators. This includes on-air schedule changes, log error lists, and weather forecasts. All operators are encouraged to refer to this bulletin board frequently. The large bulletin board in Studio A is used to post legally required notices, permits, and licenses. The EAS plans, rules, and instructions are also posted there.	
NOTE No items are to be placed or removed from the large bulletin board in Studio A without direct authorization from the Faculty Manager or the Graduate Student Station Manager.	
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Reader's Notes	3.F.3. Telephone Etiquette
	The telephones at WMUL-FM are for radio business only. Long distance business calls can be made from any office telephone using a university-issued long distance code.
	Long distance production calls (for recording interviews) may be made from any studio but must be approved in advance. Do not accept collect calls unless they are for approved WMUL-FM business such as a sports remote. Do not use WMUL-FM's telephones for personal calls, either outgoing or incoming. Personal long distance calls are strictly prohibited. Each month the Faculty Manager receives a computer printout of WMUL-FM's telephone use. This printout can implicate telephone abusers. Telephone etiquette is important in maintaining a professional image with
	our audience and with those who call us. 1. Answer all telephones with "WMUL-FM."
	2. Be friendly and courteous at all times, regardless of the courtesy shown you.
	3. Do not "chat" on the telephone and keep calls short. This will prevent disruption of on-air work.
	 4. Take accurate messages containing the message, the caller's name, and telephone number for returning the call. There is a telephone message book in the staff room beside the staff room telephone. 5. Use the HOLD feature of the telephone when you look for someone at
	5. Use the HOLD feature of the telephone when you look for someone at the station. This will prevent the caller from hearing every word in the search for the staff member.
	6. The HOLD feature on the phones in the staff room and office is activated by pressing the "Hold" button on the bottom left-hand corner of the touch-screen. The button will change into a "resume" button while the hold is active. Press the "resume" button to pick up the call.
	7. Visitors and guests are not permitted to answer or use WMUL-FM's staff room phone except in emergencies. The phone in Studio A is not to be used by non-staff under any circumstances. A pay phone is available inside the Memorial Student Center.

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3.F.4. Housekeeping	Reader's Notes
All staff members are to keep the radio station clean at all times. It is the	
responsibility of the on-air announcer to keep the control room clean. All staff	
members using the production studios should clean up after their work is finished.	
3.F.5. Vandalism	
WMUL-FM will tolerate no vandalism to the radio station by any staff	
member or visitor. Vandalism includes writing or drawing on any piece of	
equipment or furniture. The console and counter top in Studio A are special areas	
of concern. All staff members are responsible for the prevention of property	
damage to WMUL-FM. They are responsible for themselves and for friends or	
visitors that they bring to the radio station.	
Vandalism will be dealt with under the University Code of Conduct.	
Criminal penalties are possible depending on the severity of the act or acts.	
All visitors caught vandalizing the station in any manner will be reported to the	
University police immediately.	
Those who draw or write on the counter-tops, consoles, and equipment	
will receive a written warning for the first offense and a dismissal notice for the	
second. Please note that marking the equipment to indicate recording level settings	
is vandalism and will be treated as such.	
3.F.6. Holidays and Breaks	
Broadcasting is a seven days-a-week business. FCC Rule 73.561 states	
that "all stations which do not operate 12 hours per day each day of the year,	
will be required to share use of the frequency upon the grant of an appropriate	
application proposing such share time arrangement." Thus, it is not possible to	
shut down the station on generally recognized holidays or during semester breaks,	
summers, etc.	
Every effort is made to keep holiday work to a minimum and afford every	
student some holiday and break time off. The automation system relieves much of	
the burden and protects our license. However, automated radio is not quality radio.	
If you will be available for air shifts during a holiday or break, please tell	
the Music Director in advance of that holiday or break. Watch for sign-up sheets to	

be posted in Studio A. If you enjoy being on the air, holidays and breaks are great

providing quality programming for WMUL-FM when the university is closed.

We thank those students and volunteers for the many hours they work

times to log in those extra hours and gain valuable radio experience.

Reader's Notes	3.G. Social Media Policy		
	This policy covers volunteers' utilization of WMUL-FM's social media accounts including, but not limited to, Facebook, X (Twitter), YouTube, and Instagram. It does not restrict volunteers' use of their personal social media accounts. WMUL-FM utilizes many social media platforms to interact with listeners, draw listeners to our on-air and other online products, and fulfill its obligation to the FCC as a public radio station to operate in the "public interest, convenience and necessity." To ensure that WMUL-FM achieves these goals in the most effective manner, the policies below are to be followed by all WMUL- FM volunteers and directors using any WMUL-FM social media account or departmental account. Additional policies may be implemented by individual		
	directors for departmental accounts.		
	3.G.1. Definitions:		
	 WMUL-FM social media account: refers to any social media account affiliated in any way with WMUL-FM. Official WMUL-FM social media account: refers specifically to a social media account that represents the station as a whole. As of the last revision of this policy, this includes X (Twitter) (@WMUL_Radio), Facebook (facebook.com/wmulfm), YouTube (youtube.com/user/WMULRadio) and Instagram (@WMUL_Radio). User: refers to any person who posts from any WMUL-FM social media account. Volunteer: refers specifically to DJs, news, sports, and promotions staff members, and any other person other than a member of the Board of Directors who posts from WMUL-FM social media accounts. Departmental account: refers to a social media account that represents a specific department or show within WMUL-FM. Administrator: refers to the designated person responsible for a deparmental account. The administrator may be the department's director or a person designated by the director. 		

3.G.2. Policies	Reader's Notes
1. Identify yourself:	
 a. When writing a public post from an offical WMUL-FM account, append a dash and your to the post. Optionally, you may use a dash and your account name (on the same platform) in place of your initials. If you do not have an account on that same platform, you must use your initials. b. Write in first person. Example: "Good morning! I'm taking requests for Blues songs now. Call me on the WMUL request line at 304-696-6651 – AMC" c. Unless explicitly authorized by the Social Media Director, only 	
WMUL-FM Board of Directors members may post from an official WMUL-FM account as WMUL-FM, without a signature.	
2. What to say:	
 a. "Tagging" or "mentioning" other people, groups, bands, yourself etc. in tweets and statuses is allowed and encouraged. 	,
b. Users are encouraged to tweet about WMUL-FM, Marshall sports, bands, and special events on Marshall's campus or in Huntington. Users may NOT post about regularly scheduled events (i.e. a club's weekly meeting) unless it is the first one of the semester.	
c. Users are encouraged to reply to posts directed at them and to use WMUL-FM accounts to directly interact with followers.	
d. Users may share links to online articles, online videos, artists' websites, and the WMUL-FM website. Linking to pages/videos with profanity is allowed, but a profanity warning must lead the post. As a general rule, if you would minimize it if someone walked behind you, you probably shouldn't post it.	
e. When writing a post with information obtained from another source (i.e.: another social media user), give credit where due.	

Reader's Notes	3. What not to say:
	a. Users may not "tag" or "mention" persons who are running for a
	political office, including Student Govenment, or use
	WMUL-FM social media accounts to advocate political
	agendas or candidates. The exception to this rule is for news
	and interview programs where the person or persons are being
	interviewed, in which case the person(s) and his/her/their
	organization may be tagged or mentioned in posts promoting
	the interview program.
	Example: "During tonight's "On The Table", we'll have an
	inteview with @GOP presidential candidate @MittRomney
	-AMC"
	b. Users may not use WMUL-FM social media accounts to promote
	for-profit corporations.
	c. Users may not use WMUL-FM social media accounts to promote
	products, services, or music venues.
	d. Users may not post negative comments about WMUL-FM, its
	programming, or any director or volunteer.
	e. Volunteers may not "Like" or "Follow" other pages or users without
	permission from the Social Media Coordinator or applicable
	administrator.
	4. Cross-Promoting and Online Song Requests:
	a. When announcing the WMUL-FM request line phone number
	(304) 696-6651 on-air, users are encouraged to announce that
	song requests may also be sent to WMUL-FM's official social
	media accounts.
	b. Users are also encouraged to use WMUL-FM's social media
	accounts to promote song requests over social media and on the
	request line.
	c. If a listener posts a song request that is not in WMUL-FM's library,
	do NOT reply "We don't have that song." Simply tell the listener
	that you will try your best to play the song, or don't respond to
	the post.

	d. If a listener posts a song request for a song that is not in your airshift's format, reply by telling the listener what time / day the	Reader's Notes
	format airs.	
	Example: "Sorry, we're playing Alternative right now. Streetbeat	
	is played Thurs., Fri. & Sat. nights. Would you like to request an	
_	Alternative song?"	
5.	Professionalism:	
	a. When posting from any WMUL-FM social media account, users	
	are to adhere to FCC Regulations regarding profanity and	
	commercial announcements.	
	b. Users should not post racist, discriminatory, threatening, rude, or	
	otherwise offensive comments from any WMUL-FM social media account.	
	c. Users are encouraged to exercise common sense when posting	
	from any WMUL-FM account. In egregious cases, users may be	
	banned from future use of WMUL-FM social media accounts	
	for jeopardizing the station's image or credibility.	
6.	Sharing and Reposting	
	All content reposted, retweeted, or otherwise shared by all users	
	from any WMUL-FM social media account must adhere to all of	
	the above policies.	
7.	Errors	
	a. Posts are not to be deleted by volunteers under any circumstance,	
	unless specifically authorized by the Social Media Coordinator,	
	or applicable administrator.	
	b. In the case of an error of fact or misspelling in a post from an	
	official WMUL-FM social media account, the error should be	
	corrected with a second post with an asterisk "*" leading the	
	post.	
	c. If you believe a post from an official WMUL-FM account needs to	
	be deleted (regardless of whether you posted it or not), contact	
	the Social Media Coordinator.	
	d. If you believe a post should be deleted from a departmental	
	account, contact the first available person in the following	
	order: account administrator, department director, Social Media	
	Coordinator, Station Manager.	

Reader's Notes	8. Departmental accounts
	 a. Non-directors who wish to create a WMUL-FM-affiliated social media account must submit a written proposal to the Social Media Coordinator explaining the necessity and intended use of the account. If approved, the Social Media Coordinator will appoint an administrator each semester. b. Administrators for departmental social media accounts are to
	be appointed by each department's director at the beginning of each semester. Until an administrator has been offically appointed, the department's director is considered the acting administrator. Directors may self-appoint themselves administrator.
	 c. Administrators must surrender account passwords, access privileges or other account information to the Social Media Coordinator, Station Manager, or department director upon request.
	9. Access privileges
	a. No user may post to any departmental account without the permission of the account administrator or department director. That privilege may be revoked at the discretion of the account administrator or department director.
	b. The Social Media Coordinator may restrict any user's access to any WMUL-FM social media account for any reason for up to seven (7) days. Restrictions or bans lasting longer than seven (7) days,
	or further punishments, may be imposed by a majority vote of the WMUL-FM Board of Directors.

3.G.3. Summary Thoughts on Social Media	Reader's Notes
DO	
Reply to comments directed at you	
 Promote your DJ shift, other WMUL DJs and programming, and the 	
station in general	
Promote artists whose music you play on-air	
Sign your name on all posts from a WMUL account	
DO NOT	
• Spam	
• Promote politicians, political agendas, for-profit corporations, or products.	
• Delete posts	
 Damage the station's image, credibility or reputation. 	

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4.	Legal	Γ	HCICS

Reader's	Notes
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This part covers the legal requirements associated with broadcasting.

4.A. You, WMUL-FM and the FCC

Many non-broadcasters are surprised to learn that radio and television stations do not "own" the frequencies on which they broadcast. There are a limited number of frequencies available. The American public owns these frequencies. Yes, you are an owner of 88.1 MHz, the frequency on which WMUL-FM broadcasts. But DO NOT try to run things the way you want. The Federal Communications Commission is really in charge. The FCC operates under broad powers granted to it through the Communications Act of 1934. It administers the airwaves for the benefit of the American people.

The situation is similar to that of the National Park Service. As a citizen you own the national parks, but you certainly cannot do what you want there. The National Park Service tells you where and when to camp and what equipment you are allowed to use. They say time is up - you leave. They say no fires - you do not build a fire.

The FCC grants a broadcasting company, such as WMUL-FM, a license to operate over an assigned frequency. There is a condition attached to this license. The station must operate in "the public interest, convenience or necessity". (This is often shortened to PICON, or just "the public interest".) What does this mean? That condition allows the FCC to enact and enforce rules and regulations to ensure that stations serve the public interest and meet stringent technical requirements.

IMPORTANT!

This is not the place to debate FCC policy.

It exists.

It is the law.

The FCC must be obeyed.

When you go on the air at WMUL-FM, you are responsible for obeying every single rule and regulation that applies to WMUL-FM. The FCC does not accept "I didn't know that" as a valid excuse.

The most important policies that apply to you concern the logs, transmitter adjustments, and indecency.

Reader's Notes	See 8. WMUL-FM's Operator Logs in Volume II for information on the
	logs and transmitter adjustments.
	See <u>4.C. Inappropriate Program Material Policy</u> on Page 84 for
	information on indecency and other inappropriate program material
	Read these sections of this manual carefully. If you do exactly what the
	manual says to do, you will have no problems with the FCC. If you fail to do what
	the manual says, you will have problems with WMUL-FM's management long
	before the FCC gets hold of you. Our license to broadcast is more important
	than any individual who works at the station. Therefore, any act or omission that
	jeopardizes WMUL-FM's license will be dealt with quickly and decisively.
	The information in this manual may or may not apply to other broadcast
	stations at which you may work. Do not do (or fail to do) something there and
	claim you read it in this manual.
	4.A.1. FCC Rules: Access and Citations
	The FCC regulations that apply to stations such as WMUL-FM take up
	many pages of small print. You may read them all on the Internet at
	www.fcc.gov and at www.hallikainen.com/FccRules/. (The documents on
	hallikainen.com are easier to access.) The rules are also available on the Marshall
	campus at the Federal Documents Depository, John Deaver Drinko library,
	Second Floor. The document is The Code of Federal Regulations, Title 47.
	The most relevant rules are under parts 73 (broadcasting), 74 (remote
	— broadcasting), and 11 (Emergency Alert System).
	This document cites specific rules with the part and section numbers,
	separated by a dot (.). For example, the rule for the Legal ID is cited as "73.1201".
	This rule is located in part 73, section 1201.
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4.A.2. Station and FCC Policy Sheet Introduction	Reader's Notes
The next nine (9) pages contain a copy of the station and FCC policy	
agreement. Staff members MUST sign this agreement before WMUL-FM will	
allow them on-air. Each staff member should read it carefully. Be certain that you	
understand all the statements contained in the agreement before signing.	
The policy explains:	
1. The FCC's rules about indecency, commercial announcements, payola, and plugola.	
2. The station's rules about board operator responsibilities.	
3. The station's rules about use of the station's social media accounts.	
4. The manual will explain some of these policies in greater detail. Some	
are self-explanatory. Station management will be happy to answer any questions staff members may have.	
Each volunteer receives a copy of this agreement when completing a	
staff information sheet. The volunteer retains the first eight (8) pages for future	
reference. The nineth page, the signature page, is a three-part carbon-copy.	
The pink copy is retained by the volunteer. The white and yellow copies are	
submitted to the station. The white copy is filed in the traffic office. It aids the	
traffic director in identifying operators' signatures. The yellow copy is filed with the	
staff information sheet in the Graduate Student Station Manager's office.	

4.B. Legal Compliance Policies

4.B.1. Station Identification Policy

FCC Rule 73.1201 requires WMUL-FM to identify itself once an hour at the top of the hour. WMUL-FM policy requires the Legal ID (or station ID) to air within a six (6) minute window. The identification window runs from two (2) minutes before to four (4) minutes after the top of the hour. That means the Legal ID for the 3 o'clock hour should air between 2:58 and 3:04. If this cannot be done, then the ID must be made "as close to the hour as feasible, at a natural break in program offerings."

Our official Legal ID consists of the station's call letters ("WMUL-FM") followed by the community of license ("Huntington"). The frequency ("88.1 MHz") may be inserted between the call letters and the community of license.

In situations where WMUL-FM distributes programming to other stations, we may identify each station. E.G. "WMUL-FM, Huntington, WFGH, Fort Gay".

The station ID carts under the "Legal ID" group are the proper way to do an identification. The Legal ID is automatically included in the computer playback system's log. The computer is programmed to re-sync at the top of the hour and play the Legal ID after the currently playing song ends.

There are various versions of the station ID. Format producers will determine which mix fits each format the best. All pre-recorded program intros, outros, and re-joins should include the station ID.

NEVER play a Legal ID as a "Jingle" or filler at other times. We should never hear the top of hour ID played at any other time within the hour.

Remember, a Legal ID consists of the station's call letters and community of license: "WMUL-FM, Huntington". This is the ONLY way to give a legal ID. Don't leave off the "FM" or the "W." Do not insert anything between the call letters and the city other than the frequency. "WMUL-FM in Huntington" is not a Legal ID. The FCC is very strict about this.

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Reader's Notes	4.B.2. "Sound Recording Performance		
	_ Complement" Policy		
	The "sound recording performance complement" is a federal law that restricts the musical selection of webcasters. In short, it says that webcast stations (such as WMUL-FM), must observe the following rules in their musical selections. Within a three-hour period, a station may not play: • More than three selections from a single album, and not more than two selections in a row. • More than four selections by the same artist, and not more than three selections in a row. • More than four selections from a set or compilation, and not more than three selections in a row. Since WMUL-FM's computer playback system (automation) does not have the ability to track albums and compilations, WMUL-FM complies with this policy		
	in the following way.		
	The station will not play, within a three-hour period, more than three		
	selections by the same artist, and not more than two in a row.		
	— 4.B.3. Recording and Broadcasting		
	— of Telephone Conversations		
	FCC rules (73.1206) and state laws (W. Va. Code 62-1D-3(e)) govern the recording and broadcasting of telephone conversations. The FCC requires that stations obtain the caller's consent prior to broadcasting a telephone call (whether live or pre-recorded). The exceptions to this rule are when the person is aware, or presumed to be aware, that the call will be broadcast. Awareness is presumed to exist only when the caller is a station employee (such as a reporter), or the person has called into a program that usually features calls from the general public. In regards to recording, West Virginia is a single-party consent state. That means that only one party of the conversation needs to consent to it being recorded. However, station policy requires that the other party also be aware that		
	the call is being recorded.		

4.B.4 Commercial Announcements	Reader's Notes
WMUL-FM is a non-commercial, educational radio station. That means	
that the station may not promote for-profit businesses or individuals. Prohibited	
behavior includes:	
• Calls to Action: E.G. "Buy a new Thunder-Cougar-Falcon-Bird!", or "Eat at Bob's"	
• Prices: E.G. "\$3 domestic, \$4 imports"	
 Inducement to Buy: E.G. "Ladies drink free", "First ten customers get a free Lorax." These prohibitions apply whether it is a paid announcement or not. 	
Airing these types of announcements would violate the non-commercial nature of	
WMUL-FM's license.	
TERMINOLOGY Many people confuse commercials promos and PSAs	
Many people confuse commercials, promos, and PSAs.	
A commercial is an announcement (usually paid) made on behalf of a forprofit entity. E.G. "Drink Tantrum!".	
A <u>promo</u> is an announcement made by the station that promotes its own programming or events. E.G. "Tune in to Herd Roundup".	
A PSA or public service announcement is an announcement (usually unpaid)	
made to provide the public with needed information or to promote the public	
good. E.G. "Don't Drink and Drive".	
4.B.5. Libel and Invasion of Privacy	
Whether you are reporting for Newscenter 88, the FM-88 Sports Report,	
interviewing a band, or just conducting a one-hour DJ shift, you are subject to libel	
and privacy laws.	
Libel is publishing information that is false and that harms someone's	
reputation. A person or organization who has been libeled can sue you, the station,	
and Marshall University.	
A full discussion of libel law is too extensive for this manual. The Student	
Press Law Center has an excellent discussion of the topic:	
https://splc.org/2001/06/libel-law/.	

Reader's Notes	Invasion of Privacy is another legal stumbling block that can easily create
	trouble for announcers. Invasion of privacy would include public disclosure of
	private and embarrassing facts, false light, and intrusion. Again, a full discussion
	would take several pages, and the Student Press Law Center has an excellent
	discussion: https://splc.org/2011/06/invasion-of-privacy-law/.
	4.B.6. On-Air Promotions and Giveaway Policy
	Each announcer is encouraged to bring promotional ideas and suggestions
	for giveaway items to the Promotions Director for discussion and approval.
	A good promotional idea is worth its weight in gold. Do not presume your idea has
	been tried and found wanting. Let the director know your ideas.
	For any station promotion or giveaway, the following rules must be
	observed:
	"Ways to win" must be disclosed clearly, such as "the third caller" or
	— "the first caller who can answer"
	Winners must be told how, when, and where to claim prizes.
	Instructions will be made available to the announcers concerning individual
	contests.
	These rules must be followed exactly. Often, the production department
	will prepare a special announcement for you to play.
	4.B.6.a. Prize Claim Procedure
	The station will mail a prize to the winner if the following conditions are
	met.
	a. The total value of the prize is less than \$50 US. Two concert tickets
	individually valued at \$30 would not meet this criteria.
	Small miscellaneous prizes such as station stickers and window
	clings shall have a value of \$0 for the purposes of this rule.
	b. The items may be mailed using a single first-class stamp.
	c. The items are not time-sensitive.
	d. The winner understands and agrees that the station is not
	responsible for items lost in the mail.
	2. For all other prizes, winners must come to WMUL-FM in order to claim
	prizes
	3. Winners must pick up prizes during regular business hours - from 9:00
	a.m. to 4:30 p.m. unless other arrangements are made with the Student
	Manager or the Promotions Director.

4.	Winners must have some form of identification with them.	Reader's Notes
5.	Winners have two weeks to claim prizes. Any unclaimed prizes become the	
	property of WMUL-FM.	
	Our in-house rules (do not announce these over the air) for promotions	
and giv	reaways are:	
1.	All prizes will be kept in the Promotion Director's cabinet.	
2.	Any member of the WMUL-FM Student Board of Directors present is	
	authorized to present smaller prizes to winners when they come to claim them.	
3.	Larger prizes should be given out by the Graduate Student Station Manager or the Promotions Director.	
4.B.6.1	o. FCC Rules Regarding On-Air Contests	
	The FCC has very strict but simple regulations about promotions.	
The FO	CC amended its contest rules to permit posting rules on the Internet.	
	nended rules went into effect February 12, 2016.	
1.	The material terms of the contest must be fully and accurately disclosed.	
	Such disclosure may be over the air or via a publicly available post on	
	the station's website.	
	FCC Rule 73.1216, Note 1b states: "Although the material terms may	
	vary widely depending upon the exact nature of the contest, they will	
	generally include: how to enter or participate; eligibility restrictions;	
	entry deadline dates; whether prizes can be won; when prizes can be	
	won; the extent, nature and value of prizes; basis for valuation of	
	prizes; time and means of selection of winners; and/or tie-breaking procedures."	
2.	The contest shall be conducted substantially as announced.	
3.	No contest description shall be false, misleading, or deceptive with respect	
	to any material term.	
4.	If disclosure of contest rules is via on-air announcement, disclosures	
	must be made periodically. Rule disclosures may air separately from	
	announcements promoting the contest itself.	

Reader's Notes	 5. If disclosure of contest rules is via internet post, the following rules apply. a. Establish a conspicuous link to material contest terms on the home page. b. Make clear, periodic, announcements that the contest rules are available on the website. Give the address of the website as part of the announcement. c. Keep the rules posted for thirty (30) days after the contest has concluded. d. Any rule changes must be disclosed on-air within twenty-four (24) hours, and periodically thereafter. It is sufficient for the announcements to say that the rules have changed and direct the public to the website. e. Rules disclosed on-air and on the Internet must be substantially
	consistent.
	4.B.7. Community Bulletin Board Policy
	 No board operator may announce an event in which the operator has a financial interest or has received any consideration for announcing. If they are letting you in free in return for the plug, you cannot announce the event.
	2. Never mention prices. "Free" is a price. "Free to students" is a price. "Free if you donate canned food" is a price. "Open to the public" is okay.
	3. The date, time and address of an event may be announced. However, you cannot tell listeners to "go" to this event. This is a "call to action" and is illegal on noncommercial WMUL-FM.
	4. Make no comparative statements. Announcing "Twentieth Street Bar and Grill has the cheapest beer in town" is illegal.
	 5. Giving a telephone number is permissible. 6. Never make an inducements to buy. An example of an inducement is announcing that listeners will receive a gift of any kind for showing up at a particular establishment.

1.D. Legar Computation	<u>——</u>
4.B.8. Payola and Plugola	Reader's Note
Payola is the practice of giving or accepting undisclosed consideration to	
influence program selection or content. Examples of payola include, but are not	
limited to the following.	
 Accepting drinks from a bar owner for saying nice things about the bar of air. 	on
2. Giving preferential treatment over the air to clubs, record stores, concert	
promoters, music labels, or bands in return for undisclosed payment, products, or services.	
Plugola deals with "plugs" by station personnel with respect to services of	or
commodities promoted over the station where the station itself or its personnel	
have a financial interest in the object being promoted.	
Examples of plugola include, but are not limited to the following.	
1. Playing recordings or soliciting purchases of records, CDs, or digital trac	ks
when the announcer is a member of the band or has a vested interes	t
in the group's financial success.	
2. Promoting any club or concert in which the announcer has a financial	
interest including employment at such a club or concert.	
It is against the law to accept payment, monetary or otherwise, for saying	
or doing something on the air unless the audience is completely aware that the	
person is being paid to do so.	
Under 47 United States Code Section 508 it is a CRIMINAL offense for	
employees of a station or any other person to accept or give consideration to	
influence program content if they conceal the consideration from the station,	
thus frustrating the station's efforts to comply with the sponsorship identification	n
provisions of the Act.	
If anyone offers you any consideration for playing a record or promoting	
any enterprise over WMUL-FM, report this to the Faculty Manager immediately.	
IMPORTANT Payola and plugola offenses are crimes, punishable by a fine of up to \$10,000 and up to one year in jail for the announcer or person involved in payola or	

plugola.

4.B.9.a. Prohibited Language in Underwriting Announcements	Reader's Notes
The FCC prohibits the following material in underwriting announcements.	
• Calls To Action: It is forbidden to say things like "Stop by", "Call now",	
or "Buy my book!".	
• Prices: Any mention of prices is forbidden. Free is a price.	
• Menus of Services: While a brief description of services or goods is	
permitted, an extensive menu is not. There is no strict delineation	
between these two things. For WMUL-FM's purposes, descriptions	
of goods and services shall include no more than three items. E.G.	
"Offering fresh, frozen, and prepared shrimp," would be acceptable.	
"Offering prepared shrimp, including shrimp-kabobs, shrimp creole,	
shrimp gumbo, pineapple shrimp, lemon shrimp, coconut shrimp"	
would not be acceptable.	
Promotional or Comparative Language, Inducement to Buy:	
Language such as "best burgers in town", "friendly service", or "first	
ten customers receive a free rubber duck," is prohibited.	
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Reader's Notes	4.C. Inappropriate Program	
	Material Policy	
	NOTE The management of WMUL-FM will not debate the First Amendment with you. Nothing in the station's policies restricts your right to free speech as applied to broadcasting. If you think that WMUL-FM's policies are too restrictive, we invite you to pursue your broadcasting career elsewhere.	
	4.C.1 Definitions	
	The general public may use the terms "profanity", "obscenity", "indecency" as if they were synonyms, but the FCC and the Supreme Court of the United States do not. Each word has a specific, legally defined, meaning. They are not interchangeable. All FCC definitions are from www.fcc.gov/consumers/guides/obscene-indecent-and-profane-broadcasts . 4.C.1.a. FCC Definition of Obscenity	
	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 considered 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. • The material, taken as a whole, must lack serious literary, artistic, political or scientific value. 4.C.1.b. FCC Definition of Indecency	
	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 hold that indecent material is protected by the First Amendment and cannot be banned entirely. FCC rules prohibit indecent speech on broadcast radio and television	

between 6 a.m. and 10 p.m., when there is reasonable risk that children may be in

the audience.

4.C.1.c. FCC Definition of Profanity	Reader's Notes
The FCC defines profanity as "including language so grossly offensive to	
members of the public who actually hear it as to amount to a nuisance." As with	
indecency, profane speech is prohibited on broadcast radio and television between	
the hours of 6 a.m. and 10 p.m.	
4.C.2. The Station's Responsibility –	
As a trustee of the public airwaves, it is WMUL-FM's responsibility to	
screen all programming prior to broadcast. The station screens music and other	
programming for obscene, indecent, profane, or questionable content.	
Even material that is not in English must be screened.	
The Marshall University Board of Governors is the licensee of —	
WMUL-FM and bears direct responsibility for all programming airing on the	
station. The Faculty Manager, as its agent, has final authority to approve or	
disapprove any programming. The Faculty Manager is assisted in the decision-	
making process by the Graduate Student Station Manager and the Student Board —	
of Directors. All decisions are final.	
4.C.3. Screening of All Material	
The Program Coordinator screens all public affairs programs. The	
Program Coordinator shall consult the Graduate Student Station Manager if the	
appropriateness of a particular program's content is in question.	
The format producers and ingestion clerks screen all music. The music	
producers shall consult with the Music Director if the music producers are unable	
to reach a decision about a song's lyrics.	
After screening, any programs or songs which are determined to	
be "obscene" or "indecent" shall not air. Any material determined to be	
"questionable" shall not air until a final review by management. The Student Board	
of Directors, Graduate Student Station Manager, and Faculty Manager will review	
the material. Only if management, as a group, gives clearance to this questionable —	
material shall the program or song air.	
If the material can be edited to make it airable, the person screening the	
material may do so. All edits must remove the entire word, not just the vowels.	
What may be airable on other stations may not be airable on WMUL-FM. —	
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Reader's Notes	4.C.4. Channeling/Restricted Clearance	
	Restricted clearance may be granted under certain conditions. If the Board of Directors determines that controversial material is airable, this material shall be channeled into late-night time slots. Late-night shall be defined as between 11:00 p.m. and 5:00 a.m. The FCC has a "safe harbor" policy that allows late evening channeling of material too strong to be aired when children may be listening. Occasionally staff members bring up this policy when questioning why a particular song or program cannot be aired on WMUL-FM. The station does not utilize "safe harbor". A decision by the Student Board of Directors, Graduate Student Station Manager, and Faculty Manager to forbid the airing of particular material is final,	
	even if the FCC would permit its airing in a safe harbor time slot. 4.C.4.a. Disclaimers	
	Disclaimer announcements shall air immediately before, during, and immediately after the broadcast of controversial but airable material. These announcements shall alert the audience that potentially sensitive material is about to be offered. These announcements shall also encourage those members of the listening audience who may be sensitive to such programming to tune away from WMUL-FM and to rejoin WMUL-FM at a stated later time when this type of material is not being aired.	
	4.C.5. Labeling of Obscene, Indecent, Profane, or Questionable Material	
	Programs and songs that are not to be aired shall not be ingested into the computer playback system. If the music format uses CDs, the unplayable songs shall be clearly marked. Format producers generally indicate the unplayable songs by physically marking the track listing on the album cover. (Marking a cut as unplayable does not always mean the song is obscene. It may just be a lousy song we do not want to inflict on our listeners.) Only play those songs that are not marked as unplayable. Programs and songs that are to be channeled to an after 11 p.m. time slot are also to be marked as such.	

WMUL-FM plays most of its music from the computer. Even when the DJ is live, the music plays from the computer playback system. All music selections in the computer have been cleared by the music staff. If necessary, the ingestion clerk will edit the song. DJs no longer need to worry about which songs are clean as they did when music was played from CDs or vinyl records. Everything that is available to them is clean.	Reader's Notes
4.C.5.a. What to do if a song in the computer	
contains questionable material.	
An ingestion clerk may occasionally miss something. If that happens, this is what to do. 1. Skip to the next song. Do not draw attention to the event by apologizing.	
 Get in contact with the music director and let that person know what happened. If the music director is unavailable, contact any other director. 	
 3. If you cannot reach any director: a. Copy the song from the computer and put it in the music director's folder on the Z: drive. Give it a name that includes the words "DO NOT AIR" in all caps. See 16.E.6. Removing Audio in Volume III. b. Delete the song from the computer playback system so it cannot be played again until the music director reviews it. If you play a song that has been marked as clean, whether from the computer playback system or a CD, you are not at fault provided you follow the steps above. The only formats authorized to play music from CD are Gospel and The Rock. These religious formats are unlikely to encounter indecent lyrics. However, CDs will still be marked if a song is unplayable for any reason. 	

Reader's Notes	4.C.6. Personal Albums, Reels,
	Cassette Tapes, or CDs
	Staff members may not bring in their personal digital recordings, albums, CDs, or tapes for airing without permission. Only the music director, not format producers, may give staff members this permission. Staff members who air their own material without permission will be subject to disciplinary action. Except for music in the Gospel and The Rock formats, all music must be ingested into the computer playback system before it can air. All other formats play all music from the computer playback system. 4.C.7. Monitoring of WMUL-FM's Broadcasts
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	It is the duty of management, the music producers, and all staff members to monitor WMUL-FM's broadcasts. Anyone who hears a possible violation of the station's inappropriate program material policy has a duty to report the violation immediately. Reports should be given to the Graduate Student Station Manager or the Faculty Manager.
-	If you hear something that strikes you as possibly inappropriate, you will
	be doing all concerned a favor by bringing it to the attention of management.
	The station's management will then review the possibly inappropriate
	programming. Management will render a judgment as to the suitability its content
	and take appropriate disciplinary action if needed.
	4.C.8. Penalties for Violation of the
	Inappropriate Program Material Policy
	Any staff member who airs any material which has been marked as
	unplayable will be dismissed immediately, with no recourse to appeal.
	Any staff member who airs material designated as controversial outside a
	late-night time-slot shall be given a written warning for the first offense. A second offense will result in suspension from the station. The staff member will be
	dismissed after the third offense.
	Please become familiar with the above written policy on controversial
	or inappropriate material. If a staff member has any questions, please ask any
	member of the station's management.
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4.D. Emergency Alert System	Reader's Notes
The Emergency Alert System (EAS) is a nationwide network of electronic	
media facilities. It is used to warn the public of emergency situations.	
See 12.B. Emergency Alert System (EAS) in Volume II for the technical details.	
WMUL-FM receives alerts from its assigned monitoring sources. These	
assignments are mandated by the "West Virginia Emergency Alert System	
Operational Plan". This plan outlines the organization and implementation of the	
Emergency Alert System for all West Virginia radio stations.	
The station is required by law to forward alerts with the following event	
code.	
National Emergency Message (EAN)	
Required Monthly Test (RMT)	
National Periodic Test (NPT)	
WMUL-FM voluntarily relays warning and emergency messages for the	
listening area.	
The DJs only duties toward the EAS are the Required Weekly Test and the	
Daily EAS Receiver Check. The Sage EAS Endec will automatically seize the on-air	
feed and forward any alerts that need to be forwarded.	
4.D.1. The Required Weekly Test (Transmitted)	
The Required Weekly Test (RWT) lasts about ten (10) seconds. It consists	
of the EAS header codes followed immediately by the End-Of-Message codes.	
The FCC requires WMUL-FM to transmit one of these tests each week at	
a random day and time. The Sage Endec is programmed to automatically run these	
tests. Since the automatic system has never missed a test, it can safely be relied —	
upon.	
The automatic system keeps WMUL-FM compliant with the weekly test	
rules. However, all operators must still know how to transmit a Required Weekly	
Test.	
An FCC inspector, State Fire Marshall, Civil Defense Coordinator, State	
EAS Coordinator, or a member of WMUL-FM's management may enter the	
studio and require you to send a test.	
Instructions on how to perform a RWT are posted in Studio A. They are	
tacked to the cork-board on the right-hand wall of Studio A. The top of the page	

says, "Emergency Alert System (EAS) Required Weekly Test Instructions".

See 7.D.1. How to Send a Required Weekly Test in Volume II.

Reader's Notes	4.D.2. The Daily EAS Receiver Check
	— Federal law requires that WMUL-FM personnel test the EAS receiver
	at least once daily. The first operator of the calendar day is the first person
	responsible for the receiver check. If the first operator fails to complete the check,
	the duty falls to the next operator, and so on. Usually, the first operator of the day
	is the morning show operator.
	Load the "EAS Receiver Check" tab in the WMUL Logs webapp. It will
	list the date that the most recent check was performed. If a check was performed
	today, nothing more is needed. If a check has not been completed today, it now
	becomes your duty to complete it.
	See 8.C.2. How to Complete the Daily EAS Receiver Check in Volume II.
	4.D.3. What tests should WMUL-FM receive?
	WMUL-FM should receive 2-4 RWT's each week. One test should be
	received from each of the four sources monitored by the EAS Endec.
	— There should always be a test from WDGG, WRVC, and from KRLX/NWS.
	During most weeks there will also be a test from IPAWS / DHS.
	However, IPAWS / DHS sometimes misses an alert. FEMA publishes a monthly
	summary of the tests sent by IPAWS / DHS. That summary is sent to the
	wmul@marshall.edu listserv.
	The Required Monthly Test (RMT) consists of the EAS header codes
	repeated three times, the two-tone, 8 second long attention tone, a test script, and
	the EOM codes. The EOM codes are also repeated three times. Sources outside
	the station generate the RMTs. WMUL-FM does not generate its own RMT.
	An RMT or any actual alert may take the place of a RWT. An actual alert
	may take the place of an RMT.
	4.D.4. What EAS records does WMUL-FM keep?
	The Endec automatically keeps digital logs of every alert sent and received.
	The Operations Manager or Traffic Director will review, summarize, and print
	these logs weekly. These logs are stored in the Main Office and kept for two (2)
	years.
	4.D.5. What other requirements are
	there for the station to be legal?
	Copies of "West Virginia Emergency Alert System Operational Plan" and
	the FCC EAS Handbook must be posted in the on-air studio (Studio A).

4.D.6. Location of EAS Handbook and State Plan	Reader's Notes
The EAS Handbook and West Virginia State EAS Plan are in the wire	
baskets attached to the cork board on the wall of Studio A. The EAS Handbook is	
in the front, the state plan is the blue folder behind it	

4.E. WMUL-FM's Online
 Public Inspection File
The FCC requires that certain records be maintained and be made available to public inspection. This public inspection file is maintained on the FCC's website. (73.3527(b)). Duplicate copies of all documents are kept at WMUL-FM's transmitter site. The purpose of WMUL-FM's public file is to make particular information about the station easily available to the public. This is in line with our obligations as a public trustee. Any person may access WMUL-FM's online public file at any time. The records that must be made available to the public and the period of time such records must be retained by WMUL-FM are set forth below. The Operations Manager or Faculty Manager will periodically review WMUL-FM's local public inspection file to ensure that all of the required documents are included.
4.E.1. Contents of the Public File
Not all items on this list apply to WMUL-FM. Some items only apply to commercial stations. In some cases, WMUL-FM does not conduct the type of business that requires that item. In other cases, items are only needed in support of certain events, such as license renewal. 1. AUTHORIZATION: A copy of the current FCC authorization to construct or operate the station and any auxiliary stations. 2. APPLICATIONS: Copies of all applications, exhibits, letters, initial and final decisions in hearing cases, and other documents pertaining to the station which were filed with the Commission and which are open for public inspection at the FCC. This list includes applications granted pursuant to a waiver. Applications are retained in the file until final action taken on the application. 3. CITIZEN AGREEMENTS: (For commercial stations). Copies of any written agreements with local viewers or listeners for the term of the agreement.

4.	CONTOUR MAPS: A copy of any service contour map, submitted with	Reader's Notes
	any application tendered for filing with the FCC, together with any	
	other information in the application showing service contours and/or	
	main studio and transmitter location. Contour maps are retained for as	
	long as they reflect current, accurate information regarding the station.	
5.	OWNERSHIP REPORTS: For station licensees who are not sole	
	proprietorships, or partnerships comprised entirely of natural	
	persons, the public file must contain copies of ownership reports	
	and supplemental ownership reports filed with the Commission,	
	including all exhibits, letters, and other documents associated with these	
	filings. The ownership reports must be retained until a new, complete	
	ownership report is filed with the FCC with a copy placed in the public	
	inspection file.	
6.	CONTRACTS: For all stations, the public file must contain either a copy	
	of the contracts listed in the latest ownership reports or an up-to-date	
	list of such contracts for as long as they are in effect.	
7.	POLITICAL: A complete record of all requests for broadcast time made	
	by or on behalf of candidates for public office, together with an	
	appropriate notation showing the disposition made by the licensee of	
	such requests, and the charges made, if any, if the request was granted.	
	If free time was provided for use by or on behalf of such candidates, a _	
	record of the free time that was provided must be included in the file.	
	These records must be maintained for a period of two (2) years.	
8.	EQUAL EMPLOYMENT OPPORTUNITY (EEO): A copy of each	
	annual EEO report filed since the last station license renewal must be _	
	kept until the next grant of the station renewal application has become	
	final.	
9.	PUBLIC AND BROADCASTING: A copy of the most recent version	
	of the manual entitled "The Public and Broadcasting" must be	
	available in the file at all times.	
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Reader's Notes	10. LETTERS FROM THE PUBLIC: For commercial stations, the licensee
	must retain all written comments and suggestions received from the
	public, including e-mail, regarding operation of their station unless
	the writer requested that the correspondence not be made public or
	the licensee felt that it must be excluded because of the nature of its
	content, such as a defamatory or obscene letter. E-mail copies may
	be kept either on the computer or on paper. All letters are retained
	for three years from the date received. (There is a pending Notice of
	Proposed Rulemaking to eliminate this requirement from the public
	file.)
	11. INVESTIGATIVE MATERIAL: The station must keep any material
	having a substantial bearing on a matter which is the subject of an FCC
	investigation or complaint to the FCC of which the licensee has been
	advised. This material must be retained until the licensee is notified in
	writing that the material may be discarded.
	12. ISSUES-PROGRAM LISTS: A list of programs that have provided the
	_ station's most significant treatment of community issues during the
	preceding calendar quarter. The issues-programs list must be filed by
	the tenth day of the succeeding calendar quarter (e.g. January 10,
	April 10, July 10, & October 10). The issues-programs lists must
	_ include a brief narrative describing what issues were given significant
	treatment and the programming that provided this treatment.
	The description of the programs must include at a minimum the time,
	date, duration and title of each program in which the issue was treated.
	The issues-programs lists must be retained until the next grant of the
	station renewal application has become final.
	13. DONOR LISTS: For non-commercial stations, a list of donors
	supporting specific programs must be maintained for a period of two
	_ years.
	14. TIME BROKERAGE AGREEMENTS: For commercial stations,
	the public file must contain a copy of every agreement or contract
	involving time brokerage of the licensees station, or of another
	_ station by the licensee. Confidential or proprietary information may be
	removed. These records must be maintained as long as the contract or
	agreement is in force.

15. JOINT SALES AGREEMENTS: For commercial stations, the public
file must contain a copy of every agreement involving the joint sale
of advertising time involving the station. Confidential or proprietary
information may be removed. While there is currently no rule
indicating a specific retention period, these agreements should be
maintained as long as the agreement is in force.

16. **LOCAL ANNOUNCEMENTS:** A statement certifying compliance with the local public notice filing announcements must be placed into the file within 7 days of the last day of broadcast of such announcements. The statement must be retained until final action is taken on the application to which it refers.

4.E.2. Retention of Public File Materials

Authorizations	For as long as they are current	
Applications	Until final action is taken on the	
11	application	
Citizen Agreements	N/A ———	
<u> </u>	(For commercial stations)	
Contour Maps	For as long as they reflect current, accurate information regarding the station	
Ownership Reports	Until a new complete ownership report is filed	
Contracts	For as long as they are in effect	
Political	For a period of two (2) years	
Equal Employment Opportunity (EEO)	Until the next grant of the station renewal application has become final	
Public and Broadcasting	Until the FCC publishes a new version	
Letters from the Public	N/A (For commercial stations)	
Investigative Material	Until the licensee is notified in writing that the material may be discarded	
Issues and Programs Lists	Until the next grant of the station renewal application has become final	
Donor Lists	Two years	
Time Brokerage Agreements	N/A (For commercial stations)	

Reader's Notes

Reader's Notes	Joint Sales Agreements	N/A			
		(For commercial stations)			
	Local Announcements —	Until final action is taken on the application to which it refers			
	4.E.3. Items that do not belong in the Pub				
	Many documents and logs are maintained in the Traffic office, but are not part of the public file. These documents may be subject to FCC inspection but not public inspection.				
	EAS Logs				
	EAS Handbook				
	 West Virginia State EAS Plan 	n			
	Operator Logs				
	 Chief Operator Letter 				
	Discipline Letters				
	4.E.4. Biennial Owners	ship Report			
	and Transfer of Contro	01			
	WMUL-FM is licensed to the	e Marshall University Board of Governors			
	(MUBOG). Every two years, the station must file a new ownership report with				
	- the FCC. The report contains information about the members of the MUBOG.				
	Whenever there has been an aggregate change of fifty (50) percent of the				
	members of the MUBOG, the static	on must file for a voluntary transfer of control.			
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5. On-Air Policies	Reader's Notes
5.A. Professionalism Policy	
Because radio reaches people through words, music, and sounds, we expect all announcers to broadcast in a professional manner at all times. To facilitate professionalism at the station, guidelines have been developed that all on-air announcers will follow. Some of these guidelines are law and others are culled from the experiences of radio veterans. None of them are so strict as to prevent any WMUL-FM announcer from developing an individual style. A criticism often heard about college radio is that it is nothing more than an "electronic sandbox", a place for students to play disk jockey, with little control over on-air behavior and selection of music. Staff members will not find that situation at WMUL-FM. The Station Philosophy lists a set of station goals. 1.E. Station Philosophy on Page 6. The on-air policies and the other policies contained in this manual	
ensure that the station philosophy is followed. 5.A.1. Three Good Rules For Radio Announcers:	
 Know what to say. Know how to say it. Know when to say it. 5.A.2. Inappropriate Language	
By FCC Rule 73.3999 no inappropriate language is to be broadcast on WMUL-FM. This includes profanity, indecency, and obscenities. Use good judgment. Any use of inappropriate language affects the image of WMUL-FM and will not be permitted. 4.A.3. Station and FCC Policy Form on Page 66 and 4.C. Inappropriate Program Material Policy on Page 84.	
5.A.3. Pronunciation	
Be careful with pronunciation of all words used during all broadcast shifts. Mispronunciations diminish the announcer's credibility as a trusted source of information. Mispronunciations are more noticeable during news and sports broadcasts.	

Reader's Notes	5.A.4. Unprofessional Behavior		
	Unprofessional behavior could be doing, permitting, or consenting to any		
	of the examples listed below:		
	1. Giggling or smirking while reading PSAs, liner cards, or other material		
	2. Editorializing.		
	 Mocking or otherwise commenting on recorded PSAs or Promos. 		
	4. Criticizing other staff members.		
	5. Allowing unnecessary talk on-air.		
	6. Downgrading the audience, any type of music, or other radio stations.		
	7. Playing bootleg copies of music.		
	8. Holding conversations with off-mic studio guests.		
	9. Telling inside jokes with members of the station's staff.		
	10. Using crude, frivolous banter during interviews.		
	11. Referring to the promos and PSAs as commercials or using clichés like		
	"gotta pay the bills". WMUL-FM is a non-commercial station and doe		
	not air commercials. The promos and PSAs do not "pay the bills".		
	12. Saying "You know" (If the audience knew, you would not be telling them)		
	13. Using WMUL-FM to broadcast personal messages to a specific listener.		
	14. Perpetuating stereotypes about or making fun of any group that may		
	be considered "different" from mainstream society. This restriction		
	covers race, ethnicity, nationality, religion, color, sex, age, disability		
	(physical or mental), mental illness, sexual orientation, gender identity,		
	gender expression, parental status, marital status, political affiliation,		
	socioeconomic status or background, neuro(a)typicality, physical		
	appearance, or body size.		
	15. Promoting the use of alcohol, tobacco and drugs.		
	16. Begging people to listen to WMUL-FM or to call in song requests.		
	Promoting the station is one thing, but whining that we need more		
	listeners or their feedback is unprofessional.		
	17. Going into excessive detail about personal matters. DO NOT INVITE		
	THE LISTENER TO STALK YOU! Saying that you and your		
	girlfriend are moving into together is fine. Saying that this Saturday,		
	you and your girlfriend Annie Edison are moving into a second floor		
	apartment on the corner of Sycamore Street and Lee Avenue is too		
	much detail.		

Staff members may request an evaluation from the Faculty Manager or the	Reader's Notes
Graduate Student Station Manager at any time if they believe such feedback would	
enhance their on-air performance.	
Violations of the professionalism policies will result in a written warning.	
If violations continue, you may be relieved of your on-air duties.	
5.A.5. Other On-Air Behavior	
While WMUL-FM is a student activity, the nature of broadcasting and its	
powerful effects on the listener make your work here subject to numerous rules of	
varying strictness.	
1. Some of these rules are laws, mandated and enforced by the	
Federal Communications Commission. To break FCC rules is similar	
to breaking traffic laws. Sometimes you do get away with it and other	
times you get caught and have to face the consequences.	
2. Other rules are station policy. They are put into effect to ensure that	
WMUL-FM maintains a consistent quality sound across the many	
musical formats we broadcast.	
3. Finally, there are suggestions based on experience. Everyone desires to	
sound as good as possible over the air. Other people have made the	
mistakes for you. Follow their suggestions and you'll be great (or at	
least professional sounding).	
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5.B. Guidelines For Music Formats 5.B.1. Guidelines for All DJs		
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2.	All music must come from the station's computer playback system	Reader's Notes
	(Rivendell Radio Automation), Compact Disk, or Vinyl record.	
	Any music ingested into the computer playback system must come	
	from either CD, Vinyl record, or legitimate digital download provided	
	by the band or music promoter. All digital downloads must be sent to	
	the music director or format producer. No music is to be played, or	
	dubbed, from online sources such as Spotify, Pandora, or YouTube.	
3.	Don't talk before or after the station ID at the top of the hour. It sounds	
	awful. The pattern is song - ID - song. WMUL-FM policy requires the	
	Legal ID to air between two (2) minutes before and four (4) minutes	
	after the top of the hour. 4.B.1. Station Identification Policy on Page	
	75.	
4.	The stop sets (breaks) for the WEATHER are to be done as follows:	
	a. Before the song ends, insert the weather bed into the log.	
	There is a note in the playlist that includes the cart number for	
	the weather bed. The station constructs the playlist this way so	
	that, when there is no DJ, the computer skips directly from the	
	PSA to the next song.	
	b. Back announce the last song you played. Tell the audience what they	
	just heard.	
	c. Tell the listeners you'll be right back with the weather and tease the	
	artist that will play after the weather.	
	d. Play the scheduled hourly promo, regular promo, and PSA.	
	e. Play the weather intro/bed and read the weather forecast.	
	f. Hit start on the song. The computer will automatically fade out the	
	weather bed.	
	Weather stop sets are the wrong place for one to engage in much banter.	
	The listener is getting a lot of information at once, so stick to the	
	weather.	
5.	Take a break every two or three songs, depending on their lengths. Use	
	station imaging located in the imaging groups to transition between	
	songs when talking would seem inappropriate. Listeners enjoy and	
	expect these breaks.	
6.	Read the upcoming liner card OUT LOUD before it is time for you to read	
	it live. Nothing sounds more amateurish than an announcer stumbling	
	through an unfamiliar piece of copy.	

Reader's Notes	7. Fade the microphone down as soon as you are finished talking. This will prevent embarrassing comments, coughs and other sounds the listeners should never hear from going out over the air.
	8. If you make a mistake over the air, do not mention this to your audience.
	_ Simply go on with your programming as smoothly as possible.
	Calling attention to your errors makes you sound lost, confused,
	incompetent, or vaguely stupid.
	9. Whether on-air or over the phone, do not refer to the computer playback
	_ system as "the automation". Just say "the computer" or "our music
	library". When you say the word "automation", people hear, "Nobody
	is here. This is a six month old recording made from three states away."
	10. Do not complain about the station's equipment over the air. If an
	equipment malfunction audibly interrupts your programming, you can
	say that we are experiencing "technical difficulties." If you come in and
	find a CD player broken, do not disclose that to your audience.
	The listening audience is not concerned with behind-the-scenes events
	at the station. Its sole interest is the program content for which it tuned
	in to hear.
	A is available for playlist construction, even when another DJ is using
	the main workstation. Select as much as possible before your shift
	starts. Pick selections that sound good together. A ballad segueing into
	a heavy tune can be disconcerting to listeners.
	12. When the microphone is live: do not shuffle papers, drop pens, move your
	chair around, or touch the mic. All these noises sound terrible over
	the air. So does clearing your throat, smacking your lips, whistling, and
	sucking air through your teeth.
	13. Identify yourself and the station frequently. Saying your name and the
	_ station's name every time you open the mic is not too often.
	See 5.D.2. Station Slogans on Page 114 for slogans you may use.
	14. Before pushing any button, make certain that the equipment you expect to
	hear from is faded up and turned on. Always glance at the board before
	you press buttons. This should become second nature with experience.
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15. If your format uses physical media, put all music away so that the next	Reader's Notes
announcer (or producer, or board-op) does not have to clean up after	
you. Do not walk out of the studio while your last song is playing and	
expect the next person to put it away for you.	
16. Do not talk immediately after a news or sports program. Go straight to a	
station ID or music.	
17. Bad air is better than dead air. If the music quits suddenly and completely,	
crack the mic and start talking while you wait for the Rivendell to	
restart, or while you work to bring up music on the Studio A Editor.	
Tell everyone what you had for breakfast. Talk about how you aced (or	
bombed) your english test. You can explain that we are having technical	
difficulties, but don't go into details and certainly don't complain.	
That said, if a return to music cannot be rapidly accomplished, you do	
not have to sit there babbling the whole time. If you have to walk away	
from the microphone in order to troubleshoot, say "We're having some —	
technical difficulties and I'm going to have to step aside to work on	
things." and TURN THE MICROPHONE OFF. Do not leave the mic	
hot while you bang around in the studio or call an engineer.	
18. Dead air is better than foul air. If you're starting to get flustered while	
speaking, or if a discussion program is getting over-heated, you might	
just have to turn off all of the mics rather than risk someone letting	
inappropriate language slip out.	
19. Finally, the Golden Rule: the music is the star on WMUL-FM, not the disk	
jockey. You can work around this limitation, but you must learn to live	
with it. Ask the staff who the best DJs are. Listen to them and learn.	
They talk, kid around, and sound interesting without ever losing sight	
of the Golden Rule.	

Reader's Notes	5.B.1.a. Additional Guidelines for DJs
	Other situations have cropped up in the past that leave the station open to problems that are best avoided. Here are a few: 1. WMUL-FM policy does not mention dedications or requests by name. We have no way of checking on the validity of these calls. This leaves the station open for a lawsuit if a phony or embarrassing dedication or request is made. 2. No outside firm, organization, or group will be credited as the producer of live music format programming at WMUL-FM. Only prerecorded programs will receive a credit for being produced by any entity other than WMUL-FM.
	 You must receive permission from the Faculty Manager to broadcast with two or more announcers. Generally, we reserve this privilege for morning shows. One shift, one DJ. Unless your program features guests as part of its normal format, you must receive permission from station management prior to having in-studio guests. Requests to have a guest must be made at least 24 hours in advance.
	5. No one except the on-air announcer or a member of the WMUL-FM staff is permitted to answer the phone in Studio A. 3.F.3. Telephone Etiquette on Page 54. 5.B.2. Morning Shows
	Morning show DJs have the most freedom - as far as amount of time spent talking - of any format at WMUL-FM. You will be expected to be funny and prepare comedy material, both written and recorded, for airing during your shift. Because comedy is so subjective, some listeners will think you are hilarious and others will think you are a bore. Who's to say? Just have plenty of material on hand.
	The important things to remember are that you are not Howard Stern and that Huntington is not New York or Los Angeles. This means no jokes about personal functions, sexual or excretory body parts, and any other crude remarks that may actually be funny but have no place on WMUL-FM. Stern and the other so-called "shock jocks" broadcast on commercial stations in major markets. Their controversial behavior and language is backed up by advertising dollars. Their parent companies are willing to pay any fines the FCC might impose on them

Sometimes it is difficult for students to understand that being clean does	Reader's Notes
not mean being bland. Jack Benny was the most successful radio comedian of all	
time. In over thirty years of running a top five national radio show, he never once	
uttered anything resembling a crude remark.	
More recent examples of comedians who "work clean" and are successful	
are Gabriel Iglesias, Jim Gaffigan, and Ellen Degeneres. Their humor is based on	
astute observations of life's little absurdities, presented through carefully honed	
and specific individual comic personas. No one expects you to reach the level of	
skill these comics have spent years achieving. But you do have to develop a sense	
of what is appropriate for the Huntington market audience.	
5.B.3. Jazz	
WMUL-FM's Friday daytime format is a good training ground for new	
staff members. Shifts are short and the musical selections are long. Jazz is a good	
place to gradually learn the ropes of being on the radio. If you do know something	
about jazz and the recordings that you are playing, share that knowledge with the	
audience. If it is all new to you and opening that microphone sends chills down	
your spine, relax. Even the best DJs were new once. Just make certain you take a	
break from the music every two or three songs. If you are not comfortable ad-	
libbing - do not do it. Simply tell the listeners what they just heard and what is	
coming up. No need to be fancy - just coherent.	
5.B.4. Alternative	
WMUL-FM is programmed primarily with the Alternative format.	
We find that many DJs here are knowledgeable fans of the music. This shows in	
their choice of songs and what they say about them.	
Much alternative music challenges preconceived political and social	
notions and the artists sometimes use strong language. Everything in the computer	
playback system is clear for airplay. However; if you hear something inappropriate,	
skip to the next song and notify the music director. For complete instructions, see	
4.C.5.a. What to do if a song in the computer contains questionable material. on	
Page 87.	

Reader's Notes	5.B.5. General Guidelines for Weekend Formats
	All weekend personnel must be trained by the Training Coordinator or
	training staffer before doing their first shifts. Call the station during the week for
	an appointment. No format producer may train new staff members.
	All professionalism policies apply to weekend staff whether students or
	community volunteers.
	The station is not a hangout. Unauthorized visitors will be asked to leave
	immediately. There will be NO exceptions to this rule. A weekend duty director is
	assigned to drop in on the station at random times. Having your friends kicked out
	is very embarrassing. Being fired in front of them is even more so.
	NOTE
	Unauthorized persons in the station complex, or roaming the hallways of the
	Communications Building or Smith Hall after business or class hours may be
	arrested for trespassing by Marshall University Police.
	5.B.6. Streetbeat/Urban CHR Programming
	<u> </u>
	This popular weekend format features urban contemporary music. Due to
	the nature of this format, there are many possible situations that have the potential
	for trouble. We will address them here to inform all announcers working this
	format.
	Language can be a problem with some of the recordings. In 1993, the FCC
	fined a college radio station in New York State for playing an indecent rap song.
	No material with indecent or profane language can be broadcast on WMUL-FM at
	any time. 4.C. Inappropriate Program Material Policy on Page 84 and
	4.A.3. Station and FCC Policy Form on Page 66. Air personnel violating this rule
	will be dismissed.
	Streetbeat also serves as an informal community bulletin board.
	Public parties, dances and other gatherings of interest to our listeners are
	announced. WMUL-FM is proud to be an electronic gathering place for a
	listenership all but ignored by the commercial stations in this market. However,
	unless one is careful one may inadvertently broadcast a commercial or violate FCC
	payola and plugola restrictions. All announcements must follow FCC regulations
	and WMUL-FM policies. 4.B.7. Community Bulletin Board Policy on Page 80.
	Announcements must be approved in advance by the Continuity Director before
	airing.

5.B.7. Gospel and The Rock	Reader's Notes
These two weekend formats are home to some of the most dedicated student and community volunteers at the station. In Christian music formats there is little chance of any language problems. The air staff should remember that WMUL-FM is a music station, not a religious broadcaster. Reading a small relevant passage of Scripture to illuminate or amplify the meaning in a song's lyrics is perfectly acceptable. Just be certain not to step over the line into outright preaching. Let the music be the message. The on-air announcer is not the messenger. Injecting one's personal beliefs, opinions, and values on the listening audience by exhortation or prayer are unacceptable behaviors. This is not a freedom of speech issue; any announcer who insists on using the station's signal as a personal pulpit may lose station privileges. All other guidelines apply. Gospel provides a community bulletin board for local church events. See 4.B.7. Community Bulletin Board Policy on Page 80 for rules concerning these announcements. 5.B.8. Other Formats In the future, additional formats may be authorized. All policies will apply to these formats. Also, policies specific to a particular format may be instituted. 5.B.9. Music Furnished by Local Businesses	
Businesses that furnish music for airing may be credited for their contributions. Such credit must follow FCC underwriting guidelines. 4.B.9. Underwriting Policy on Page 82.	

5.C. Program Policies Reader's Notes 5.C.1. Programming by Local **Groups and Organizations** WMUL-FM is committed to providing programs that reflect its audiences' interests, values, and concerns. The following policy covers programming from the community. WMUL-FM will air any program from any local organization or group provided the following criteria are observed: 1. Local interest is sufficient to support the use of the mass medium of radio. 2. No commercial consideration is shown to anyone. All Federal Communications Commission regulations regarding non-commercial and educational broadcasting are followed. WMUL-FM reserves the right to determine if the program meets these regulations. 3. A digital copy (or two hard copies) of a script or format is filed with the Graduate Student Station Manager. The program is pre-recorded (when possible) in a professional manner on acceptable equipment for broadcast quality reproduction. The Faculty Manager and Production Director reserve the right to determine if a program meets broadcast quality standards. 5. Procedures for broadcast are to be worked out with the Faculty Manager, the Graduate Student Station Manager, the Program Coordinator and the local organization. 5.C.2. Music Format Policy The general guidelines for music formats on WMUL-FM will be provided by the Faculty Manager. Each music format must be aired at the time that it is scheduled on the format card, not at times selected by the on-air announcers. If you have a problem with the music format scheduled for your air-shift, see the Music Director or the Graduate Student Station Manager. You MAY NOT choose music from another format. This policy is in effect at all times, including holidays and breaks. At their discretion, the Music Director and the Graduate Student Station Manager may

permit changes in format. Such changes may be during holidays and breaks, or at other times if a change would be in the best interests of the station and its

listeners.

Reader's Notes	Format producers and air staff may NOT make this decision.				
	Internal music genres within any given format will be the direct responsibility				
	of the Format Producer. Music selection and scheduling will be determined by				
	a committee consisting of the Format Producer, Music Director, and Graduate				
	Student Station Manager.				
	Those on-air announcers who do not follow the guidelines set forth for				
	music formats will be excused from duty.				
	 5.C.3. Proposals for New Formats 				
	WMUL-FM is committed to established music formats of proven				
	popularity for the bulk of its programming. However, the Board of Directors will				
	consider suggestions for new formats.				
	Proposals must be submitted in writing (typed and double spaced) to the				
	Graduate Student Station Manager. Put your name and phone number on the top				
	of the page. You should defend the feasibility and suitability of your proposal.				
	"I like this stuff" is not good enough.				
	Radio is a mass medium. Even though WMUL-FM is an alternative to				
	commercial music stations, we still must consider our potential audience.				
	A proposal for a weekly program of funeral dirges sung in Urdu will probably				
	be turned down. But there is still great music out there that we may not have				
	discovered yet and which would be appropriate for our audience.				
	Let us know about these sounds and we will give your format proposal				
	serious consideration. Gospel is a relatively recent addition to the WMUL-FM				
	schedule, brought to us by staff members who thought that the station and its				
	audience would benefit if this music were presented. We agreed - and it is on the				
	air. Your music format might be, too!				
	A genre of music need not have an entire format block devoted to it in				
	order to find a place a WMUL-FM. A single program, lasting an hour or two, could				
	be the perfect way to showcase a genre. An example from the past is "Snob Rock				
	Live!", a program that featured live interviews and performances across genres.				
	— 5.C.4. Other Programming Proposals				
	The Student Board of Directors is happy to consider suggestions for				
	public affairs, sports, news, and other types of programming. See the				
	Graduate Student Station Manager for the proper form in which to submit your				
	proposal.				

Reader's Notes	5.D. Miscellaneous Policies				
	5.D.1. Noise Etiquette				
	When it is necessary to enter a studio, please do so as quietly as possible. NEVER enter Studio A when the "On Air" light over the left side of the door is illuminated. It will upset the announcer's concentration and create noise that listeners will hear. WMUL-FM is not completely soundproof. Thus it is important that every person be quiet when inside the WMUL-FM studio complex. The studio hallway leading to Studio A, the Staff Room, and Graduate Student Station Manager's office are particularly sensitive areas. By talking loudly in the studio hallway, one may disturb people working in four studios at once! Also, please observe the "SILENCE" light in the staff room when this light is illuminated. One of the most popular old time radio shows was "Quiet, Please." Good advice in this day and age, too. 5.D.2. Station Slogans				
	"The Cutting Edge", "The Student Broadcast Voice of Marshall University", and "Marshall University's Cutting Edge" are NOT Legal I.D.s. These phrases are slogans and are some of the ways we have chosen to identify WMUL-FM on the air. It is important that all announcers on WMUL-FM refer to the station in the SAME way and not confuse the listener. Announcers should never make up their own slogans that sound like official identifiers and use them on the air. Please stick to the approved ways to identify WMUL-FM. When giving a station slogan, say it with pride, confidence, and sincerity. Those few words or letters represent WMUL-FM to many of us, and they will mean as much to the listener as the announcer can put into them. The current station slogans for WMUL-FM are posted in the Studio A control room. If you have an idea for a slogan submit it to the Continuity Directo in writing via the director's mailbox in the staff room. The Board of Directors wil discuss it. If it is good, the board may adopt it.				

Reader's Notes

5.D.3. Preference for Music

The music offered to our listeners and the manner in which it is presented are what make WMUL-FM different from the other stations in the Huntington area. Many listeners of college radio stations dislike announcers who go on and on about themselves or about something that is totally irrelevant to the music. WMUL-FM's announcers are NOT personalities, yet they maintain a great deal of individualism in the presentation of the musical format in which they are working. Without a doubt the announcers on WMUL-FM are important to the success or failure of our campus radio station. However, while a few listeners may tune in to WMUL-FM because the announcer may have a certain sound or style that appeals to them, most listeners tune in for a particular musical format. The music is the true "star" on WMUL-FM.

One of the most difficult concepts for the new broadcaster to understand is this: the only judge of music on any radio station is the listener. For this reason, make no reference to whether you like or dislike any music being played on WMUL-FM. Remember - the listening audience is the only judge when an announcer is on the air. WMUL-FM's audiences are quite varied. Every song played will be enjoyed by some and disliked by others. The next song is a whole new ball game. It may be difficult to play the latest release by one's favorite artist and not say it is "great" but one must refrain from commenting about the music being played.

Reader's Notes	5.D.4. Request Line				
Reader's Notes	The WMUL-FM request line number is 304-696-6651. This number and the staff room number (304-696-6640) are the ONLY two numbers given out over the air. The staff room number should only be given when you have been asked to do so by the Graduate Student Station Manager or the Promotions Director. Please remember that only a tiny segment of WMUL-FM's listening audiences use the request line and these callers do not reflect the tastes of all our audiences. For this reason programming exclusively by requests would be a terrible mistake. If the format you are working has a rotation, do not break this rotation to play a request. It has to wait its turn. Never promise a caller that you will play a song. Usually, the only correct response to a song request is "I'll try to get that on for you." That way if you cannot play the song for some reason, the listener will give you the benefit of the doubt. Exceptions to this: 1. When listeners call and ask for songs from a different format. People do call even when they are not actually listening. Never act as if these people are stupid. Simply tell them when the format they want will be on the air. 2. When the listener has just tuned in and doesn't realize that the song has been played within the last four hours. Ask if they have another request. 3. This one is fun: When the listener calls and requests a song you have just cued up. It is a pleasure to say, "Coming right up!". Never tell the audience over the air that a particular song request could not				
	be found. This is pointing out either a shortcoming of the on-air announcer or the station that is best left unspoken. Play another song by the same artist or a similar song, if at all possible.				
	REMEMBER Never beg your listeners to call with their requests after you give the request line number. Telephone calls are not an indication about whether or not people are listening to WMUL-FM's programs.				

5.D.5. Weather	Reader's Notes
The weather is some of the most important information that WMUL-FM	
delivers to its audiences. Our listeners make plans, pick out clothing, and carry or	
do not carry umbrellas based on what is heard during our weather forecasts.	
The current board operator is responsible for obtaining the most recent	
forecast. Any weather forecast more than six (6) hours old should be replaced.	
See 9.D. Getting the Weather in Volume II.	
Keep the forecasts fairly short. Do not give wind speeds at WMUL-FM	
unless they are so high as to be of concern. Only give three time periods: Today,	
Tonight, and Tomorrow. For nighttime forecasts, give Tonight, Tomorrow, and	
Tomorrow Night. People want to know if they are going to get wet TODAY and	
what they can expect tomorrow.	
Do not go into excessive detail about minor hour-by-hour changes to the	
temperature, cloud cover, or chances of precipitation.	
Post the information on the cork board located above the console in	
Studio A. Be certain to include the date and time in which you recorded the	
forecast. The operators after you need to know if the forecast is current or not.	
The temperature is available from www.weather.gov . Note: The url is	
weather.gov, not weather.com. Weather.com is a commercial website operated	
by The Weather Channel. Weather.gov is a government website operated by the	
National Weather Service.	
Please give the temperature as an exact degree. The temperature should	
NEVER be referred to as "nearly," "approximately," or "about." It is a particular	
temperature or it is not; be specific!	
Another problem that broadcasters face is use of the term "outside" when	
giving the temperature. The audience knows that the outside temperature is what	
is being given. So do not say "outside our studios it's" Even if someone else	
does. Also, do not specify that it is the "current" temperature. If the temperature is	
not current, do not give it.	
A good format for giving the temperature is something similar to:	
"It is degrees at The Cutting Edge"	

Reader's Notes	Occasionally there will be severe weather watches in effect. Those will be displayed on Huntington's page on Weather.gov. Other staff members may also bring you updates to these watches. These may be announced between songs. Just keep them brief. Specific Severe Weather and Winter Weather intro / beds exist. Feel free to use them when appropriate.				
	NOTE No matter from what source you get the weather, never identify that source. Just give the forecast.				
	 5.D.6. Information Overload Information overload means giving the listener too much information during one break or stop set. When this happens, the listener is unable to retain all the information transmitted. Overload is something that could happen to any announcer. Following the clock helps prevent overload. 5.D.7. Policy for Addressing Listeners' Complaints 				
	Listeners may complain by telephone, letter, email, or in person about interference or a program's content. Staff members should not attempt to handle the complaints. Direct listeners to the Faculty Manager's office, CB 211AA. However, if staff members receive complaint over the telephone, they should treat the complainant with utmost courtesy. Never resort to rudeness, abusiveness, or cuteness. Give the listener the Faculty Manager's phone number, (304) 696-2294. Keep this information in mind when interacting with the public. WMUL-FM operates under an FCC license. People with complaints may go directly to the FCC for resolution if they think that WMUL-FM is not responsive to their complaint - even before the station has attempted to resolve the problem. We believe that we should be able to handle our problems without involving the FCC. Complaints from listeners about the way they were treated by any staff member will result in disciplinary action against that staff member.				

5.D.8. Policy for Marathon DJ Shifts	Reader's Notes
WMUL-FM will review requests for marathon DJ shifts that have a	
promotional purpose, and that are made far enough in advance to promote the	
event.	
The proposed marathon must have a promotional purpose for the station.	
"We want to do a marathon," is not an adequate reason. Acceptable reasons would	
include: to promote a format change at the station, a theme such as "college radio	
through the ages", or in conjunction with a charitable event (but not a fund-raiser).	
WMUL-FM absolutely will not entertain proposals to set world records in	
this category.	
Due to the detrimental effects of sleep deprivation on personal health,	
limits are place on the duration of marathon DJ shifts. A marathon with a single	
DJ may last no longer than twenty-four (24) hours. A marathon with a group of	
DJs may last no longer than forty-eight (48) hours. Each individual within the	
group must leave for a rest period of at least ten (10) hours before twenty-four (24)	
hours have elapsed.	
Due to the detrimental effects of sleep deprivation on attention and	
reaction time, DJ's must arrange transportation home after the marathon.	
The DJ(s) may not drive themselves home.	

Reader's Notes	5.E. Voice-Tracking Policy
	5.E.1 Policy on Directors' Airshifts
	Any director who has not operated a live DJ shift must carry a live DJ shift of at least one-hour during that director's first semester an a director. The airshift must be a DJ shift, not playing host, anchoring, or board-operating a program. The purpose of this policy is to make certain that every director has a minimal familiarity with the On-Air Studio. The kind of familiarity that can only come with regular use of the studio. Every director who has conducted a live DJ shift for at least one semester will then be permitted to play host on a Voice-Tracked show, provided time-slots are available. 5.E.2. Policy on General Staff Voice-Tracking
	 Any DJ who conducted a DJ shift for four (4) complete semesters and has attended them consistently is generally eligible to host a Voice-Tracked show. "Semester" is defined as the regular fall and spring schedules, as well as winter and summer breaks. Thanksgiving and spring breaks and finals weeks are excluded due to their short duration. Consistent attendance is defined as absent for not more than thirty (30) percent of the possible shifts. Shifts canceled or mostly (≥50 percent of duration) canceled due to sporting events or other special programming, do not count against attendance. Any DJ who is agrees to do a Voice-Tracked program must also complete a live DJ program of equal duration. The Board of Directors will monitor attendance of the live DJ shift and may revoke the Voice-Tracked show if the DJ is absent without excuse for more than two (2) live shifts. The Board of Directors has discretion to offer or not offer a Voice-Track program to each DJ, regardless of these policies. Overriding these policies requires a 3/4 majority of the Board of Directors. At the beginning of the regular schedule, the Board of Directors will identify those DJ to whom it wishes to offer Voice-Track shows and

5.	The hierarchy of scheduling is as follows:	Reader's Notes
	a. Directors' Live DJ Shifts	
	b. General Staff Live DJ Shifts	
	c. General Staff Voice-Tracked DJ Shifts	
	d. Directors' Voice-Tracked DJ Shifts	
6.	The Traffic Director and Station Manager, or other person(s) so appointed,	
	will be responsible for keeping records of attendance.	
7.	If a DJ completes long or multiple regular shifts during a given semester,	
	that semester counts at an increased rate. Every three hours of DJ	
	shift assigned count at a semester, rounded up to the nearest half	
	semester. E.G. Alice completes a 6 hour shift regularly. Alice has earned	
	2 semesters of attendance. Bob completes 2 shifts of 2 hours. Bob has	
	earned 1.5 semesters of attendance.	
8.	This policy replaces all existing policies and precedent in regards to Voice-	
	Tracking.	

Reader's Notes	5.F. Policies for Non-Safety-				
	Related Emergencies 5.F.1. Programming Emergencies				
	A programming emergency arises when certain difficulties make regularly scheduled programming impossible. This does not include any technical problems with a single computer playback workstation, turntable, CD player, etc. Other equipment in Studio A can be used to play recorded material. Other computers are available for on-air playback. Programming emergencies DO include pre-recorded programs not being available for air play, no one showing up to play host for a scheduled live discussion show, and phone lines dying during a sports remote. All these things and more have happened at various times at every radio station in the world. The way these emergencies are handled by the board operator is what sets the true professional apart from the amateur. In all cases, when you believe a programming emergency exists, use the following guidelines. 1. Try to handle the situation yourself. If a pre-recorded program that appears on the schedule is not available for play, substitute music programming. Use your good judgment. If possible, the music should be from the format usually broadcast during that time slot. For example, on Monday between 5 p.m. and midnight, substitute Alternative music. 2. Contact the Program Coordinator for instructions. 3. If the Program Coordinator is unavailable, call the Graduate Student Station Manager, Operations Manager, or Faculty Manager (in that order). The telephone numbers are posted in the on-air studio. It is to the staff member's advantage to handle these problems without calling station management whenever possible.				

5.F.2. Engineering Emergencies

The word "emergency" applies only to a situation where the operation of the station is either impossible or illegal without immediate correction of a technical difficulty. The kinds of things that are not engineering emergencies include: a single failed computer, a broken stylus, a CD stuck in the player, or a malfunctioning light on the console. It is still possible, if inconvenient, to broadcast.

On the other hand, the transmitter operating in excess of legal limits, a power failure of the audio console in Studio A, a complete failure of the computer playback system, or a temperature reading in excess of 90 degrees in the Science Hall Transmitter Room are true engineering emergencies. In case of an engineering emergency, use the following guidelines.

- 1. Determine exactly what the problem is as best you can.
- 2. Call the Operations Manager for help.
- If it is impossible to reach the Operations Manager, call the Graduate Student Station Manager, Faculty Manager, or the Chief Engineer. All these telephone numbers are posted in the control room.

5.F.3. Discrepancy Reports

Discrepancy Reports are located in the loose-leaf binder kept in Studio A. Any time something is not "right," such as a missing CD, broken equipment (including burned-out lights or loose knobs), please fill out one of the discrepancy reports. Remove the completed report from the binder and place it in the Operations Manager's mailbox. Do not presume someone else will take care of the report. The Operations Manager would rather be told five times that something is wrong than not be told at all. Sign your name on the discrepancy report because sometimes a problem may be intermittent or difficult to describe and we may need to discuss the exact nature of the problem with you.

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Reader's Notes

5.F.5. Authorized Sign-Offs

Reader's Notes

The following people are authorized to approve WMUL-FM to sign-off the air:

University Level	•	The President of Marshall University	
, ···		(Brad D. Smith)	
		Chief Legal Officer and	
		General Counsel	
		(H. Toney Stroud)	
WMUL-FM Management	•	The Faculty Manager	
		(Charles G. Bailey)	
		The Graduate Student Station Manager	
		or Executive Director	
		The Chief Engineer or Chief Operator	
		(Dwight Hensley)	
	•	The Operations Manager	
		(Michael Stanley)	
Emergency Personnel	•	Law Enforcement	
(In cases of severe	•	Civil Defense	
emergency)		Fire Marshal	
		Security Officials	

Only those persons listed above are authorized to ask a staff member to sign off the station.

This is a narrower list than the list of people who can order YOU to leave the studio or building and cease operating the station. Any member of the Board of Directors can order you to leave under the rules in 3.A.2. Alcohol and Drugs Policy on Page 33 or 4. Legal Policies on Page 63.

G. Glossary	Reader's Notes
This glossary is identical to the ones at the ends of the other two volumes.	
Some terms are included to provide a general reference and knowledge about the	
field of radio.	
Air Check: (1) A recording of an Airshift that focuses on the announcer.	
Air checks can be used to critique the announcer's performance or as a	
component of the announcer's on-air portfolio.	
(2) The master title of a documentary / public affairs program that is	
produced by WMUL-FM.	
Airshift: A regularly scheduled time in which the operator is on-air, or in control	
of Studio A. The operator may be DJing or acting as part of a news, sports,	
or public affairs program to put programming on the air.	
AMBER Alert: (America's Missing: Broadcast Emergency Response) A type of	
EAS message to alert citizens to, and provide information about, missing	
children. 12.B. Emergency Alert System (EAS) in Volume II.	
Analog: In audio, a way of recording, storing, transmitting, and reproducing	
sound that produces a sound wave similar to the original wave.	
Phonograph records, standard audio tape, and speaker/headphone systems	
are examples of analog audio.	
Associated Press Wire Service: A news-gathering cooperative to which	
WMUL-FM subscribes. It provides news, sports, and weather copy. The	

resources. **AUD:** Pronounced "Audition". One of the output busses of an audio console.

Typically used with the phone module and to choose which sources are sent to remote sites. 9.A.1. Source Channels on the Console and 9.A.9. The SuperPhone Module in Volume II.

wire service material is used to supplement WMUL-FM's news gathering

Audio Console: The device at the center of a radio studio responsible for amplifying, routing, and mixing audio signals. 9.A. AudioArts D-75 Audio Console in Volume II.

Audition: (1) One of the output busses of an audio console. *Also read AUD.* (2) Assessing material or talent in advance of production.

system keeps playing songs until it hits a stop transition or runs out of log Also read Live Assist Mode and Manual Mode. 14.D.7. Label Area (7) in Volum III. Back-Announce / Back-Sell: To announce the song that just played. E.G.: "That was Seven Years by Single-Celled Paramecium." Also read Front-Announce. Board of Directors: The group of students who run the day-to-day operations	of			
Also read Live Assist Mode and Manual Mode. 14.D.7. Label Area (7) in Volum III. Back-Announce / Back-Sell: To announce the song that just played. E.G.: "That was Seven Years by Single-Celled Paramecium." Also read Front-Announce. Board of Directors: The group of students who run the day-to-day operations	of			
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Also read Front-Announce. Board of Directors: The group of students who run the day-to-day operations				
Board of Directors: The group of students who run the day-to-day operations				
WMUL-FM. 2.D. Station Hierarchy in Volume I.				
Board of Governors: The governing board of Marshall University and the				
ultimate owner of WMUL-FM. Most of the members of the				
Board of Governors are appointed by the Governor of West Virginia.				
Board-Operate / Board-Op: To run the on-air audio console and computer				
playback. The term is almost exclusively used for a news or sports progra	n,			
but DJing is also a form of board-oping.	but DJing is also a form of board-oping.			
Board-Operator: A person who is board-oping.	Board-Operator: A person who is board-oping.			
Board, The: Also read Audio Console.	Board, The: Also read Audio Console.			
Bulletin Board: A pre-recorded announcement listing nearby events that are of				
interest to the audience.				
4.B.7. Community Bulletin Board Policy in Volume I.				
Business Hours: The time frame when WMUL-FM is open to the public's				
business. 9:00 a.m. to 5:00 p.m., Monday-Friday.				
Button Log Widget: The Left-Hand side of RD AirPlay. It displays the current				
and next six songs. 14.E.1. Button Log in Volume III.				
Call to Action: Words that direct or encourage someone to do something.				
E.G.: "Buy my book!" 4.B.4 Commercial Announcements in Volume I.				
Cart:				
1. A single song within Rivendell Radio Automation. Can consist of one or				
more cuts. Also read Cut. 14.A. Organizing the Library - Carts, Cuts,				
Cart Numbers, Groups, and Scheduler Codes in Volume III.				
2. A magnetic-tape based object for storing pre-recorded announcements.				
No longer used by WMUL-FM.				
Cart Machine: A magnetic-tape based device for airing pre-recorded				
announcements (Which are stored on carts). No longer used by WMUL-				
FM. Also read Cart.				

Cart Number: The six (6) digit number that uniquely identifies a Cart within	Reader's Notes
Rivendell Radio Automation. Also read Cart. 14.A. Organizing the Library -	
Carts, Cuts, Cart Numbers, Groups, and Scheduler Codes in Volume III.	
Cassette, Audio / Cassette Deck: A form of audio tape. Historically used by	
consumers for music and by WMUL-FM for field recordings	
(news interviews, etc.).	
Channel: An input on an audio console, along with the controls for that input.	
9.A.1. Source Channels on the Console on Page 91 of Volume II.	
Clock: See Program Clock and Wall Clock.	
Codec: An abbreviation of coder/decoder. A device or software program that	
encodes audio into a digital format for transmission over a modem or	
internet connection.	
Commercial: A commercial is an announcement (usually paid) made on	
behalf of a for-profit entity. E.G. "Drink Tantrum!". 4.B.4 Commercial	
Announcements in Volume I.	
Compact Disk (CD) / CD Player: A device to play back a digitally encoded disk	
using a laser that reads the code on the disk. 10.I. CD Players in Volume II.	
Control Room: (Or "CR") On audio console markings, the room (on-air studio)	
containing the audio console. E.G. A "CR Mic" is a microphone in the same	
room as the audio console. Also read Studio.	
Cue: A special buss on the console attached to a small speaker. It allows the	
operator to preview a piece of audio before placing it on-air.	
9.A.4. Using the Cue in Volume II.	
Cut: A single peice of audio inside a cart. Also read Cart. 15.B.14 Cut Rotation in	
Volume III.	
Dead Air: Silence over the air. At WMUL-FM, an alarm will sound when this	
happens. The alarm will be audible throughout the complex.	
Delay Box: A device that delays the audio before it goes over the air. It allows	
accidental unacceptable material to be removed from live programs.	
10.D. Broadcast Delay Box in Volume II.	
Digital: In audio, a way of recording, storing, transmitting, and reproducing sound	
based on the translation of the original sound source into a binary computer	
language.	
Digital Router: A device that allows audio throughout the station to be re-routed.	
10.D. Broadcast Delay Box in Volume II.	
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Reader's Notes	Director, Coordinator, Librarian: Different titles for members of the Board of Directors. The different titles reflect slightly different emphasis on the		
	duties of the position. 2.D. Station Hierarchy in Volume I.		
	Disk Jockey (DJ): An announcer who plays host of a music program.		
	DJ Shift: An air shift during which the announcer is producing a program of		
	pre-recorded music selections.		
	EAS: Also read Emergency Alert System.		
	EAS Receiver Check: A once-a-day check of the EAS receiver. 8.D.1. How to		
	Complete the Daily EAS Receiver Check in Volume II.		
	Emergency Alert System: A federal network for alerting the public of war,		
	natural disaster and other emergency situations. 12.B. Emergency Alert		
	System (EAS) in Volume II.		
	Equipment Discrepancy Form: A form to alert the Operations Manager of		
	problems with equipment.		
	5.F.4. Equipment Discrepancy Form in Volume I.		
	FCC: Also read Federal Communications Commission.		
	Federal Communications Commission: The federal government entity that		
	regulates radio broadcasting (among many other things).		
	Feedback Loop: Reamplification of a sound, resulting in a loud squeal from a		
	loudspeaker. This is often caused by microphone pickup of the output of a		
	speaker that is carrying the audio from the microphone.		
	Flash Recorder: A device that can record the W-PGM signal to a computer file		
	and copies that file to the file server. 10.E. Using the Flash Recorder in		
	Studio A in Volume II.		
	Format: A radio station's programming strategy, utilized to attract a particular		
	audience. The mix of all elements of a station's sound, including the type of		
	music played and style of announcing. Also read Music Format. 5.B.10. Station		
	Format in Volume I.		
	Format Producer: A subordinate to the Music Director. Each format producer is		
	in charge of a specific format. 2.D.4.b. The Student Board of Directors in		
	Volume I.		
	Front-Announce / Front-Sell: To announce songs before they are played.		
	E.G.: "Here's The Marionberry Reduction with their new release Redshirts".		
	Full Log Widget: A component of Rivendell Radio Automation that displays, and		
	allows the user to edit, the full day's log. 14.E.3. Full Log in Volume III.		

Group: In Rivendell Radio Automation, songs are organized into groups that	Reader's Notes
represent the different formats. See also Cart Numbers, Scheduler Codes.	
14.A. Organizing the Library - Carts, Cuts, Cart Numbers, Groups, and	
Scheduler Codes in Volume III.	
Hertz (Hz): A unit of frequency, also called cycles per second. Named for	
Heinrich Hertz, whose scientific discoveries made radio transmission	
possible.	
Indecency: Indecent programming contains patently offensive sexual or excretory	
material that does not rise to the level of obscenity. 4.C. Inappropriate	
Program Material Policy in Volume I.	
Legal ID: An announcement that includes the station's call letters followed by its	
community of license. Must air every hour at the top of the hour.	
4.B.1. Station Identification Policy in Volume I.	
Levels: The VU level (volume) of a piece of audio. Adjusted with slide-faders	
and monitored with VU Meters. See also VU Meter. 9.A.2. VU Meters on the	
Console in Volume II.	
Live Assist Mode: A mode in WMUL-FM's computer playback system. WMUL-	
FM does not use this mode. See also Automatic Mode and Manual Mode.	
14.D.7. Label Area (7) in Volume III.	
Logs: See Operator Logs.	
Manual Mode: A mode in WMUL-FM's computer playback system where the	
system stops after each song plays. See Automatic Mode and Live Assist Mode.	
14.D.7. Label Area (7) in Volume III.	
Marti RPU: A device for sending audio from a remote site back to the station.	
It uses a 450 MHz radio link. 3.E.1. Marti Remote Broadcast Transmitters in	
Volume I.	
Modulation Monitor: A device for monitoring the actual on-air signal as it is	
being transmitted. 9.E. Modulation Monitor in Volume II.	
MP3 Format: A file format for storing audio files. It uses less space than a	
WAV formatted file by sacrificing audio quality. MP3s are not to be used	
at WMUL-FM. The only exceptions are MP3s that come to the Music	
Director from music promoters, when no other formats for the songs or	
liners are available.	
Music Format: A block of time devoted to a particular type of music.	
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Reader's Notes	Music Log: A record of which songs have played during a particular time period.		
	May be required by the Music Director, a format producer, or by		
	WMUL-FM's contracts with performance rights organizations.		
	8.K. Music Logs in Volume II.		
	News Package: A audio cut containing a reporter's voice combined with		
	interview sound bites, and natural sound.		
	Obscenity: A work, taken as a whole, that has sexual material that lacks serious		
	literary, artistic, political, or scientific interest. 4.C. Inappropriate Program		
	Material Policy in Volume I.		
	On-Air Operator: A person who is in control of the console in Studio A		
	(Control Room) and is monitoring the transmitter.		
	On-Air Producer: A person who produces material for airing on		
	WMUL-FM.		
	Operations Log: One of two operator logs that each on-air operator will		
	complete during every air shift. It provides a record of compliance that the		
	transmitter is operating within its authorized power range (90%-105%).		
	It also records compliance with the daily EAS receiver check.		
	8.C. The Operations Log in Volume II.		
	Operator Logs: The pair of logs that each operator will complete during every		
	air shift. These are WMUL-FM's official record of what was aired during a		
	particular broadcast day, and who aired it. See also Operations Log, Program /		
	Announcer Log. 8. WMUL-FM's Operator Logs in Volume II.		
	Over-Modulated: When the level of an audio signal is amplified too high and the		
	signal distorts.		
	Patch Panel: An auxiliary device that allows certain pieces of equipment in the		
	air chain to be by-passed or routed to other destinations through the use of		
	patch cables. 10.B. Patch Panel in Volume II.		
	Payola: The practice of giving or accepting undisclosed consideration to influence		
	program selection or content. 4.B.8. Payola and Plugola in Volume I.		
	PGM: Pronounced "Program". One of the output busses of the audio console.		
	Any channel intended to go over the air must be in PGM. 9.A.1. Source		
	Channels on the Console in Volume II.		
	PICON: Public Interest, Convenience, Or Necessity. Usually shorted to "the		
	public interest". 4.A. You, WMUL-FM and the FCC in Volume I.		
	Plugola: Plugola deals with "plugs" by station personnel with respect to services		
	or commodities promoted over the station where the station itself or its		

personnel have a financial interest in the object being promoted.	Reader's Notes
4.B.8. Payola and Plugola in Volume I.	
Post: The point in a song where the lyrics begin.	
Profanity: Language so grossly offensive to members of the public who actually	
hear it as to amount to a nuisance. 4.C. Inappropriate Program Material	
Policy in Volume I.	
Program / Announcer Log: One of two operator logs that each on-air	
operator will complete during every air shift. It provides a record of	
which programming aired when and who produced it. 8.B. The Program /	
Announcer Log in Volume II.	
Program Clock: The list and description of the major events that are to occur	
during a DJ shift or program. See also Wall Clock.	
Programming: The selection and arrangement of music, speech, and other	
program elements in such a manner that appeals to WMUL-FM's listeners.	
Promo: An announcement made by the station that promotes its own	
programming or events. E.G. "Tune in to Herd Roundup".	
3.D.3. Promotional Announcements Policy in Volume I.	
PSA: Also read Public Service Announcement.	
Public File: Also read Public Inspection File.	
Public Inspection File: A file containing of certain records about the station.	
The FCC requires that this file be maintained and made available to public	
inspection. 4.E. WMUL-FM's Online Public Inspection File in Volume I.	
Public Service Announcement: An announcement (usually unpaid) made to	
provide the public with needed information or to promote the public good.	
E.G. "Don't Drink and Drive". 3.D.4. Public Service Announcements Policy	
in Volume I.	
RD AirPlay: A component of the computer playback system. This is the program	
through which most audio is played. 14.C. RD AirPlay Overview in Volume	
III.	
RD Library: A component of the computer playback system that allows the	
operator to search and browse all the available audio. 14.H. RD Library	
(Searching) and 15.B. RD Library (Managing) in Volume III.	
RD Log Edit: A auxiliary software program that is part of the computer playback	
system. It allows the logs to be editing prior to airing. 15.A. RD Log Edit in	
Volume III.	

Reader's Notes	RD Panel / Sound Panel Widget: A component of the computer playback			
	system that allows playing arbitrary audio cuts. 14.F. The Sound Panel and			
	RD Panel in Volume III.			
	Required Monthly Test: A test of the Emergency Alert System that includes			
	header codes, attention tone, a script, and end-of-message codes. These tests			
	originate outside WMUL-FM and are retransmitted by WMUL-FM.			
	12.B. Emergency Alert System (EAS) in Volume II.			
	Required Weekly Test: A test of the Emergency Alert System that includes only			
	header and end-of-message codes. WMUL-FM receives these tests and			
	originates its own tests. 12.B. Emergency Alert System (EAS) in Volume II.			
	Riding the Gain: The board-operator paying close attention to the volume level			
	of the audio signals to ensure that the program is nor over-modulated for			
	extended periods of time.			
	Rivendell Radio Automation: The computer playback system that WMUL-FM			
	uses for on-air playback.			
	SFX: Also read Sound Effects.			
	Skimmer: A digital device that constantly records what is airing and saves those			
	recordings to computer files. 10.F. Using the Skimmer in Volume II.			
	Sound Effects: Any sound, other than music or speech, that is used to help create			
	an image, evoke an emotion, compress time, clarify a situation, or reinforce			
	a message.			
	Sound Panel Widget / RD Panel: See RD Panel / Sound Panel Widget.			
	Sound Recording Performance Complement: A law that restricts the music			
	programming decisions of webcast stations. 4.B.2. "Sound Recording			
	Performance Complement" Policy in Volume I.			
	Station ID: Also read Legal ID.			
	Studio: When marked on an audio console, "studio" refers to an attached room			
	with additional microphones. (At WMUL-FM, this usually refers to the			
	Classroom / Performance Studio.)			
	SuperPhone: A module on an audio console that helps connect remote sources			
	including telephone lines. 9.A.9. The SuperPhone Module in Volume II.			
	Underwriting: Donations to the station to cover operating costs or to a specific			
	program. Can also refer to the announcements made in acknowledgment of			
	the donation. 4.B.9. Underwriting Policy in Volume I.			

Voice-Tracking: A pre-recorded a DJ shift using a computer program to insert	Reader's Notes
voice-over segments between musical selections. The shift is played back at	reader 5 1 votes
a later time, thus eliminating the need for a live DJ to be on duty during that	
time. 5.E. Voice-Tracking Policy in Volume I and 15.D. Voice-Tracking in	
Volume III.	
Volume Unit (VU) Meter: A component of an audio console that measures the	
audio going through the console and provides a visual readout of loudness.	
9.A.2. VU Meters on the Console in Volume II.	
Wall Clock: The actual clock telling what time it is. <i>Also read Program Clock</i> .	
WAV Format: Digital sound files stored in a Microsoft pulse-code-modulation	
format. Typical setting for a WAV format at WMUL-FM is 16-bit, 44.1 kHz,	
stereo.	
Widget: A component of the computer playback system.	
Working Hours: The hours during which the station is open to staff members for	
work. 9:00 a.m 9:00 p.m., Monday-Thursday, 9:00 a.m 5:30 p.m. Friday.	
W-PGM: The audio signal that is being sent to the transmitter, but before it goes	
through the delay box.	
WMUL Air: The audio signal after it has been transmitted and received by the	
Modulation Monitor.	
XLR Connector: A type of three-pin connector commonly used with	
microphones at the radio station. Some connectors have a push-lever	
mounted on the female connector that locks the connectors in place.	
It makes a snap when making the connection. To remove, press the lever	
and remove the male end by the connector; do not ever pull on the wire.	
XY Controller: The user interface for the Digital Router.	
10.A. Digital Router in Volume II.	