

INTRODUCTORY GUIDE FOR PROGRAM PRODUCERS

**WBCR-Ip** | **97.7fm**

BERKSHIRE COMMUNITY RADIO ALLIANCE

Berkshire Community Radio Alliance seeks to create a forum to educate and entertain the community by offering a broad mix of cultural programming and views which reflect the diversity of the local and world community, promoting access for underrepresented voices and providing an opportunity for members of the public to produce their own programming.

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## **Introduction**

WBCR-LP is a “Low-Power FM” Non-Commercial, Non-Profit Community radio station, governed by its members, operated entirely by volunteers and funded almost exclusively by listener support.

Welcome to the community of WBCR-LP producers. Dozens of people have been working together for many years to get our broadcast license and create a vibrant community radio station.

## **How To Become A WBCR-LP Programmer**

To become a program producer (programmer, DJ etc.) at WBCR-LP you must first become a member. Membership requires a commitment of at least \$25 per year or a commitment of volunteer time (or both!). Volunteer time can be spent in a variety of ways to benefit the station. Participation in one of our various committees, clerical, library or housekeeping tasks within the station, training and skill-sharing with other programmers: these are just a few of the ways you can fulfill your volunteer membership.

All new program ideas must be accompanied by a Program Application. Applications can be obtained at our station or on our website: [www.berkshireradio.org](http://www.berkshireradio.org).

The Programming Committee reviews all applications, organizes a new broadcast schedule every four months to accommodate new applicants and oversees all training of new programmers.

An applicant needn't have any previous knowledge or training in radio broadcast or production in order to have a show on WBCR-LP. We provide training to all of our new programmers in a variety of skills and techniques including live broadcast engineering, interview techniques, audio recording, editing and preproduction and field recording.

Our Mission mandates that we seek to bring a diversity of opinions and cultures to the airwaves, promoting access particularly to underrepresented voices in society. Above all, we hope always to provide a valuable service to our community. These principles can be interpreted many different ways, nevertheless please try to keep them in mind when planning your show.

There are a few regulations and policies that you must understand and abide by in order to be cleared to broadcast. They are outlined in the following pages.

## **FCC Regulations & How They Affect You**

We are licensed and regulated by the Federal Communications Commission, a Federal Government agency. Please understand that failure to follow FCC rules endangers the very license we have worked so hard to secure. Keep them in mind when planning and executing your show.

## **The Legal Station ID**

The FCC requires that the station identify itself every hour, on the hour. This is called a Legal Station ID. To be legal, our station ID must be one of the following:

- a. WBCR-LP, Great Barrington
- b. WBCR-LP, Great Barrington, 97.7FM
- c. WBCR-LP, 97.7FM, Great Barrington

The Legal ID must be stated wholly and completely at the top of every hour. **We cannot insert any words or phrases into the statements listed above.** We may say whatever we please before or after the Legal ID, but the ID itself must remain unchanged.

To make station IDs more interesting, they can be made as jingles or surrounded by short radio dramas, statements about programming content, or celebrity endorsements. Programmers are encouraged to identify the station any way they please throughout their show. It is only the Legal ID that is regulated.

### **Obscenity, Indecency & Profanity**

The FCC bans “obscene” material at all times:

Obscene speech is not protected by the First Amendment and broadcasters are prohibited, by statute and regulation, from airing obscene programming at any time. According to the U.S. Supreme Court, to be obscene, material must meet a three-prong test: (1) an average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest (i.e., material having a tendency to excite lustful thoughts); (2) the material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law; and (3) the material, taken as a whole, must lack serious literary, artistic, political, or scientific value. The Supreme Court has indicated that this test is designed to cover hard-core pornography.<sup>1</sup>

The FCC bans “indecent” material between 6am and 10pm:

Indecent material contains sexual or excretory material that does not rise to the level of obscenity. For this reason, the courts have held that indecent material is protected by the First Amendment and cannot be banned entirely. It may, however, be restricted to avoid its broadcast during times of the day when there is a reasonable risk that children may be in the audience. The FCC has determined, with the approval of the courts, that there is a reasonable risk that children will be in the audience from 6 a.m. to 10 p.m., local time. Therefore, the FCC prohibits station licensees from broadcasting indecent material during that period.

Material is indecent if, in context, it depicts or describes sexual or excretory organs or activities in terms patently offensive as measured by contemporary community standards for the broadcast medium. In each case, the FCC must determine whether the material describes or depicts sexual or excretory organs or activities and, if so, whether the material is “patently offensive.”

In our assessment of whether material is “patently offensive,” context is critical. The FCC looks at three primary factors when analyzing broadcast material: (1) whether the description or depiction is explicit or graphic; (2) whether the material dwells on or repeats at length descriptions or depictions of sexual or excretory organs; and (3) whether the material appears to pander or is used to titillate or shock. No single factor is determinative. The FCC weighs and balances these

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<sup>1</sup> Citation?

factors because each case presents its own mix of these, and possibly other, factors.<sup>2</sup>

The FCC also bans “profanity” between 6am and 10pm:

“Profane language” includes those words that are so highly offensive that their mere utterance in the context presented may, in legal terms, amount to a “nuisance.” In its Golden Globe Awards Order the FCC warned broadcasters that, depending on the context, it would consider the “F-Word” and those words (or variants thereof) that are as highly offensive as the “F-Word” to be “profane language” that cannot be broadcast between 6 a.m. and 10 p.m.<sup>3</sup>

Safe Harbor Hours:

The “safe harbor” refers to the time period between 10 p.m. and 6 a.m., local time. During this time period, a station may air indecent and/or profane material. In contrast, there is no “safe harbor” for the broadcast of obscene material. Obscene material is entitled to no First Amendment protection, and may not be broadcast at any time.<sup>4</sup>

These definitions, taken directly from the FCC, might seem a little confusing. There is a long history of struggle over issues of free speech and free expression, and an equally long and sometimes torturous series of court battles. WBCR-LP is still researching restrictions on speech and for now, we require that you refrain from using obscene language at any time of day or night on our airwaves. Recorded music containing “indecent material” or “profanity” might be played between 10pm and 6am. You may want to precede any such material with a warning.

### **Commercial Speech**

Due to our non-commercial status, the FCC does not allow us to make acknowledgements of businesses that include wording that is “commercial” in nature.

Our programmers are encouraged to announce local events that occur in our listening area. We see this as a public service to our listeners, but great care must be taken not to cross the line between providing a service and doing promotions for businesses.

A few examples of announcements that would clearly violate the rule may be helpful:

### **Prices**

Announcements containing price information are not permissible. This would include any announcement of interest rate information or other indication of savings or value associated with the product or business. Examples of such announcements are:

- a. Ten dollars at the door for the benefit concert.
- b. 7.7% interest rate available now.

### **Calls to Action**

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Announcements containing a call to action are not permissible. Examples of such announcements are:

- a. Stop by the showroom to see a model.
- b. Try Product X next time you buy oil.

### **Inducements**

Announcements containing an inducement to buy, sell, rent, or lease are not permissible. Examples of such announcements are:

- a. Six months free service.
- b. A bonus available this week.
- c. Special gift for the first 50 visitors.

As a program producer, you may not issue a call to action by asking or suggesting that the listeners should perform some task which may result in a for-profit organization making money. You may state that a new CD by "M.C. Whatever" is available at "Discworld" but you cannot tell listeners to go there and "buy it on sale now for \$12.99."

For announcements of events at for-profit venues, the ticket prices cannot be mentioned, but a phone number or website should be provided to the listener for more information.

### **Broadcast of telephone conversations.**

On the subject of the broadcasting of telephone conversations, both recorded and live, the FCC has this to say:

Before recording a telephone conversation for broadcast, or broadcasting such a conversation simultaneously with its occurrence, a licensee shall inform any party to the call of the licensee's intention to broadcast the conversation, except where such party is aware, or may be presumed to be aware from the circumstances of the conversation, that it is being or likely will be broadcast. Such awareness is presumed to exist only when the other party to the call is associated with the station (such as an employee or part-time reporter), or where the other party originates the call and it is obvious that it is in connection with a program in which the station customarily broadcasts telephone conversations.<sup>5</sup>

Please make every effort to inform a caller or interviewee that they are either being aired live or being recorded for air. To air a person's comments live or from a recording without their consent, whether explicit or implied (as explained above), is a crime.

### **Equal Access for Political Candidates.**

Coverage of political elections, particularly local ones, is a valuable service a community radio station can perform for listeners. While it is not in the interest of this station to limit discussion of any topic or access to any guest, there are certain implications for the station as it pertains to political candidates.

Here is what the FCC has to say about it:

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

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

What this means is that if you invite a qualified candidate for political office onto your show, even if only to discuss fishing or worm composting, the station is required to provide equal time to any and all opposing candidates for the same office, if they so request. Though the Programming Committee will facilitate all such requests, you may be required to yield some of your airtime to make this possible.

### **WBCR-LP Station Policies.**

The following pages contain policies unique to WBCR-LP. They were devised by many committed volunteers through months and years of discussion and debate to address important issues affecting the station, its programmers and listeners. That said, they are not written in stone and will be periodically added to, amended and revised. All programmers will be notified of policy changes as they occur.

We'll begin with the conceptual and move more toward the technical.

### **Courtesy Guidelines**

As a producer on WBCR, you are a part of a very special and hard won radio community. Beyond FCC regulations, we do not restrict what you can or can't say on the air, but we ask that every time you go on the air, you consider how your words will reverberate through the community that has made this radio station possible. The health of our station depends on the spirit of what we broadcast.

### **Station Business**

It is typical for a station such as ours to prohibit discussion of internal station business on the air. We are not imposing this prohibition, but we insist that you make every effort to resolve any problems with the station off-air before resorting to on-air discussion. Please refer to the WBCR-LP Grievance Policy in order to settle any problem that you may have with the station, its members or staff.

### **Opinion**

When expressing your opinion, please make it known that you are speaking for yourself and not WBCR-LP.

### **Slander**

As a programmer, you, not WBCR-LP, are responsible for any legal issues resulting from slander or libel of any individual.

### **Opportunity for Rebuttal**

Any person or institution mentioned on-air will be given an opportunity to rebut any charge, criticism or innuendo. This is what the FCC has to say about it:

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

No Joke. You may be required to yield some of your airtime to allow for rebuttal.

### **Disturbing Content**

When airing content that may be inappropriate for children, or disturbing to anyone, please warn listeners in advance and periodically throughout your broadcast so that listeners have the opportunity to turn off their radios.

### **Hate Speech**

Speech that is intended to hurt or intimidate any individual or group of people or incite violence is considered hate speech. Broadcasting hate speech undermines the mission of our station and compromises our community’s trust in us. Please don’t do it.

### **Sensitivity**

Beyond the issue of hate there are larger issues of sensitivity. We ask that you make it your business to be sensitive to different listeners in our community. It is not uncommon, in the United States, for minorities to be portrayed unfairly in the media. What you may consider funny or idiosyncratic about a group of people is often not funny and even offensive to that group. Please try to imagine being in the shoes of others, how you might feel on the receiving-end, and behave accordingly.

### **Schedule Term.**

There are three four-month terms per year in the WBCR-LP broadcast schedule. Meaning that the schedule is reviewed and reorganized every four months by the Programming Committee to allow the necessary flexibility to our existing programmers and to allow new applicants opportunities to fit into the schedule in an organized fashion. By applying for a show on WBCR-LP, you are committing to a minimum of four months of regularly scheduled broadcasts.

### **Re-Application.**

During each schedule term there is a period of Re-Application for the next term. All programmers who wish to continue their show for the following term are required to submit an Application for Continued On-Air Access. The re-application process will be announced by the Programming Committee and applications will be available in the studio. This process allows the committee to respond to the changing needs of our programmers and better organize the upcoming schedule

### **Attending Meetings.**

Since WBCR-LP is entirely operated by volunteers, the means by which the station is governed and all decisions are made is by a structure of open meetings. The organization has a board of directors and various committees tasked with carrying out different functions of the organization. A complete list of committees and their contacts are displayed on the organization page of our website: <http://www.berkshireradio.org/index.php/organization/>. Though service on a committee is not mandatory for programmers, it is highly encouraged. There are, however, certain meetings for which programmer attendance is expected.

### **Monthly General Meeting.**

Every month there is a General Meeting at which committees give reports and current issues affecting the station are discussed. This is an excellent opportunity for programmers, members and the general public to get to know the organization and each other better. This is also an ideal place for programmers to find a place or project that they may want to devote some volunteer time towards. **All programmers are required to attend at least one General Meeting in each schedule term.** A current schedule of upcoming meetings can be found on the homepage of our website [www.berkshireradio.org](http://www.berkshireradio.org) with dates, times and locations of each meeting.

### **Annual Meeting.**

The WBCR-LP Annual Meeting is generally held in September of each year. At this meeting an annual report is presented to the membership outlining the past year's progress and goals for the coming year, as is a slate of candidates to be elected by the membership to the board (generally one third of the total board). Important issues are often voted on as well, such as bylaws changes etc.

As a programmer, and ostensibly a volunteer, of the station, your attendance at these meetings is vitally important. The decisions made by the organization ultimately will affect programmers, and their perspective should be part of the decision-making process.

### **Volunteer Requirements.**

The bylaws of the organization make it a requirement that all programmers must dedicate an amount of time, determined by the board, to volunteer for the station in order to maintain their status as active programmers. Currently, the board has suspended this requirement indefinitely in order to assess what volunteer needs the station may have.

Be aware that this suspension is subject to change at any time. Please be prepared for the eventuality of a volunteer requirement. All programmers would be given ample notice in such a case.

### **On-Air Fund Drives.**

WBCR-LP currently does two, weeklong on-air fund drives per year. This is how the organization raises the bulk of the station's operating expenses. As a programmer, you are expected to participate in the on-air fundraising effort, at least during your regular show time.

We ask that you be prepared to fundraise during, at least, half of your show length. Volunteering at other times during the funddrive, to pitch on the air, answer phones etc., is also encouraged, as it helps spread the weight and keeps the energy and morale high.

Members of the Programming and Fundraising Committees will be on hand to assist programmers at all fundraising functions.

### **Community Announcements (or PSA's)**

Informing listeners of events occurring in our community is one of the valuable services the station provides. There are a variety of ways the station provides this information to the programmers who announce them. One is our Community Announcements Blog which can be found on our website <http://www.berkshireradio.org/index.php/psa/>. This page is always displayed on the computers in the studios. Flyers and event listings can also be found in a binder in the station.

### **Programmers are required to do two community announcements per hour during their show.**

Please follow all FCC regulations regarding *commercial speech* when making acknowledgments of businesses, regardless of the source of the announcement or the type of event.

The following is a clarification from the FCC, edited slightly for clarity: "acknowledgments [may] include... location information, value neutral descriptions of a product line or service, and brand and trade names and product or service listings."<sup>6</sup> "[W]e emphasize that such announcements [may] not include qualitative or comparative language."<sup>7</sup>

We reiterate that acknowledgments should be made for identification purposes only and should not promote the contributor's products, services, or company. Similarly, company slogans which contain general product-line descriptions are acceptable if not designed to be promotional in nature. We also believe that the inclusion of a telephone number in an acknowledgment is within these general guidelines and, therefore permissible.<sup>8</sup>

### **Underwriting.**

WBCR-LP does not accept on-air underwriting of any kind. All announcements of events and their respective businesses and organizations we do freely, without the promise or expectation of reciprocal funding. We do this strictly as a service to our listeners.

### **Self-Promotion.**

Many of WBCR-LP's programmers cover topics in their shows that they specialize in professionally. This can add a valuable perspective to the discussions that they air. That said, it is not in keeping with the mission of this station for programmers, or their guests to engage in promotion of their own business ventures on the air.

It is implicit in our mission that no individual or entity should profit financially from the use of these public airwaves. A programmer's or guest's professional qualifications or business affiliations may be referred to during a show where appropriate, as credentials only.

### **Guests.**

Programmers may invite any individual(s) they desire, to be a guest on their show. All guests and their behavior are the responsibility of the programmer who invited them into the station. All policy and regulation infringements committed by an invited guest are

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also the responsibility of the programmer hosting them, and any punitive action that may result will be directed at the programmer.

Because of this, it is very important that programmers choose wisely whom they will invite on the air with them, and how they prepare their guests to conduct themselves on the air. Please make every effort to inform guests, prior to broadcast, of exactly what kinds of speech they may not engage in. If a guest violates policy or is uncooperative, it is well within the programmers' rights to restrict the guest's access to the air.

The same also applies to any guests you may have live over the telephone. It is somewhat more difficult to prepare a guest over the phone if they are calling in during a call-in segment, as opposed to a planned telephone interview. If the need should arise, you may mute the caller or simply hang up on them. To allow a guest to violate speech regulations (obscenity, indecency, profanity, commercial) puts not only your own show at risk, but also the viability of the entire station.

### **Co-Hosts.**

It is not uncommon for programmers to want to share their airtime, either regularly or irregularly, with a co-host. This can help create a more compelling dynamic on the air, depending on the circumstances. Please be aware that, unless the co-host is a fully-trained and cleared programmer at WBCR-LP, they may not operate any studio equipment, excepting a microphone and the telephone (for call screening, etc.).

### **Logging Requirements.**

WBCR-LP has various logging requirements of every programmer. Some logs you will fill out every time you enter the studio, some only occasionally. Since there is no one station manager to oversee operations within the station on a day-to-day basis, we have established a system based on voluntary compliance that allows the organization to have the accountability and oversight that is necessary of a broadcast station. It is extremely important that you fill out all necessary logs regularly and faithfully at all times.

Below is an explanation of the required logs:

### **Board Operator's Log.**

When you enter the studio for your scheduled broadcast (or to prerecord a show, etc) you must sign in (and out) as the "Board Operator". This log is essentially just an account of who was in charge of the studio, when and for what purpose. Be sure to fill out all fields faithfully.

Pay special attention to your Legal ID times and what community events (or PSA's) you announced during your show, and fill the log out accordingly. The log of announcements is especially helpful to the programmers that follow you, so they know which announcements not to bother repeating.

If you fail to fill out the Board Operator's Log for the time you were in the studio, it may be construed by the Programming Committee as an unexplained "no show" that you will be asked to explain and/or receive policy violation warning points as a result.

### **Guest Log.**

All guests that you bring into the studio, whether on the air or not, must fill out the Studio Guest Log. A simple log consisting of who, when and with which programmer they came. It is the signed-in board operator's responsibility to make sure all guests fill out this log.

### **Equipment Trouble Log.**

It is unlikely that if a piece of equipment starts acting badly, there will be a technician close by to deal with it. Because of this it is important to log all instances of equipment trouble or failure. Technicians regularly review the log and respond to technical problems as they are made aware of them. Please try to write legibly.

### **Comment/Complaint Log.**

If a member of the public calls or enters the station in order to complain, it is incumbent on anyone who receives this person to accommodate them as best as is possible and to log the interaction as accurately as possible. Though you may be too busy to discuss the issue with them at the time (if you are on the air or performing some other task), ask them for their name and phone number and a brief description of the complaint/comment and assure them that someone will get back to them. Be sure to log all information received. The Programming Committee makes every effort to field these complaints/comments, but cannot if they aren't logged properly.

### **Fill-in Policy**

Where no shows are scheduled on any particular day, either live or recorded, our automation system plays a mix of random music interspersed with station ID's and station announcements (promos). Upon the notion that a live programmer is preferable to random music selections, these times are made available to programmers to fill-in, with a few restrictions:

1. Each programmer is limited to 3 hours fill-in time per week.
2. The programmer should clearly and repeatedly indicate who they are and that they are filling in, to inform the listener.
3. We would like to encourage fill-in programming to be substantially different than that of the programmer's regular program.
4. When possible we would like to schedule fill-in time in advance (to inform the listeners) but impromptu fill-ins (or extension of show length) will be allowed within the other parameters above.

The occasion may also arise that you would be available to fill-in for another programmer who won't be able to do their upcoming show. In such a case, please make an effort to keep the content similar to that of the original programmer, for the sake of their regular listeners.

### **Studio Use Priorities**

There are many different functions occurring in our main studio (Studio A) at any given time: live broadcast, prerecording, training etc. We have established a priority system for its uses in an effort to clarify and streamline scheduling needs.

They are as follows:

- Priority 1: On-Air regularly scheduled programs
- Priority 2: Prerecording/Production of regularly scheduled programs
- Priority 3: Training (formal training and one-on-one sessions)
- Priority 4: Tech maintenance
- Priority 5: Fill-in programming

To ease congestion, it is recommended that you use our production studio (Studio 2) for all of your recording and editing needs.

## **Scheduling**

There is a broadcast and studio-use schedule available on our website at <http://calendar.berkshireradio.org/calendar/week.php?cal=Programming>. Select "All Combined" from the "Jump To" menu and you can view all reservations made for the studio for the current and coming week.

If you would like to schedule a time for yourself in the studio for any reason, find a suitable time that is available on the schedule and send an email to [scheduling@berkshireradio.org](mailto:scheduling@berkshireradio.org) with your name, the time desired and purpose. It will be posted promptly on the schedule.

## **Studio Shutdown**

It is very important when you are finished your show, that you leave the studio in suitable shape for the programmers that follow you, and that you leave the station secure. Each studio has a studio shutdown procedure posted within it. The shutdown procedure involves tasks from common-sense tidiness to station security. Failure to complete this procedure could constitute, at best, a nuisance for other programmers and, at worst, a major security or property damage risk for the station.

## **Office Use.**

Please make use of the office computer, telephone etc. for all station-related tasks not requiring audio equipment (locating and copying audio files, burning CD's, checking email, etc.), as there is no priority given to these tasks in the studios. Please do not attempt to use the office printer unless expressly instructed to for station business. Use of office equipment and supplies for personal use is prohibited.

## **Telephone**

You are not required to answer the office line while you are in the station. That said, it is nice for callers to the station to be answered by a person instead of a voicemail box, especially for simple issues ("What's your mailing address?" "Hey, I love your show." "How do I get a program application?").

If you do answer the phone, please be sure to take careful messages if the caller is not for you. You should place any phone messages you take into the programmer folder of the intended recipient.

## **General Tidiness.**

The rule of thumb here is: Leave the station tidier than you found it. We are all volunteers here. There is no cleaning staff to come in after us. We are it. Please do not leave scraps of paper, empty food or beverage containers or anything else lying around. If you use music from the library, place it back where it belongs before you leave. If you opened a lot of internet browsers during your show, close them all when you finish up. If you leave the studio a mess, it affects the focus and concentration of the programmer after you, and they will likely complain. A pattern of complaints could lead to punitive action.

And remember, no food or drinks are ever allowed in either studio.

## **APPENDICIES**

### **APPENDIX I.**

#### **Berkshire Community Radio Alliance Grievance Policy**

Berkshire Community Radio Alliance (BCRA) is an open, democratic organization in which members are encouraged to participate and be involved in the governance of the organization. All meetings are open to member and the public alike. The following procedure is to help speedy resolutions of problems.

##### *1. Grievance with An Individual*

If you feel that you have a grievance with any committee, we ask that you make a good faith effort to resolve issues directly with the individual before involving the organization. If this proves unsatisfactory, please contact a member of the Grievance Committee (GC) and request a meeting within fourteen days.

##### *2. Grievance with A Committee*

If you have a grievance with any committee, please submit it in writing to the chair of the committee to place on the agenda of the next meeting to explain your grievance and for discussion with a quorum of the committee. If this does not provide a satisfactory resolution, please contact a member of the GC to request a meeting within fourteen days.

##### *3. Grievance about Overall Policy/Governance*

Please contact a member of the GC who will arrange a meeting within fourteen days, or to recommend a specific committee that may be able to resolve the issue.

##### *4. Last Resort*

A grievance or complaint that has not been satisfactorily resolved during a meeting with the GC may be brought to a quorum of the Board of Directors and a representative of the GC as a last resort. The Board may choose to hear the grievance and render a final decision by a 2/3 majority, or to accept the decision of the GC as final.

In all cases implicated parties in any grievance will be asked to attend the hearing. If any party sits on a committee or the Board to which the grievance is brought, they shall recuse themselves from participating in any deliberation or decision the committee or the Board. A written record of the decision will be kept in a BCRA confidential file.

The Board of Directors, staff and volunteers working on behalf of the organization shall not discriminate against any member on the basis of race, ethnicity, religion, age, sexual preference, disability or marital status. If a member is found to have engaged in discrimination or harassment toward another member, the Board may take punitive action or empower a committee to do so.

## **APPENDIX II.**

### **Compensation And Self-Promotion: Rule of Thumb, Adapted from correspondence by Donna DiBianco**

Self promotion: If you are in a band and you have a gig, are an author and have a book release, etc, put it on the PSA blog on the website, post it to the on-air email list-serve and let your fellow programmers know you are available to go on their shows. You can also give a copy of your CD or book to the station to be reviewed/played by other programmers. Don't ever, ever just go on the air and promote yourself.

Compensation: Compensation in the form either payola or plugola is illegal and not allowed.

Payola: receiving any kind of consideration to play someone's music (or feature a product/guest.)

Plugola: the on-air promotion of goods or services in which the person with programming responsibility has a financial interest. The standard situation is where the programmer promotes a club, music store or concert in which s/he has an undisclosed personal interest.

Don't accept money, services, goods or other valuable consideration from anyone (individuals, organizations, associates or other entities) to broadcast anything (programming or program material) and don't promote any activity or matter in which you have a direct or indirect financial interest.

This is basically in line with the Sponsorship Identification Rules (Section 73.1212 and Sections 317 and 507 73.1212) and with the Public Radio Legal Handbook (Section IV pf 3-9.) The Handbook can be found in its entirety at the NFCB website.

**APPENDIX III.**

**Day Captains**

## APPENDIX IV.

### Policy Enforcement/Warning Point System

From time to time a concern is raised with the programming committee that a programmer has violated station policy. When this happens, the committee reviews the concern, contacting both the programmer/s in question and their day captain. If the committee finds that a violation *has* occurred, we use a warning point system to enforce key policies and procedures. (When no violation is found, the matter ends there.)

1. One-Point Violations:

- lights left on
- sound left playing in the studio
- failing to meet PSA requirement
- not cleaning up after yourself

2. Two-Point Violations:

- food and/or drink in a studio
- failure to complete board operator log
- interfering with another scheduled program (live or automated)
- not showing up for your program without notifying your day captain 48 hours in advance
- removing music from the station.

3. Three-Point Violations:

- obscenity/indecency on air
- problems with legal ID's
- commercial speech
- failure to lock a door or window
- failing to set alarm
- unauthorized removal of equipment from the station
- operating the board while intoxicated/'under the influence'

Programmers will be made aware of any warning points they receive after a policy violation. **The accumulation of three warning points results in a written warning to the programmer; at five points the programmer will receive a warning and a suspension of on-air clearance for one show; and should a programmer accumulate nine points, their on-air clearance is suspended for the duration of the term as well as for the following term.**

Points remain actively on record for twelve months from the date of the policy violation. After twelve months the corresponding points expire. Should a programmer feel that they have been unfairly found in violation of station policy, they have the right to appeal the programming committee's decision to the committee. (Programmers are entitled to use the BCRA grievance process at point in time in addition to appealing decisions to a committee.)

The Programming Committee's goal in using this system is to correct problems as they arise and get folks back on track as quickly as possible, not to pull programmers off the air. We take the failure to comply with station policy and procedures in good faith seriously however, and will suspend a programmer if the need arises.

Should you notice/observe that one of the violations listed above has occurred, please report it to the Programming Committee. This can be done by sending an email to [programming.committee@berkshireradio.org](mailto:programming.committee@berkshireradio.org), or by dropping a note in the box at the studio. Self reporting and corrections are encouraged as well.

## APPENDIX V.

### Producing Your Show At Home

Some programmers choose, for various reasons, to produce their programs at home. This has become much easier over the past few years owing to the availability of many new software tools that can be obtained for little or no money, and to advances made in portable minidisk and flash recorders.

Some recommended software:

Audacity 1.2.4

<http://audacity.sourceforge.net/>

Free, open source software for recording and editing. Cross-platform (Mac & PC) Edit using an easily understood graphical interface. Export directly to MP3. Not a steep learning curve, but you'll need a computer with ample system resources, otherwise it's kind of crashy. It's a better editor than a recorder. For recording, see the following:

Audio Hijack Pro

<http://rogueamoeba.com/audiohijackpro/>

A very full-featured recording application for \$32. It can capture audio from any other application you direct it to, from system inputs or it can capture all audio that goes through your computer. And it encodes directly to MP3 while it's recording. Very easy learning curve. Lots of effects and plugins for the real works. It has no editing capability and it's for Macs only.

Total Recorder Pro

<http://www.totalrecorder.com/index.htm>

Pretty much the same features as Audio Hijack Pro. \$36 and it's for PC only.

iTunes

<http://www.apple.com/itunes/download/>

Create playlists and burn CD's. Free for Mac and PC.

There are countless different new recording, editing, sampling, looping, multi-tracking, play-list type software out there now. You should definitely shop around to find what suits you best, and feel free to let us know what you find.

Though we're always willing to help facilitate your show, we're not able to offer much support for software beyond what you see here. Besides software, there may be other hardware needs that you'll have to address. Let us know what you want to do, and we'll help you get started producing your own show from home.

As a programmer, you will still need to complete training and will bear sole responsibility for the delivery and maintenance of your regularly scheduled show, regardless of where it is produced.

## APPENDIX VI.

### Program Producer/On-Air Host Agreement

This agreement obligates you to adhere to the provisions outlined below. I, the undersigned agree:

1. To perform in a professional manner at all times when representing WBCR-LP. This includes my behavior on-air, on the telephone, and when interacting with the public as a representative of WBCR-LP.
2. Prior to broadcasting I will read and carry out all policies and procedures affecting WBCR-LP on-air staff. These policies and procedures include, but are not limited to, the following:
  - a) take transmitter reading as scheduled
  - b) do all assigned giveaways
  - c) fill out Program Logs, including required on-air announcements, properly and honestly
  - d) find a replacement or recorded show when unable to do my show
  - e) notify the Program Director and my day captain at least 48 hours in advance if unable to find a replacement
  - f) re-file properly all music used from the WBCR-LP Music Library
  - g) adhere to the FCC obscenity and indecency policies
  - h) not bring any food or drink into the studios
  - i) not remove music or equipment belonging to WBCR-LP
  - j) log Emergency Alert System (EAS) tests and activations
3. To exercise care and good judgment when operating any and all WBCR-LP equipment, and to report any equipment malfunction in the "Equipment Trouble Report Book".
4. To be responsible for the actions of all guests I invite to WBCR-LP.
5. To be responsible for the safety of WBCR-LP music and equipment in all studios while I am the signed-in board operator. I understand that I have the right and obligation to ask anyone their name and purpose for being in the studios. I have the right and obligation to ask someone to leave WBCR-LP if they are not a member and have no legitimate reason for being there
6. To direct questions to the appropriate individual if I need clarification about a policy, procedure, or piece of equipment.
7. To inform the Program Director of any change in my address or phone number in a timely manner.
8. To maintain volunteer membership status as outlined in the WBCR-LP Bylaws.
9. To be sober when I am the signed-in board operator.

I understand that my failure to adhere to this agreement could result in my suspension or termination from WBCR-LP Producer status.

Please retain a copy of this agreement and submit the signed original to the Program Director.

Name: \_\_\_\_\_

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

Signature \_\_\_\_\_

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

## APPENDIX VII.

### Self-Promotion FAQs

Addressing the issue of self-promotion in practice be a little confusing. Here are some issues and questions that can come up.

1. I'm a professional in a field that is a topic of discussion in on my show and I think it is relevant to my ability to cover the topic of my show. How should I proceed?
  - First, refrain from referring to your own business or business affiliations.
  - Only use references to your professional accreditation or credentials as credential. Your professional credentials are valuable to the quality of your show and, by extension, the station, that's understood, but your show should not and may not be about drumming up business for yourself (or your guests).
  - Don't give out your business contact information (including websites). If necessary, you can create a different email account where listeners can send comments and questions.
2. My show has nothing to do with what I do professionally, can I talk about my business during my show?
  - No. If you are a professional in a field that is NOT a topic of discussion on your show, you have no excuse. Please don't refer to your business or business affiliations on the air. Remember, broadcasters have an unfair advantage over non-broadcasters. We have to make every effort not to abuse our influence. In both of the above examples, giving out your own business contact information in not appropriate.
3. I'm involved in another non-profit/do community work/or host events in the community, can I talk about that on my show?
  - You should post information about issues endeavors or events to our PSA Blog (<http://www.berkshireradio.org/index.php/PSA/submit/>). You can also post press releases to the on-air email list-serve and give interviews on other programmer's shows. You have an unfair advantage when you devote your own air time to lengthy discussions of groups or organizations that you have a vested interest in, no matter how worthy the cause.
4. I have a product/service/band or I'm affiliated with a company or organization that I have a burning desire to talk about on the air and share with the community of listeners...
  - Please offer yourself as a guest on another programmer's show (see question 3). This happens all the time and is great as long as it's appropriate. Remember, this isn't some programmer cross-promotion scheme. This is about bringing a valuable, informative service to the listener.
5. I'm a musician and have produced recordings that are commercially available...
  - Please refrain from playing any of your own recordings during your air time (unless they have been produced specifically for your radio show). But by all means, make your commercial recordings available at the station, and make other programmers aware that they are available to be aired. Your recordings

could even be included in the automation music library.

- Don't advertise for your upcoming gigs on your show, okay?
6. The most wonderful, community minded, local non-profit is doing this really awesome fundraiser, I'd like to help out with in on my show. How does that work?
- There are many (many) fantastic, worthy organizations out there doing great work. All of them need to raise money (and awareness) to accomplish their important goals. Please feel free to mention this when discussing a community endeavor or organization, but under no circumstances should any programmer engage in fundraising on behalf of any organization (besides WBCR-LP, of course) on the air. Not without asking WBCR-LP's Board of Directors first.

## APPENDIX VIII.

### Studio Shutdown Checklist

Whether you are prerecording or doing a live show, we ask that you leave the studio tidy and the equipment ready for the next program/programmer by doing the following:

On the board in Studio A:

- all inputs should be turned OFF, (**except** automation)
- all faders should be down to zero, (**except** automation)
- the MONO bus should be turned OFF on all inputs (**except** automation)
- the PGM bys should be turned ON for all inputs (**except** automation)
- the “Monitor Source” should be set to MONO
- the volume of the speakers and headphones should be turned down to zero.

Other things in Studio A:

- turn off the CD player and cassette deck
- retract the microphones to their most compact positions
- close any extraneous windows that you may have opened on PC1 (the computer)
- pick up anything you may have left lying around (return CDs to shelves, logs to nails, binders away, take out what you brought in, etc.)
- sign out as board operator
- close any windows that may be open (real physical ones this time)
- turn off studio lights
- turn off on air light

Studio 2:

- all the buttons on the board should be returned to their off state.
- all the faders on the board should be down to zero.
- close anything you opened on the computer
- quit programs you were running on the computer
- clear any items you may have saved to the desktop of the computer (either put them in the appropriate folder, your programmer folder, or trash them)
- turn off CD player and cassette deck
- tidy up after yourself (take out what you may have brought in)
- sign out on operator log
- turn off studio lights
- turn off recording light

Leaving the Building:

- tidy up
- close anything you may have open on office computer
- quit programs you were running on the office computer
- clear any items you may have saved to the desktop of the office computer (either put them in the appropriate folder, your programmer folder, or trash them)
- turn off lights
- set the alarm
- lock the doors

## **APPENDIX XI.**

### **Volume**

The spaces for working in the station are not acoustically sealed; raised voices in the office area might be heard in studios A and 2. High volume in any space can affect folks in another space. Please be aware of your surroundings, the needs of others and adjust accordingly.