

**STATION MANUAL
KWCW 90.5FM WALLA WALLA**

BY CAROLYN ERVING, GENERAL MANAGER 2015-2016

CONTENTS

- I. INTRO
- II. KWCW ASWC BYLAWS
- III. THE GM POSITION
- IV. HIRING
- V. BUDGETING
- VI. STAFF POSITIONS
- VII. DIGITAL STREAMING SOLUTIONS
- VIII. COPYRIGHT LICENSING
- IX. STATION POLICIES
- X. COMMUNITY DJs
- XI. THE LEGAL DEBACLE OF 2014
- XII. WORDS OF WISDOM FROM A PAST GM

INTRO

Hello! Welcome to the KWCW Station Manual. This document was created out of a dire need for some sort of continuity of information. While station manuals have been created in the past, namely in 2005 and in the 1970 initial charter, none have encapsulated the necessary behind-the-scenes operations that KWCW abides by in order to run smoothly internally with our DJs & community and externally with the college and Federal Communications Commission (FCC). Also none have been digitized. So here we go!

The General Manager position is A LOT. It's a big responsibility and a big time commitment. For me, and many previous GMs, there was a lack of information on what exactly the job entailed so the first few months were dedicated primarily to learning how to be a GM and what the station needed to run at a basic level. The lack of information on the position, as well as the station operations and legal components, has made it so that the station has had to continually rebuild its foundation with each new GM and has been unable to build outwards to accomplish new goals. At times, namely during the legal dilemma of 2013 (detailed below), there wasn't even a foundation for the station to run at a basic level. I'm writing this manual in the hopes that the station will never sink to a point where its existence is placed into jeopardy.

The past two GMs from the past two years, Nicole Holoboff and myself, have worked incredibly hard to get the station to a place where it is complying legally on every level & excelling in the college radio community. This year KWCW was even awarded "Most Improved Station" at the College Music Journal's (CMJ) festival in NYC (awarded by popular vote of representatives from most college stations). We are also now recognized by most students on campus due to our successful branding and have become a bigger player within the community. DJ applications have increased from ~90 in 2014 to ~115 in 2016. This is all to say that KWCW, for the first time in many years, is on the rise and is finally beginning to grasp its potential as an educational & community resource as well as a nationally recognized college radio station.

Upon graduating, I wanted to leave KWCW and future GMs with a wealth of knowledge on how to successfully run the station. Due to the station's many moving parts, there are bound to be a few hiccups along the way, but this manual is here to fill in some of the basic learning gaps so that a GM can dive right in at the beginning of the year.

On the topic of hiccups- remember that we are *college radio*, i.e. not commercial. Mistakes will happen, things will change, and some people will roll with it while others won't. We are a free form station- we don't require much of our DJs and seek to play a wide variety of eclectic music. "Free form" also plays into the overall structure of our station- flexibility is a constant. The key is to not let things stray so far from structure that things fall apart. The balance between free form

radio and structure/adherence to the station's foundation is very important to be aware of and it will be up to each GM to decide how to maintain balance.

While I have graduated and moved on from Kdub, I want to make it abundantly clear that I am always available to help in the future. I love Kdub & it was a huge part of my time at Whitman so I am happy to assist in any way in the future. Please never hesitate to reach out, whether it's for a simple question or a pep talk before a DJ meeting.

Best of luck and lots of college radio love,

Carolyn Erving '16
ervingck@gmail.com
206.920.0967

~*~

(From the 2005 DJ Handbook)

KWCW was established by Associated Students of Whitman College (ASWC) action, following the efforts of an independently formulated Radio Committee. KWCW signed on the air for the first time in the winter of 1971, broadcasting at a frequency of 10 watts. Since then—and to this day—the station has been a student-managed, student and community operated station. Because of the nature of the radio broadcast medium, the KWCW community—which includes both those that operate the station and those that listen- necessarily extends well beyond the bounds of the Whitman College campus, as far as Touchet along US Highway 12, Dayton to the Northeast, and Milton-Freewater to the South. For this reason, KWCW strives to provide programming of relevance and interest to both those living on the Whitman College campus and those living in the greater Walla Walla area.

As a non-profit, ASWC funded broadcasting medium, it is KWCW's mission to:

- a) Provide a forum for a plurality of viewpoints and voices
- b) Emphasize new, independently produced, and/or non-mainstream musics, including (but not limited to) adventurous jazz, hip-hop, reggae, bluegrass, blues, spoken word, and other musics of the world
- c) Overwhelmingly prioritize student and community produced programming
- d) Encourage its volunteers to creatively explore the possibilities of broadcasting, be it call-in talk radio, radio drama, comedy, live performances, airing of audio collages/pastiches, field recording,

e) Provide KWCW listeners with independent news, with an emphasis on local production

KWCW is not on the air to compete with other radio stations. Instead, we hope to draw listeners by providing what other stations largely cannot: free-format and eclectic musical programming, ad-free broadcasts, local voices, and lively, interesting, and—when called for—controversial news and talk programming, all creatively and carefully crafted by a staff of amateur programmers and volunteers.

From the perspective of the volunteer DJ or show host, the great joy of KWCW can largely be summed up in this short but sweet phrase: freeform programming. Unlike the vast majority of other radio stations—including a good number of college radio stations—you, as show host, are free to do with your apportioned slot as you wish, while keeping within FCC regulations and basic rules of broadcasting. Traditional and experimental jazz, underground hip-hop, modern classical, afrobeat, klezmer, ska, reggae, noise, punk, bluegrass, thrash, blues, electronic, folk, funk, surf: any sort of music that you'd like to broadcast is fair game. Nor is there any need to limit yourself to music programming: KWCW is proud to host any number of call-in, talk, and interview shows. If you have something you'd like to share with the KWCW community, we'd love to help you.

That said, it is our goal to see that KWCW presents material that is outside the radio norm. As a non-profit broadcast medium, KWCW is free from the need to turn a profit, and thus has the ability—and, arguably, the obligation—to broadcast material that generally falls outside the broadcasting mainstream. We stress that this does not mean that KWCW needs to play obscure, atonal music or hipper-than-thou independent rock at all (or necessarily any) hours of the day, or that we need to be a soapbox for any particular radical ideology, but it does mean prioritizing the sorts of music, works, and ideas that find themselves without sponsor anywhere else on the radio dial. To this end, we try to actively encourage a spirit of "musical and ideological restlessness" among volunteers: some folks find themselves so taken with this mode of broadcasting that they refuse to ever broadcast the same piece of music twice. If we may, we also find that such a restlessness of spirit is very much congruent with the goals of a liberal arts education: it is our hope that one might begin to approach previously formerly foreign music the same way one approaches a new idea—receptively, also critically, but also with a certain amount of willingness and readiness to fall completely head-over-heels in love with what you've discovered, wanting to broadcast to and share it with the entire world.

II. KWCW ASWC BYLAWS

B. ASWC Radio Station (KWCW, 90.5 FM):

1. An educational and entertaining radio broadcasting station shall be operated by an ASWC Radio Policy Council, distinct and separate from the ASWC Student Affairs Committee. The station shall provide ASWC members with the opportunity to work with the radio-broadcasting medium, and provide the college and local community with creative, informative and entertaining non-commercial programming.
2. The Chief Officer, hereafter referred to as General Manager, shall also ensure that the operation of the station is in conformance with the regulations specified in the station's broadcast license. The General Manager, Policy Council, and all operating staff of KWCW must hold the appropriate FCC operation license.
3. The General Manager shall be charged with the responsibility of administering the radio station and shall serve for a term of one (1) academic year.
 - i. The General Manager will be selected in the spring for the following academic year.

Section Two. Responsibilities of Media Organization Chief Officers

- A. Each Chief Officer is responsible for overseeing the successful operation of their media organization as defined above in Section One.
- B. All Chief Officers shall be charged with the duty of administering ASWC funds.
- C. All Chief Officers are responsible for the content of their respective Campus Media. Content shall conform to -- and be protected by -- standards set forth by the ASWC by-laws and Whitman College policy as well as local, state, and federal laws, including the First Amendment.
- D. The Nominations Chair shall be responsible for ensuring that each Chief Officer fulfills their duties of office as outlined in the ASWC by-laws and the Chief Officers' contracts.
 1. If there is a disagreement as to the nature of these duties a complaint may be submitted to the Oversight Committee.
 - i. If necessary, the Senate may pursue impeachment as outlined in Article III, Section Five.

E. All Campus Media Organization Chief Officers shall make governing documents for their respective Campus Media Organization publicly available within the first month of the fall semester in the interest of facilitating long-term continuity and clarification. Governing documents must include in some form:

1. A mission statement and goals or objectives of the Organization.
2. How leadership and staff positions are filled.
3. Duties and terms of officers and staff.
4. The general structure and function of the Organization.
5. A means of annual self-assessment tailored to the internal purposes of the organization that includes feedback on its leadership and the effectiveness of the Organization in meeting its goals. The result of this assessment must also be made publicly available.

F. Any Chief Officer of a Campus Media Organization may request in writing that the President hold a Campus Media Summit at any time.

G. All Chief Officers shall be required to attend at least one (1) ASWC Town Hall meeting per semester, or if they are unable to attend to designate a representative who will attend in their place.

H. All informational brochures, advertisements, cards, posters or other methods of advertisement released by an ASWC-commissioned Campus Media Organization must bear notification of ASWC sponsorship.

I. Campus Media Organizations are required to send the Executive Director of Communications, the WEB Chair, and Student Activities Office a list of their major upcoming events, so that they may be publicized and placed on the Students Activities Calendar.

Section Three. Rights of Campus Media Organizations

A. Campus Media Organizations are protected from discrimination on the basis of any of the protected qualities described in the ASWC Bill of Rights as specified in the Constitution.

1. If the Campus Media Organization believes discrimination or wrongdoing has taken place it may submit a complaint to the Oversight Chair.
 - i. If the complaint, as written, would constitute a violation of the Campus Media Organization's rights then the Oversight Committee shall conduct an investigation.

B. Campus Media Organizations have the right to view the budget allocations of the recognized groups of ASWC. Upon request, the Finance Chair shall provide this information as soon as is reasonably practical.

C. Campus Media Organizations have the right to be kept apprised of the Senate's activities over the ASWC Organization Leaders' listserv.

D. Campus Media Organizations have the right to consult both their designated senator and the Nominations Chair.

1. On issues that require significant expertise in the activities of a specific committee, the Senator or Chair may request the help of another Senator in resolving the matter.

E. Chief Officers of Campus Media Organizations have the right to meet with the Nominations Chair at least once a month for the purposes of maintaining regular communication with ASWC, ensuring that they receive all necessary support in running their organization from ASWC, and airing any grievances they may have.

F. Impeachment charges or sanctions against an organization's Chief Officer cannot be levied on the basis of content produced by that organization unless that content is found to be in violation of the ASWC bylaws, the organization's governing documents, or college policy

Section Four. Campus Media Organization Funding

A. Campus Media Organizations shall be included in the regular budgeting process of the school year following their recognition, unless their budget allocation is guaranteed.

B. Campus Media Organizations have the right to request funding from the Travel and Student Development Fund, and Contingency fund. Whether or not to grant these requests shall be determined as per the procedures of the Senate and Finance Committee

1. Any Campus Media Organization receiving 8% or more of the ASWC budget may not request from the Travel and Student Development Fund.

C. Newly appointed Chief Officers are required to attend a budget and leadership training session in the spring semester with the Vice President, the Student Activities Office, and any other necessary ASWC officers.

D. Newly appointed chief officers are required to attend a training session with the ASWC Finance Chair explaining the operation of ASWC accounts and the services ASWC can provide Campus Media Organizations.

Section Five. Dissolution and Impeachment

A. A Campus Media Organization may only be decommissioned through a two thirds (2/3) majority vote of the ASWC Senate. The chief officer of any organization that is being considered for decommission shall be notified as soon as the necessary amendment to the bylaws is proposed to the Student Affairs Committee.

B. Chief Officers may be removed from office through the processes outlined in Article VI Section 5 for failing to perform their duties as specified in the bylaws, perform their duties as specified in their respective governing documents, or if their organization is found to not be in adherence with the ASWC Constitution.

C. The Chief Officer of the Organization will bear full responsibility for the findings of the investigation, at which point the Oversight Committee will make a recommendation of appropriate action the Senate should take regarding the Chief Officer of the Organization.

D. Until the investigation has been concluded and its findings have been presented to the Senate, the ASWC account of the Organization in question will be frozen by the Finance Chair.

III. THE GM POSITION

Basics:

- Keep track of legal components
- Communication with the college/budgeting
- Staff management & hiring
- DJ communication & management

Legal:

- Read and master FCC license documents, ensure filing occurs with each new filing deadline.
- Understand each copyright contract (BMI, ASCAP, SESAC, SoundExchange, U.S. Copyright Office) and ensure that filing & payment occurs with each new filing deadline.
- Understand the legal requirements of the digital stream, listed in Sound Exchange contract and U.S. copyright contract.
- Read and master FCC Ownership Report, file bi-annually.
- Read and master FCC Handbook, compiled by our lawyers, ensure that each staff member is trained in FCC guidelines soon after hiring (specific timeline listed in doc).

Communication with College/Budgeting

- Notify school of programming session end & start dates
- Notify school of any new community DJs for background checks
- Notify school of showtimes and DJ information for building access.
- Work with station advisor and finance committee to pay legal fees.
- Complete budget request for each school year and communicate with ASWC Finance Chair.

Staff Communication, Management, & Hiring

- Hire staff at the beginning of each semester.
- Train each staff member to perform at their best given the position.

- Train each staff member on the FCC Handbook soon after hiring.
- Delegate and continually communicate with each staff member.
- Conduct weekly Board of Directors meetings and bi-weekly Policy Council meetings.

DJ Communication, Management, & Hiring

- Hire DJs at the beginning of each programming session (Fall, Spring, Summer).
- Ensure that every DJ has signed a contract *before* going on air.
- Ensure that every DJ has been trained on station policies (necessities from FCC Handbook) *before* going on air.
- Hold DJs accountable for actions taken on air & make sure that each DJ abides by the contract & station policies.
- Continually communicate with DJs to notify of building closures, programming session end/start dates, and other station maintenance.

IV. HIRING

The first two weeks of each semester are incredibly busy. It can be daunting at first but just remember that things do calm down once programming is up and running. The biggest tip I have for hiring is to make a calendar and stick to it. Write yourself notes, set reminders in your phone, and don't wait to complete tasks. There are lots of small tasks that are crucial for the process to run smoothly. If you remember that you need to do something, do it right then instead of waiting and forgetting.

There is more extensive info and examples from past years in the "Applications" folder within the kwcwmanager drive. What follows is what I have done to successfully hire during the past two semesters.

1. Prep

- a. Set a timeline for yourself- my timelines for both the fall and spring semesters are at the end of this section.
- b. Contact Paul Dennis (dennispg@whitman.edu) & let him know when the first day of programming is. You will need to send him the finalized schedule at least 3 days in advance so that he can work with security to activate swipes for after-hours shows. Thus, the first day of programming is contingent on Paul's schedule. He is generally very accommodating and prompt so it shouldn't be an issue.
- c. Make sure to request that the door code for the station be updated for each semester. Paul can help you with this too. You will receive one master code (only for staff) and one main studio code (for DJs). DO NOT give the master code to anyone besides staff members for security purposes.
- d. Make sure to sign up for the activities fair- you should get an email from Leann Adams or Katharine Curles about this during summer/winter break. This is a crucial event for KWCW to attend. This fall we walked away with 8 pages of DJ sign ups! In years past we have covered the table with scarves, covered it in free cds/stickers, brought a speaker to blast music

on, and hang the KWCW sign (on the railing by the elevator) on the front of the table. Make sure to bring paper for (1) DJ sign up interest and (2) general Kdub interest. Some people are interested in our events but don't want to be DJs so that's what (2) is for. Applications are usually due the day after the activities fair so make sure to send an email with the application link and deadline right after the fair to all prospective DJs. Add the sign ups for general KWCW interest to the kdubcommunity@lists.whitman.edu listserv.

2. Listservs:

- a. You can access all listservs by logging into lists.whitman.edu using the KWCW username and password (in the Passwords doc in drive). It is also accessible through the KWCW manager username and password. If you have problems, contact WCTS.
- b. The two most important lists to update are "kdubdj" and "kdubpc." The first is the DJ listserv and the second is the Policy Council/staff listserv. Make sure to include Tom Talbert and Leann Adams on both lists. I usually add the DJs to the kdubdj list right before sending the DJ acceptance email.

3. Applications:

- a. All applications (DJ, Board, Policy Council) go up on our website kwcwradio.tumblr.com under the "apply" section. KWCW has used google forms to host the apps over the past few years, you can find these in the "Applications" folder in drive.
- b. If you notice that any community DJs apply, make sure to check to see if they are new or returning. If there are any *new* community DJs, you must send their names to Barbara Maxwell & Leann Adams for a background check prior to accepting their applications.
- c. We advertise applications as if it is a competitive process. At this point in time, it is not competitive and most DJs are accepted and given a slot (we usually only reject applications if the DJ has violated a policy in the past or fails the background check). Eventually, the goal should be to have a full program lineup where primetime slots are very competitive. This makes for better programming and higher levels of DJ dedication. We have definitely progressed in this arena in the past year, but there is still work to be done.
- d. Leave the applications up an hour or two after you say that they close. People are usually late to the game and this will save you from lots of

desperate emails and texts from people who are hoping to apply but forgot/were too late.

- e. On that note, most people apply the day that the application is due. If the application responses look slim a few days prior to the close date do not fear! People are busy and slow and usually don't remember until there is some sort of deadline pressure. If you are worried, do a big listserv/social media blast to advertise some more.
- f. I recommend hiring the Board before the semester starts. Policy Council and DJ hiring does not need to happen until the semester begins.
- g. Once you have hired staff, make sure to send out two Doodle scheduling polls for the (1) bi-weekly Policy Council meeting and (2) weekly Board of Directors meeting. Urge staff to respond as quickly as possible. Scheduling can be a nightmare sometimes so make sure that you note that people should generously respond for when they are free rather than when they would *like* to be free. You might also need to contact individuals to ask if they can shift their schedule to meet at a majority-selected time.

4. Interviews:

- a. You do not need to interview DJs.
- b. Interview Board & PC applicants during the 2-3 days after applications close. Make sure to ask each applicant what other time commitments they have. Students are notoriously overcommitted and promise to do too much. If they are part of a varsity sports team or frisbee, theatre, or another campus media/ASWC organization, be wary. You want to hire people who have ample time to commit to KWCW.

5. Scheduling:

- a. Scheduling is kind of a hectic nightmare. Everyone wants a very specific slot and usually that slot is sometime between 7pm and 12am S-TR. Students get priority during these evening times- a few community DJs will assert that they have been "promised" these slots, or have seniority, but ***it is not their station and students should receive priority***. We instituted a policy this year (see community DJs section for more details) that notes: Student priority will be upheld Sunday-Thursday 12pm-12am. While community DJs will not be prohibited from having shows during these times, students will be prioritized.
- b. Once you have received all applications (and closed the app), switch to the excel view of responses. Highlight all community DJs in one color,

KWCW staff members in another color, and committed/good standing DJs in another.

- c. Open a blank google calendar so that you can visually organize the shows and drag them around to make changes. Schedule KWCW staff & good standing DJs first- these people are committed to solid programming and have put in their time. Then put in as many other DJs as possible, saving the community DJs for last.
- d. Schedule community DJs as much as you can on weekends- Friday 12am-Sunday 12pm. Some will probably be upset but it's how it works. You also will not be able to give every student a desired time. Just fit people in as best as you can.
- e. Once you have your finalized calendar, have your programming director list the schedule in a google excel doc (see below). Have 2 copies of this (file>make a copy)- one to share with all DJs and another to have privately for the board- have Systems or Programming make columns listing WID/Community, if they have attended a meeting, if they have signed a contract, and spinitron warnings (examples of this in manager drive).
- f. Send one copy of the schedule to the DJs as the first draft- note that people should reply all to change. It is up to the DJs to figure it out themselves- it's not your job (you would be swamped and would go crazy)!! Examples below. This should be done over the "conflict weekend" noted in the hiring schedule.
- g. Once you have the final draft of the schedule, you need to send it to Paul Dennis in the Student Activities office so that he can authorize door access for each DJ. This must be at least 3 days before programming is set to begin- but make sure you negotiate this with Paul (he's the best so try to accommodate him as much as possible).

Examples of schedules:

Example of schedule for all DJs:

	SUNDAY	DJ	COHOST NAME(S)
1:00 AM	Mood Von Doom	Rob Snow	
8:00 AM	The Cookie Dance with Chef Schnorgonoff	Gregory Scott Schnorr	
11:00 AM	Blast from the Past	Eric Anderson	
			Joe Hernandez
1:00 PM	Party Rock Radio	chris ruble	Raul Hernandez
3:00 PM	The Homegrown Show	Jim McGuinn	
5:00 PM	The Witching Hour	Erin Walters	Megan Gleason
6:00 PM	Ben and Jai-Rees Super Sundaes	Jai Kumar Ahuja	Ben Adams
7:00 PM	2 Girls 1 Booth	Courtney Morgan	Morgan Mayfield
8:00 PM	N/A	Henry Phillips	Delio Fernandez
10:00 PM	Bad Taxidermy	Brenna Bailey	Louise Karneus Sam Gelband
11:00 PM	Sweat Stains	Rose Gottlieb	Sam Gelband
	MONDAY		
12:00 PM	After Hours	Valentina Lopez-Cortes	River Sterne
9:00 AM	Reel Talk	Evan Martin	
10:00 AM	The North West Sports Pessimists	Jeremy Kruger	Evie Vermeer, Daniel Hoffman
2:00 PM	The Spark	Cillian Mitchell	
4:00 PM	Ubiquitous	Tyler Warren	
6:00 PM	Boycercity	Emma Dadmun	Elise Feider
7:00 PM	The Finer Things Club	Arie Knops	Luke Hampton
8:00 PM	Acousticity	Laura Lea Hall	
10:00 PM	Young, Wild, and Cantankerous	Gabriel Jacobson	Ben Freedman

Example of schedule for Board:

SUNDAY	DJ	WID or Community (C)	COHOST NAME(S) & WID(S)	New DJ?	Training?	Meeting?	Contr
Mood Von Doom	Rob Snow	Community					
The Cookie Dance with Chef Schnorgonoff	Gregory Scott Schnorr	Community					
Bob Betts	Bob Betts	Community					
Cosmic Dread Radio	Gary Young	Community					
The Homegrown Show	Jim McGuinn	Community					
The Witching Hour	Erin Walters	671533	Megan Gleason, 707334				
Ben and Jai-Rees Super Sundaes	Jai Kumar Ahuja	880288	Ben Adams 784201				
2 Girls 1 Booth	Courtney Morgan and Morgan Mayfield	Community					
Sledgehammer Metal Battery Show	Stacy Buchanan	Community					
Bad Taxidermy	Brenna Bailey	651118	Louise Karneus 668083 Sam Gelband 661653				
	MONDAY						
After Hours	Valentina Lopez-Cortes & River Sterne	692937	River Sterne 682346 Valentina Lopez-Cortes 692937				
Field of Dreams	Evan Martin	682264					
The North West Sports Pessimists	Jeremy Kruger	624652	Evie Vermeer 624652, Daniel Hoffman 639140				
Britney's Comeback	Whitney Wood	618846	Brooke Bessen, 650823				
The Spark	Cillian Mitchell	766350					
Ubiquitous	Tyler Warren	709893					
Boycercity	Emma Dadmun	695073	Elise Feider 715448				
The EPL Hour	Arie Knops	680639	Luke Hampton, 650826.				
N/A	Henry Phillips	682844	Delio Fernandez 692630				
Young, Wild, and Cantankerous	Gabriel Jacobson	706665	Ben Freedman #703177				
	TUESDAY						

Examples of emails to send with the first and second drafts of the schedule:

First schedule email:

Hi there,

If you are receiving this email, your show has been approved for the Spring 2016 semester- congratulations! Our staff is looking forward to working with you & I can't wait for all of the great programming that is about to happen!

1. Scheduling:

We received more applications than usual which is very exciting! However, the number of applications also made scheduling everyone for their desired time slot a bit difficult. We tried to **schedule** everyone as close to the desired spots that were noted in the applications. If you are unhappy with the slot you received and wish to change, you must trade with another show. Please reply ALL to the thread that will form from this original email. This way everyone can see which shows are attempting to trade and make arrangements. It is crucial that you reply ALL so that myself and the Program Director can stay informed to update the schedule.

You can view the preliminary **schedule** here: <http://bit.ly/1ZSFwus>

2. Mandatory DJ Meeting:

All DJs & cohorts must attend a mandatory all-DJ meeting & sign a contract before going on-air. All *new* DJs & cohorts must also attend a training session this weekend in the KWCW studio.

The mandatory all-DJ meeting will take place on Tuesday, January 25th at 6:30- in Reid G02 (basement of the Reid Campus Center). At the meeting I will address station policies, answer questions, and hand out contracts. Please try to attend this first meeting- it shouldn't be longer than an hour. However, if you are absolutely unable to attend on Tuesday, there will be a makeup meeting on Wednesday, January 27th at 6:30pm in Reid G02. If you are unable to attend both of the meetings please contact me immediately- if you do not attend one of the two meetings, you will not be able to go on air.

3. Trainings

If you are a NEW DJ or COHOST please sign up for a training time here (if no time works for you, please let me know and we will work something out): <http://bit.ly/1Qq3uHz>

As a reminder, I will send out a second draft of the **schedule** on Saturday afternoon and all final changes must be received by **Sunday at 6PM**.

I will also mention it during the meeting on Tuesday but programming will begin on Monday 2/1.

Second (final) schedule email:

Hi Spring DJs!

Welcome to your new listserv- this is where you will learn about Kdub happenings & send emails when you are unable to make a show (we will go over this in more detail tomorrow).

Here is the final **schedule**: <http://bit.ly/1ZSFwus>. If something still doesn't look quite right please let me know so that we can get it straightened out!

Don't forget to come to tomorrow's (Tuesday) **mandatory** DJ meeting at **6:30pm** in **Reid G02**. The meeting shouldn't go past 7:15. If you are unable to make it tomorrow night, please come on Wednesday night- same time & place. If you are unable to make it to either of these meetings, please contact me ASAP to make other arrangements.

All DJs & cohorts (new and returning) must attend a mandatory all-DJ meeting & sign a contract before going on-air.

Finally, if you are a new DJ (or are returning and just want a refresher) don't forget to sign up for a training this upcoming weekend: <http://bit.ly/1Qq3uHz>. All *new* DJs & cohorts must also attend a training session this weekend in the KWCW studio before going on-air.

Ok, that's it for now- wahoo! Excited to see everyone's face tomorrow!

Carolyn

6. Mandatory DJ Meeting:

- a. Make sure to reserve any building space early (this goes for event planning too)- things fill up pretty quickly on campus. Reserve Reid G02 for the all DJ meeting & make sure to request technology assistance so that you can show the policy slideshow (in drive). I recommend reserving G02 for two nights since you usually can't get everyone to attend the first meeting.
- b. Check the powerpoint before the meeting to update the door code slide and first day of programming slide.
 - i. In the past we have given out the door code at the meeting but I would strongly recommend emailing it out to people who have signed contracts after the meeting. This way, DJs who have not signed contracts will not be able to access the station. I wish I had done this!
- c. Print out ~120 contracts. Every DJ must sign a contract and attend a meeting before going on air. The meeting goes over station policies and the contract is a legal requirement. Make sure to check the contract and update the year heading/any other info you find necessary to change. You can find the contract document in the drive.
- d. Once you are at Reid for the meeting, ask the building manager to help you set up the powerpoint and make sure that all staff are in attendance. Make sure that you are well-versed in station policies and the minutia of the contract (feel free to contact me with any questions). Traditionally, we have started the meeting by going around and having everyone say their name and the name of their show- it's nice to put show names to faces!
- e. There will be people who do not show up for either of the meetings. There will be people who are difficult and that you will have to hunt down to sign a contract. Remember that it is not your job to hunt them down and that it is up to them to sign a contract if they want to go on air (another reason for why it would be good to give the door code out only to DJs who have attended a meeting and signed a contract). I have made a google excel sign up for a few times during the following week for stragglers to come and view the slideshow/sign a contract. You can also commission this out to your System Director or Program Director if you don't have time to do it.

7. Staff Training

- a. According to FCC ordinance, all new staff must be trained in FCC guidelines and station policies 11 days after being hired. Returning staff must be refreshed on the handbook every year. Thus, during the second semester, you will only need to train new staff. The FCC manual is in the drive and contains the legalities that KWCW must follow.
- b. During the first PC meeting (set in the Doodle poll mentioned above) go over the handbook with all staff.
- c. During the first and second weeks of programming, schedule one-on-ones with all staff members to set goals and deadlines for the semester. This is most crucial with the Board positions, because they can pass on info to their sub-staff. Encourage your Board members to set weekly meetings with their staff to check in and accomplish tasks.
- d. The auto-DJ coordinator will need the most training right at the beginning of the semester and should set up weekly meetings with Tom Talbert/the Chief Operator and the Program Director to learn how to use the Auto DJ software. The auto DJ is crucial, as it determines what is played over air when DJs are not on air- which is usually during most of the early morning and a few hours during the weekdays.

Fall 2015 Hiring Timeline

- 8/4** Board & Policy Council Applications up
- 8/5** Reserve Reid G02 for training on 2 days (9/7 & 9/8)
- 8/13** DJ Applications up
- 8/24** Board Applications DUE
- 8/25-8/28** Board interviews
- 8/28** Board decisions sent out (once selected, send doodle for meeting time) and training time on 9/12.
- 8/30** Last day of summer programming
- 8/31** Activities fair 10am-1pm Reid
- 9/1** School Starts
Plan agenda for DJ meetings
Policy Council applications DUE 6pm
DJ Applications DUE 6pm
- 9/3-9/5** Policy Council interviews
- 9/3** 9AM DJ general acceptance email sent out with training times (not with schedule)
Make preliminary schedule with Program Director- send to DJs 6PM- send training times
- 9/4** Conflict weekend- DJs send all changes by Sunday 9/6 6PM- send final to Paul
Doodle poll for policy council.
- 9/5** Policy Council decisions sent in evening.
- 9/4-9/6** DJ trainings- get Henry to help with this
- 9/7** Finalize DJ schedule & send swipe access to Paul Dennis SUNDAY night
DJ mandatory meeting 6:30-7:30 Reid G02

- 9/8** DJ mandatory meeting make up 6:30-7:30 Reid 240
- 9/11** First day of programming (make sure all contracts have been signed and received)
- 9/12** Board & Policy Council training hour/first meeting/FCC handbook *Leann & Tom
1-1:45 Reid 207 FCC
?-3 PC Training in station.

Spring 2016 Hiring Timeline

- 12/14:** Board & PC Applications Open
- 12/14:** DJ Applications Open
- 12/16:** Reserve Reid G02 for Mandatory DJ Meeting
- 12/17 (Thurs):** Last Day of Fall Programming
- 1/20 (Wed):** Board & PC Applications Due
- 1/20 (Wed):** DJ Applications Due
- 1/22 (Fri):** DJ Acceptance Email 9AM- with training times, without schedule
- 1/22 (Fri):** Create 1st Schedule Draft & Send to DJs in evening
- 1/22-24 (Fri-Sun):** Conflict weekend- All changes by Sunday 1/24 6PM- send to Paul
- 1/22-24 (Fri-Sun):** Board & PC Interviews
- 1/22-24 (Fri-Sun):** New DJ Trainings
- 1/24 (Sun):** Staff acceptances sent with Doodle poll for meeting time
- 1/26 (Tues):** DJ Mandatory Meeting 1 6:30-7:15 Reid G02
- 1/27 (Wed):** DJ Mandatory Meeting Alternate 6:30-7:15 Reid G02
- 1/29 (Fri):** First Day of Programming!
- 1/30-1/31 (Sat-Sun):** DJ Trainings round 2

Week of 1st-

- Policy Council training
- One on ones with board and PC

To Do

- Book Reid G02 and 240 for meetings
- Talk to Paul about swipes & door code change
- Talk to Taylor about advertising timeline

V. BUDGETING

Budgeting is one of the most simple, yet crucial tasks you will complete as a GM. Budgeting occurs at the end of each school year (usually sometime in April) for the following school year. Thus as a GM at the end of your term, you are deciding the financial abilities of the station for the coming year!

ASWC has been great about giving us what we need in recent years. I've been told that part of this is because of how present KWCW is on campus and how easy we are to work with (in recent years), so definitely important to keep up good communication and effort- it pays off!

I have included pictures of the most recent budget request (for the 2016-2017 school year) below. Most of our expenses and costs are going to carry over every year (licensing payments, spintron, certain stipends, printing/maintenance, equipment, etc.).

If you aren't happy with what ASWC grants the station, you have a certain window to contest the proposed amount- details should be emailed to you by the finance chair.

**If something goes wrong during the year and requires a lot of \$\$ to fix (broken board, transmitter, computers, etc.) you can apply for *ASWC Lifecycle Funds*- this account pools all unused campus group/organization money at the end of each academic year (budgets don't roll over). It's set aside just in case something happens and your organization needs a bailout. For example, lifecycle funds paid for a lot of our initial lawyer fees in 2014 and I think the pio used lifecycle to get new computers.

Budgeting Tips:

- Round up- a lil extra doesn't hurt.
- Consult Tom Talbert & Chief Operator to see if the station needs any new equipment/foresees needing new equipment in the next year (we usually need new headphones & aux chords).
- Remember that the budget is in your control, plan accordingly and make sure to triple check everything.

Part I: General Information

Name of ASWC Club / Organization: KWCW

Budget Manager Name & Email: Carolyn Erving; kwewmanager@whitman.edu

Number of students regularly attending meetings: 15

Part II: Fiscal Year 2015-2016

Please answer the following questions about your current budget.

1. Please list other sources of funding (fundraising, grants, personal member contributions, etc.). Include the name of each funding source and the amount of money received.

Donations:

Kat Osterman-Meisner- \$15

Ronald Gubelman- \$25

Timothy Hohl- \$50

Kalen Bergado- \$10

Total: \$100

Benevity- 2*\$49.66= \$99.32

ASWC Deposit (T-shirts)- \$40

Total outside contributions: \$239.32

2. If you were granted additional funds from ASWC through the Travel and Student Development, Contingency Funds, Service Learning, or Green Funds this year, how much were you approved for and for what purpose?

Travel & Student Development:

Granted \$1300 for two staff members to attend the College Music Festival in NYC. Money went towards plane tickets.

3. If you anticipate your organization will be over budget this year, or if you will have funds left over at the end of the year, please explain why. Please also include an estimate of the size of the surplus or deficit.

We might end the year with some left over funds, if this does happen it most likely will not exceed \$500.

If you have funds left in your account and are requesting to have them roll over into your budget for next year, please attach a summary of exactly what is left in your account, how much you are asking to rollover, and a justification for the request. When the preliminary budget is published, you will be notified of the Finance Committee's decision.
N/A

Please fill in the chart below to mark all of your expenses for this past school year. If there are still future anticipated events/expenses please include those estimates as well. This chart is designed to be inclusive of ALL expenses incurred by your club/organization for this year. Please indicate the source of funding, including your ASWC budget, fundraised monies, funds awarded through ASWC discretionary funds, etc.

Event:	Location (if applicable):	Date(s):	Number of Participants:	Amount of Budgeted ASWC Money Used:	Source (budget, TSD, grants, etc)
Robert		8/3/15 8/28/15 9/16/15 10/12/15 11/18/15 1/25/16 2/10/16 3/28/16	1	\$6,116	budget
Ant) s and L&I					
Director s		Fall Spring	4 Fall 4 Spring	\$600	budget
ouncil s		Fall Spring	10 Fall 10 Spring	\$1,000	budget
n		7/31/15 10/31/15 1/31/16 3/31/16		\$480	budget
(licensing)		7/21/15 2/8/16		\$680	budget

SESAC (licensing)		8/20/15 1/31/16		\$232.50	budget
Sound Exchange (licensing)		7/21/15 1/7/16		\$1200	budget
U.S. Copyright Office (licensing)		7/21/15		\$40	budget
Summer General Manager Stipend		8/3/15	1	\$750	budget
Fletcher, Heald, & Hildreth (lawyer)		11/30/15		\$1,850.31	budget
ASWC Sound and Lights Charges		2/29/16		\$50	budget
Bookstore Charges		7/31/15 8/31/15		\$17.77	budget
Printing		9/30/15 2/29/16		\$81	budget
Xerox Charges		9/30/15 10/31/15 2/29/16		\$26.64	budget
Reimbursements to Carolyn Erving for staff pizza		11/16/15 3/8/16	15	\$146.06	budget
Ticketfly Events- CMJ Portland		11/30/15	1	\$38.37	budget
Unapproved travel expenses		11/30/15		\$57.26	budget
Miscellaneous supplies				\$500	budget

Part III: Fiscal Year 2017

We encourage the club leadership for the next year to consider goals, and corresponding financial needs, in order to provide information about the budget you are requesting for next year.

1. If your club/organization is asking for a budget increase for the next fiscal year, what purpose would these extra funds serve?

No budget increase request.

2. Please fill in the chart below to mark all your anticipated expenses for the upcoming school year. This chart is designed to be inclusive of ALL expenses that will be incurred by your club/organization for this upcoming year.

Itemized Funding Request
Please list in preferential order

Item	Event/Purpose/Use	Cost
Licensing (ASCAP, SESAC, Sound Exchange)	Annual licensing fees in order to comply with FCC regulations. These fees can increase in small amounts due to certain taxes. Sound Exchange- \$600 SESAC- \$116.25 (digital); \$149 (terrestrial) ASCAP- \$288 (digital); \$392 (terrestrial)	+ \$1,600
Tom Talbert salary + L&I insurance	Tom Talbert is the station consultant/sound engineer. He is vital to the operation of the station.	+ \$6,650
Spinitron.com	Accessible to all DJs for inputting song data. This is necessary for legal reporting. 4 payments of \$120.	+ \$480
CMJ Subscription	For reporting weekly charts (most played materials) to CMJ.com in order to connect with broader college radio community.	+ \$400
Supplies & Printing	For printing and communications charges, equipment updates, and staff meetings. Equipment charges have fluctuated from \$1000-\$6000 over the past several years. Costs can vary so it is important to have a buffer for equipment replacements.	+ \$2,000
ASWC Sound and Lights	For in-studio performances and events.	+ \$400
Events	Primarily for bringing a band to campus and for holding other KWCW events on campus.	+ \$1500
CMJ Music Marathon Pass	Pass to attend CMJ music marathon for staff- KWCW has attended the conference for the past several years.	+ \$350
End of year staff event	In place of staff stipends, we would like to have an end of the year staff dinner/excursion.	+ \$400

		+	
		+	
		+	
Other Revenue/Contributions/Planned Fundraising		-	
Total Amount Requested from ASWC:		=	\$13,780

Part IV: Organization Equipment Inventory

In order to be responsible stewards of student monies, ASWC is creating an inventory of all equipment owned by ASWC clubs/organization. Please list goods that your club owns, where the equipment is stored, and then the contact name of the person who is accountable for the item. This person can be contacted to gain access to this item.

If you have no inventory please mark N/A for the 1st item

Item	Storage Location	Contact Name:	Contact Email
KWCW maintains a studio and office full of significant tech equipment.			

Part V: Additional Comments

Please include any other information you would like the ASWC Finance Committee to know.

N/A

VI. STAFF POSITIONS

--Board of Directors--

Note: The following positions report directly to the G.M. All positions must attend weekly director meetings and bi-weekly policy council meetings throughout the semester.

SYSTEMS DIRECTOR

1. Serve as "second in command" to the General Manager. Must be on-call to assist General Manager with operations.
2. Oversee and hold other directors and policy council members accountable to job responsibilities.
3. Listen to station voicemails at LEAST every other day; For academic breaks, record new voicemail greeting to inform callers of "out of office" status; Relay any department specific voicemails to the appropriate staff member.
4. Read all KWCW emails and direct department specific emails to the appropriate folders; Inform department heads that pertinent emails are in their designated folders.
5. Work with Program Director and Head Music Director to monitor online stream logging through the KWCW website and Spintron. Keep track of all DJ absences. Also assist Program Director with show notes twice throughout the semester.
6. Must be HIGHLY organized and extremely devoted to remaining on top of job responsibilities; Must understand this position's importance to the smooth running of the office.

PROGRAM DIRECTOR

1. Handle all show scheduling via DJ applications at the beginning of each semester.
2. Ensure each semester show schedule has a diverse range of interests represented; Recruit/ensure there is at least one show per semester devoted to current local issues.
3. Compile Issues and Programs notes to submit to the Public File quarterly as designated by the FCC.
6. Work with Systems Director to monitor online stream logging through the KWCW website and Spintron.
4. Attend at least 3 shows per week to provide "show notes" to DJs; Ensure at least one show per day receives "show notes"; May delegate the other 4 days of the week among subordinate positions; Make "show notes" calendar at start of semester. Archive and write down the show notes for each show and date.
5. Create and air student-recorded PSAs and Station IDs throughout the semester.

HEAD MUSIC DIRECTOR

1. Make all College Music Journal submissions (AKA "Charts" and "Adds"); Meet or email weekly with subordinates regarding their favorite picks of the week for adds. Send out weekly picks in an email to DJs.
2. Open all music related mail from the mail room and KWCW email and communicate with various outside promoters. Review at least 10 albums/week.
3. Keep physical submissions organized in the office and studio. Update new music shelf and thumb drive each week and work with archivist to store old music.
4. Work with Systems and Program Directors to oversee ALL Spinitron submissions EVERY DAY; Keep track of which DJs have not submitted and oversee a 3 strikes policy (if one Spinitron submission is missed, the next show cannot be attended, and so on; if happens three times then DJ can no longer host show).
5. Meet/be in weekly communication with the Program Director regarding the status of DJs in reference to show notes by the P.D. and the Spinitron reporting overseen by the HMD.
6. Meet/be in weekly communication with Promotions Director to ensure weekly charts and adds are published on KWCW website each Monday.

PROMOTIONS DIRECTOR

1. Ensure the KWCW Facebook, Twitter, Soundcloud, Instagram, and website are all updated on a DAILY basis.
2. Plan and execute all KWCW events. Work with other student groups to put on events.
3. Produce and distribute all poster/physical promotions. Stuff campus mailboxes (with the assistance of volunteer recruits) for events/special show spotlights/MD picks bi-weekly.
4. Holds subordinates accountable to daily posts for live events and other promotional campaigns; Create and/or advise on the creation of schedules for these posts. Work closely with Outreach Coordinator to facilitate artist interviews and in-studio performances.
6. Must be HIGHLY organized and have a general sense of printing/promotions, both technologically (social media etc) as well as printing at Whitman; Must have a good sense of timing/scheduling; Must be self-motivated and creative.

CHIEF OPERATOR

1. This person must be self-motivated and eager to learn the technicalities of the station.
2. Become familiar with the "behind the scenes" operations and functions of station software by working with KWCW's engineering consultant.
3. Once familiar, must be on call to fix equipment issues that arise in the station.

4. Ideally the applicant is a rising Sophomore or Junior and would anticipate continuing and passing down their knowledge to subsequent applicants.
5. This position reports directly to the General Manager.

--Policy Council--

MUSIC DIRECTOR #1

1. Responsible for choosing which albums received by the Head Music Director should be added to the New Music Catalog, and which should be permanently archived
2. Mark permanent archival new music using appropriate cataloging guidelines.
3. Work collaboratively and in regular communication with Head Music Director and Music Director #2.
4. This position reports directly to the Head Music Director.

MUSIC DIRECTOR #2

1. Responsible for choosing which albums received by the Head Music Director should be added to the New Music Catalog, and which should be permanently archived
2. Mark permanent archival new music using appropriate cataloging guidelines.
3. Work collaboratively and in regular communication with Head Music Director and Music Director #1.
4. This position reports directly to the Head Music Director.

DIGITAL DIRECTOR #1

1. Download the best received digital music and storing these on the thumb drive in the studio.
2. Decision-making is based on personal opinion and general knowledge of the promoters and their work.
3. Work collaboratively and in regular communication with Head Music Director and Digital Director #2.
4. This position reports directly to the Head Music Director.

DIGITAL DIRECTOR #2

1. Download the best received digital music and storing these on the thumb drive in the studio.
2. Decision-making is based on personal opinion and general knowledge of the promoters and their work.
3. Work collaboratively and in regular communication with Head Music Director and Digital Director #1.

4. This position reports directly to the Head Music Director.

ART COORDINATOR

1. This person creates art for promotional materials.
2. This person must be able to work within deadlines, and must be open to criticism and being directed as to how the promo posters should look.
3. Work with staff to create, promote, and publish KWCW's annual zine, Hey Man.
4. Must be able to use photoshop or other design software.
5. This position reports directly to the Promotions Director.

****If applying for this position, please send a sample image to kwcwmanager@whitman.edu before 8/17. Please create an image advertising KWCW DJ applications for the fall that could be used on a poster. Please include the application deadline (9/2 by 5PM).**

AUTO DJ COORDINATOR

1. In charge of Auto DJ- everything that is aired when DJs are off air. Between 50-100 new songs should be added to the Auto DJ each month from our new music catalog.
2. In charge of all PSAs that are sent to our station, must update weekly.
3. This person must have a wide variety of music tastes and a strong dedication to the constant improvement of KWCW's sound.
4. In charge of ensuring ALL music on Auto DJ is FCC clean before putting on.
5. Must learn and know the Auto DJ software back and forth & be on call to fix autoplay issues (number will be in the station for any auto DJ problems).
6. This position reports directly to the Programming Director.

MUSIC LIBRARY ARCHIVIST

1. Reorganize physical archives and begin to file new music there.
2. Sort out the archives and remove unnecessary files.
3. Restack albums that have not been reshelfed during the week from DJs.
4. Archive music out of the New Music Catalog 4-week cycle.
5. Any other maintenance required to keep the archives clean and organized.
6. This position reports directly to the Head Music Director.

SOCIAL MEDIA COORDINATOR

1. This person must work with the Promo Director (weekly meetings) on updating the website every day/every other day.
2. The Tumblr must be as official looking as a true website, and must publish KWCW's CMJ adds each TUESDAY.

3. Must be in constant communication with all positions, but especially the HMD for this reason.
4. Must have initiative on what content works well with the site.
5. This position reports directly to the Promotions Director.

COMMUNITY OUTREACH COORDINATOR

1. Strengthen our artist relations by conducting at least 2 artist interviews/month. Work to facilitate in-studio performances.
2. Posses passion for community outreach and service. Help KWCW staff focus on its mission to be community-based and outward-focussed.
3. Be a liaison to community organizations and DJs.
4. Take initiative in considering new ways to broaden KWCW's community outreach, from broadcast to service and events. Must think outside of the box and have self-direction in executing ideas.
5. This position reports directly to the Promotions Director. This position also works closely with the Head Music Director to contact artists and promoters for interviews.

GENERAL: VOLUNTEERS/STREET TEAM

1. Work directly with promotions director to distribute stickers, posters, etc. in campus and local community.
2. This position is directly overseen by the General Manager and the Promotions Director.

VII. KWCW DIGITAL STREAMING SOLUTION

I'd like to preface all of this by saying that the way that we configured our stream was fairly circuitous and there are probably easier ways to do it. I ran into a few companies that had the potential to alleviate some of the burdens when it came to licensing fees/management and stream hosting but when it came to applying those methods to our stream, it was either financially unfeasible or didn't work with our equipment. But other stations that are building a stream from the ground up might benefit from looking into those solutions (List at bottom of document).

We started with Shoutcast (streaming host/player), Radio DJ (auto DJ program), an analog board, and Spintron (playlist logging program used by our DJs).

Radio DJ was set up in such a way that it connected to our board and DJs could simply switch it off with a button during their show and then back on before they left.

In order to comply legally, a station must (1) Register with copyright agencies & pay legal fees, (2) Provide the public with song title/artist info as the song is playing. There are some more compliance details but those are the main two. More info can be found here:

<http://www.soundexchange.com/service-provider/licensing-101/>

So at KWCW, we needed to find a way to (1) Set up our stream & (2) Set it up in such a way that would allow for the song metadata to transfer from Radio DJ (playing during off air times) to Shoutcast (to comply with public display of song info), & (3) Also set it up in a way that would allow song metadata played on air by DJs to display on the stream. My main goal was to make it so that on-air programming could be streamed. In the end, only streaming on air programming (instead of both Auto DJ/off-air programming and on air programming) was possible for the short term.

...

Here are the steps that I took this summer that might be helpful for other stations:

1. Register with:
 - a. US Copyright Office
 - b. Sound Exchange
 - c. ASCAP
 - d. SESAC
 - e. BMI- might already be registered for digital by way of terrestrial.

*Each agency will have individual requirements (initial fee + annual/quarterly fees).

2. Find a streaming host- we use Shoutcast. <http://www.shoutcast.com/Search>
3. Link Auto DJ program (we use Radio DJ- free program found here: <http://www.radiodj.ro/>) to the board used by DJs. Then link the board to on air and Winamp (mp3 conversion/aggregator) using the computer Radio DJ is set up on in our office. The issue here was that Winamp didn't transfer the song metadata (needed for legal compliance) to Shoutcast. So then I...
4. Linked Altacast (<http://www.altacast.com/>) to Radio DJ to transfer song metadata from Radio DJ to Shoutcast (Radio DJ → Board & Altacast (with data) → Board to on air → Altacast → Shoutcast (with data). Here is a tutorial that was helpful: <https://www.youtube.com/watch?v=qX8hKJA6zkY>. This allows the operator to interrupt the audio program from Radiodj and insert live audio programming to on air only. The major problem here was that no live audio would be possible on the stream-- only Radio DJ would be streamed. It did, however, account for compliance during off-air automatic programming but not for live on air programming. So then I...
5. [Embedded Spinitron](#) (DJ live on-air playlist logging site) to our website so that song info during on air programming would be visible to the public. When the DJs enter the studio, they turn off Radio DJ on the board & begin their show while logging the songs they are playing on Spinitron as they are aired. Spinitron provides basic HTML code that you can embed into your website to display a playlist log- you might need to tweak it depending on your website format but anyone who knows basic HTML code can help with that (I used Youtube tutorials because I couldn't find anyone who knew basic HTML).
6. But then I still needed to get the on air programming to link to Shoutcast. So we built a circuit to switch the board into Shoutcast when the Radio DJ switch is off. When the Radio DJ switch is on, the board only plays on air and the stream is silent. So this made it so that *only* live programming goes through the stream, which in the end was the most important goal for me so I left it at that.
7. The final step was to get the streaming window to appear in the same window where the song info was being displayed (legal requirement). Tumblr is difficult to format with so I tried inserting a few [embedded players](#) to no avail. So I ended up finding [Abovecast](#) and created a pop-out window player for our stream. The pop out window still complies legally because it has our website URL within the Abovecast pop out window address.

...

I'd like to find a way to make 24 hour streaming possible but this will require finding a way to link multiple outputs and inputs together that I am unsure of. Definitely a long term project.

But for now, we are able to stream live programming through Shoutcast by way of a pop out window and the song metadata is available for the public via Spinitron on our [website](#).

Our sound engineer configured the wiring in studio while I worked mainly on the technical/legal aspects of it. So when I refer to building a circuit or creating connections between the board and Radio DJ, he was the one that put it in place.

I would seriously recommend talking to your computer science/tech department if you have one at your school. We are a tiny liberal arts college and didn't have the graduate resources/technical resources to outsource this work to. But I did work pretty closely with our Tech Services department since I am a humanities major and have very limited technical know-how. Also Youtube tutorials are the greatest... seriously you can find anything on there.

Please reach out with any questions!

...

Stream Hosting Sites/Potentially Helpful Sites:

<http://streamlicensing.com/>

<http://www.primcast.com/services/internet-radio-hosting>

<https://getmarci.com/index.php>

<http://spacial.com/>

<https://www.wavestreaming.com/>

VIII. COPYRIGHT LICENSING

KWCW pays license fees to a number of different companies for the coverage of song copyright fees. These companies include BMI, SESAC, ASCAP, and Sound Exchange. The licenses for these companies are different from the FCC license that is filed every 8 years (but right now we are on a 4 year prohibitory license, up for renewal with the chance of moving back to an 8 year term Fall 2017).

We pay two types of copyright fees- terrestrial (good ol' non-digital radio) and digital (stream). For more details beyond this document, please look at the fine print of the contracts in the "Streaming Licensing Docs" folder on the manager drive. Also it should be noted that we are registered with the copyright companies, and with the FCC, as a Noncommercial Educational Station. This helps to determine our license fees and which contracts we fill out/adhere to.

Copyright license terms with the companies listed above cover one year and must be renewed in January of each calendar year. The license companies generally have really convoluted and unclear websites, but have helpful representatives that are available over email. The ones that I have been in contact with are listed below. The license representatives are really nice and are surprisingly chill when it comes to scheduling reporting & answering questions. But even though they are generally very understanding, remember that...

PAYING LICENSE FEES IS ONE OF THE MOST IMPORTANT RESPONSIBILITIES OF THE GM. PAY THEM ON TIME & DO NOT SKIP PAYMENTS!!

Most payments & contract signatures are made through traditional snail mail or scanning/email. It looks like the companies are moving to more online/digital-g geared ways of completing license renewals but only ASCAP & SESAC have really done that so far. The login info for ASCAP is listed below and an account for SESAC has not been created yet for KWCW.

In every contract, we are adhering to "License Schedule A"- if you scroll to this part in the contracts, you can see what our station's obligations are besides paying a fee. Many companies require some sort of reporting (submitting the songs that are played at KWCW during any given period) but it is most convenient to wave reporting with an additional fee. The details are given below and in the subsequent table.

BMI- Whitman College holds an institution-wide license through BMI that KWCW falls under. Thus, we do not need to file our own BMI license. We do however have to report to BMI on a quarterly basis. It sounds more intense than it actually is- a representative will contact you with a spreadsheet that you will fill in with every song that was played over a 3-day period. The representative will assign you a 3-day period, but I have found that BMI is pretty flexible and you can adjust to whenever works for you and the staff.

SESAC- Online account has not been set up yet. Should be set up soon using info below.

www.sesac.com/pay

Digital

Broadcast number: 74-46-01005

ID number: 13818

Terrestrial

Broadcast number: 19-46-00900

ID number: 13818

ASCAP-

Online Login Info:

<https://www.ascap.com/mylicense/>

account: **400005239**

usr: KWCWradio

pwd: 2anyCoyote36

Sound Exchange- For digital stream *only*. We pay a \$100 reporting waiver fee so no manual reporting has to happen. <http://www.soundexchange.com/service-provider/licensing-101/>

U.S. Copyright Office- This was a one-time fee that we paid to register our digital stream in the Summer of 2015. Unless a new stream is set up through a different website (ours is currently registered under our current website: kwcwradio.tumblr.com), you don't need to worry about this one.

Company	Type	Next Due	Amount	Contract Obligations
ASCAP	Terrestrial	12/31/2016	\$392	None
SESAC	Terrestrial	12/31/2016	\$149	None
BMI	Terrestrial	n/a	n/a	Quarterly 3-day reporting
ASCAP	Digital	12/31/2016	\$246	None
SESAC	Digital	12/31/2016	\$116.25 (\$93 basic fee + \$23.25 annual syndication fee)	None
BMI	Digital	n/a	n/a	Quarterly 3- day reporting
Sound Exchange	Digital	12/31/2016	\$600 (\$500 + \$100 reporting waiver fee)	None (with reporting waiver)
U.S. Copyright Office	Digital	One time registration fee- paid Summer 2015	\$40	None

CONTACTS

ASCAP

Camille Mileo
Terrestrial Licensing
cmileo@ascap.com

Lauren Melso
New Media Licensing (Digital)

lmelso@ascap.com

SESAC

Nate Williams

Digital Licensing

nwilliams@sesac.com

**I've also contacted him about terrestrial licensing... so might also do that.

BMI

Brad Wilson

College Radio Coordinator

BWilson@bmi.com

Sound Exchange- none

IX. STATION POLICIES

FCC STATION MANUAL:

<https://drive.google.com/a/whitman.edu/file/d/0B8XX6HDE4BdCNWZLUzIPT2h3TDQ/view?usp=sharing>

STATION POLICIES:

Guest Policy

- A co-host is defined as a host that attends all weekly shows and hosts the show with you.
- A guest is defined as a person who is invited to be on a DJ's show, sporadically throughout the semester, or as a one-time event.
- If you are bringing a guest to the station, you must have the individual print his or her full name, sign the sheet, and write the show name and time they are attending. Sign-in sheets are in this binder.
- As the designated KWCW DJ, you are responsible for enforcing all KWCW policies and will be held responsible for any policy violations by your guest(s).
- The guest limit at any one time is two; there may be no more than four people total in the station at a time including your guests and yourself/your weekly co-host.

Public File

- The public file instructions are hanging around the station on blue paper; you are required to know where the public file is kept should anyone ask for it. Anyone is permitted to request access to the public file, and you are not allowed to ask anymore information on the public file beyond the requester's name and address if necessary.

Bathroom

- If your show occurs after Reid shuts down for the night, you have swipe access. This means if you or your co-host need the restroom, you can use the staircase up to the second floor of Reid. Walk down the hallway to use the restroom, and come back down the stairwell using your swipe to get into the studio again. Please ensure you accompany your guest to the restroom should he or she be attending a post 11PM show.

Missing shows

- If you plan on missing a show you MUST email out the list serve that your show time is up for grabs -- if you cannot get the email out due to technical difficulties you must email one of the KWCW staff members who will then email the DJ list serve on your behalf.

Contests or promotions

- No promotions or contests are permitted on air. Period.

Profanity/Indecency

- Re: FCC manual. Please read.

Payola/Plugola

- Re: FCC manual. Please read.

Recorded Interviews for Broadcast

- If you are recording an interview that you plan to later play on air, **prior to recording** that individual you must ask “do I have your permission to record this interview?”
- Following that first step, you must **ask the same clarifying question once recording has commenced**. This is vital in ensuring the individual being recorded is aware and has given consent to their voice being on air.

Recording Shows Using Audacity

- KWCW provides Audacity on the computer in the broadcast booth for the purpose of recording non-copyrighted materials for educational purposes. Non-copyrighted materials include the talk part of a DJ’s show and guest/artist interviews.
- KWCW does not authorize the recording of copyrighted materials to be streamed in any venue other than the authorized KWCW stream on kwcwradio.tumblr.com.

Mail

- In order to protect the privacy of our DJs and staff, no DJ is permitted to mention the last name of any DJ or staff member.
- KWCW receives many letters from the Washington State Penitentiary. Each letter will be screened by the current General Manager in order to protect the wellbeing of our DJs.

Station I.D.

- At the top of every hour you must say “You are listening to KWCW 90.5FM Walla Walla” at the most natural break in your program or between your program and the next show. You are not to have any variation to this text, as that is the legal station I.D.

Political Time

- We do not advertise for any political parties or candidates. KWCW policy states that if you are approached by a political candidate to endorse him or her on air, please contact Leann Adams in the Student Activities Office and KWCW manager (kwcwmanager@whitman.edu).

Community DJ Policies (Written Spring 2016)

Scheduling:

1. Student priority will be upheld Sunday-Thursday 12pm-12am. While community DJs will not be prohibited from having shows during these times, students will be prioritized.

Building Security:

1. With the support of the college, programming will be suspended during closures of Whitman College (student holidays, national holidays, etc.)*.

* "Closure of the college" entails the closing of Whitman College buildings and operations during regular business hours and subsequent after-hours. When college buildings close during the regular academic calendar (i.e., when Reid Campus Center closes in the evenings during a regular academic calendar week), KWCV programming will not be halted.

DJ CONTRACT

DJ CONTRACT FOR OPERATING AND HOSTING A SHOW ON KWCW 90.5 FM

I, _____ hereby agree to abide by the following guidelines when hosting a show on KWCW and that any violation of KWCW and/or FCC rules and regulations may result in a suspension, the loss of my show, or further legal or disciplinary action depending on the severity of the infringement:

1. Title 18 of the United States Code, Section 1464 (18 U.S.C. Section 1464), which prohibits saying “*any obscene, indecent, or profane language by means of radio communication.*” I understand that if I were to do so, I give the Federal Communications Commission (FCC) permission to “revoke a station license, impose a monetary forfeiture, or issue a warning for the broadcast of indecent material” at the cost of KWCW and those on the Policy Council. (<http://ftp.fcc.gov/Bureaus/Enforcement/Orders/2001/fcc01090.pdf>)
2. I understand that ONLY between the hours of 10 p.m. and 6 a.m. may I play songs or material that contains “indecent” language or content. Although material containing indecent language may be played, at no time will I say, on the air, indecent or obscene language. No exceptions.
3. So, I can play *indecent* material between the “Safe Harbor” hours of 10 p.m. and 6 a.m. According to a ruling made by the US Supreme Court, “obscene” language is not protected by free speech. I will not play material that has obscene language or content. I understand there is a difference between “obscene” and “indecent.” What is obscene language? According to the Supreme Court, it is “*language or material that, in context, depicts or describes, in terms of patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.*”
4. I understand that as a DJ I am also designated as a station operator if no one from the policy council is in the station during my show. I understand that doing so requires not only a large amount of personal responsibility but also sobriety. I understand that consuming alcohol or drugs in the station or operating the station under the influence is a violation of FCC, KWCW, and Whitman College policy.
5. I understand KWCW will not tolerate material or language by DJs that is racist, sexist, or derogatively refers to KWCW, the KWCW policy council, other DJs, or other groups/individual persons. If I have a complaint, I will contact the person/group in question through other means of communication.
6. I understand that all equipment and material, including music, in KWCW is the property of KWCW, ASWC, and Whitman College. I agree to treat these things with respect and care and to not remove any items from the station under any circumstances. Furthermore, I understand that KWCW does not authorize the recording of copyrighted materials or the performance of copyrighted materials in any other venue besides the KWCW studio and digital stream (kwcwradio.tumblr.com).
7. I understand that KWCW is part of the Whitman College and greater Walla Walla community. I will do my part to contribute to this community through the privilege of participating in radio broadcasting.

8. I understand that my actions in the station will be monitored and recorded by security cameras.

Signed: _____

Date: _____

X. COMMUNITY DJs

Community DJ Policies Spring 2016

Scheduling:

2. Student priority will be upheld Sunday-Thursday 12pm-12am. While community DJs will not be prohibited from having shows during these times, students will be prioritized.

Building Security:

2. With the support of the college, programming will be suspended during closures of Whitman College (student holidays, national holidays, etc.)*.

* "Closure of the college" entails the closing of Whitman College buildings and operations during regular business hours and subsequent after-hours. When college buildings close during the regular academic calendar (i.e., when Reid Campus Center closes in the evenings during a regular academic calendar week), KWCW programming will not be halted.

XI. THE LEGAL DEBACLE OF 2014

Long story short (and it really is a long story- if you want the full story, feel free to contact me or other station advisory positions), the station made an error while filing licensing docs and is currently on probation through the FCC. This means that our license term is now 4 years instead of the usual 8. I recommend reading the license in full- it's in the GM drive and also posted in the station. I also took "probation" to mean that we were basically on thin ice- make sure to file everything correctly and on time (license application, ownership report, etc) and the station should be fine. If you are unsure about how to file something do not guess- ask Tom Talbert or Leann Adams for guidance! KWCW is not like other student clubs in that the administrative tasks we must complete are oftentimes through the FCC rather than the college. This means that KWCW's actions have *real world consequences* that are not akin to the consequences faced by other on campus organizations if something is done incorrectly.

XII. WORDS OF WISDOM FROM A PAST GM

The KWCW General Manager position is a hefty, wonderful, and fulfilling commitment. As GM, you are in charge of not only a student staff, but also ~100 DJs within and outside of the Whitman community. It's time-intensive, emotionally draining at times, and there will be some days when you will find yourself feeling jealous of your friends that aren't in charge of a campus organization. However, the things that you do as GM are oftentimes very tangible. From directing the station's visual marketing to training DJs to put out quality programming, you will hear and see your work all around you!

Seeing how much the station has changed over the past two years has been inspiring and I feel privileged to have been a part of it. I feel both enthusiastically proud to have been a part of KWCW's staff and am fiercely protective of the wellbeing of the station as a whole so please do not hesitate to contact me with any questions. The GM position was not just a "job" for me but something that I could wholeheartedly engage my efforts in contributing to. I don't think I really knew what I was getting into when I was offered the position during my Junior year, but I am so happy that I was able to be a part of Kdub while attending Whitman.

I hope that you, as a current or future GM, will be able to foster the same love and care for the station as your predecessors. The station has been around for many decades now and heavily contributes to the artistic and creative traditions put forth by so many prior Whitties. Now you get to not only be a part of this tradition, but have the chance to direct some of its momentum! Like most jobs, it is easy to lose sight of all of this in the day-to-day, but remember that you are constantly contributing to something much bigger than yourself.

Much radio love,

Carolyn Erving
KWCW General Manager 2015-2016
ervingck@gmail.com
(206) 920-0967 (Text me! Call me! Say hello!)

P.S. Plz don't let this doc get lost in the ether of the internet.