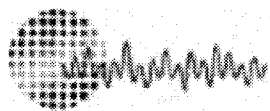


Starting an LPFM Radio Station

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NFCB

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What is Community Radio?

Community radio broadcasts from a local community perspective on issues in and around the community it serves along with national and international information pertinent to its community. Community radio stations may also stand apart from commercial radio stations by broadcasting popular local and international music, radio drama and interactive talk shows about issues affecting the community. Some stations even offer programming for youth by youth. Community radio stations offer a variety of programming developed especially to fill the airwaves with whatever the community is interested in sharing with each other. Community radio is a great forum for communities to determine and discuss their issues.

Most community radio stations are governed by the community; in as much as the board of directors, staff, volunteers, listeners and supporters are all part of diverse communities within a particular area. Community radio stations are usually owned and operated by a board of directors from the community it serves.

STARTING A STATION: An Overview

How do you begin a community radio station? The first step is to create your Board of Directors. Since the Federal Communications Commission (FCC) will only approve an LPFM construction permit for a nonprofit organization, it is imperative to have an organization in place that is committed to the mission of the station. This organization may already be in existence or may be developed for the purpose of receiving a permit to construct an LPFM station.

When creating your nonprofit organization there are several items to put in place. Most nonprofit organizations have in place Articles of Incorporation and Bylaws, a board of directors, tax exempt status from the Internal Revenue Service and a mission statement.

A mission statement should clearly identify your organization's beliefs and values and define its place in the community. It establishes the long-term direction that guides every aspect of an organization's daily operations. The mission statement provides an overview of the station's plans by identifying the service areas, target audience, values and goals of the organization. (Sample #1 mission statements)

Once you have established your Board and its infrastructure, the work of starting the station may begin. There are several things that should be started immediately including fundraising, finding a viable frequency, developing a budget, submitting an application to the FCC for the construction permit and developing the station infrastructure.

These are just some of the areas to be discussed in the following pages. From getting your construction permit to managing volunteers, you will find policies, procedures and sample forms to guide you in creating a station infrastructure that works for your community.

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National Federation of Community Broadcasters
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Board of Directors and Its Responsibilities

The Board of Directors of a nonprofit organization is most often composed of volunteers who are already involved or are interested in becoming involved in running the nonprofit corporation. The duties of Board members are to meet regularly (usually monthly or quarterly) to make policy and other key decisions, as well as help initiate new programs and fundraising activities.

A Board of Directors is usually comprised of an executive committee (board president, vice president, secretary, and treasurer) and other members. The President is usually the chairperson of the corporation. The Secretary is responsible for all corporate records and required paperwork, including notes that must be taken at each Board of Directors meeting. The Treasurer is responsible for the corporation's finances, though it is common practice to hire a part-time bookkeeper to handle day-to-day accounting duties. An odd number of board members are usually elected to eliminate a tie in voting (the odd person is tie-breaker). The Board has fiduciary responsibility for the organization.

Board duties are to:

- fundraise
- define the mission
- define the roles of the board members
- develop the Articles of Incorporation and Bylaws
- develop an organizational chart
- develop hiring practices and determine salaries
- develop the personnel policies
- develop the station manager's job description and hire a station manager
- develop a strategic plan
- develop station guidelines
- develop a grievance policy
- develop an advisory board if required by funding sources

Although the Board makes long-term plans, your station staff is responsible for making short-term plans to achieve your station's goals and objectives. The Board's role is to establish the station's compass setting; the staff's role is to move the station in that direction.

LPFM Board members may not sit on the board of any other LPFM station, full power station or translator station board until two years after the original licensed LPFM station has been in existence according to FCC LPFM rules and regulations (Section 73.855). The Board of Directors must disclose any and all potential conflicts of interest that might arise while they are in a governance position with the organization. Many organizations have each board member sign a contract attesting to the responsibilities and commitment involved in their position as a board member. (Sample #2 Board Contract, Conflict of Interest Statement, Board Matrix, and Board Assessment)

Remember that your Board members are the stewards of your radio station. Consider your Board composition, diversity of skills and governance structure carefully. The NFCB or your state nonprofit association can assist you in getting started on the right foot.

Fundraise Before You Go on the Air!

Fundraising is probably the foremost area of concern for all community radio stations. Starting a station with no funds means a constant struggle and an attitude of being "a poor little community radio station" begging for support. Starting the station with money in the bank will allow you to create great programming that introduces community radio to your area in a very positive way.

Once your Board of Directors has been established, you will need to create a budget for your activities. How much money will you need and for what? With this clearly defined, it will help you establish from whom and from where the money will come. Develop a timeline for your fundraising activities and goals. A timeline is important so that everyone stays on task.

There are a variety of fundraising activities available to your organization. Anything from community fairs and bake-sales to door-to-door solicitation will bring funding to the budget. The bottom line is to pool together the money from these events to complete the organization's goals for the first year. Imagination is the key and the sky is the limit but try to make your timeline as realistic as possible.

Here's an example:

January/March - Convene Board of Directors, elect officers, adopt Articles of Incorporation, Bylaws, and mission statement.

April/May - Develop projects; determine structure; divide tasks.

June - Report on assignments.

July/December - Bring on board or hire a Project Coordinator; plan fundraising events.
(Follow-up each month)

January - Hold first fundraising event with a specific dollar amount as the goal.

While the fundraising activities are in the making, many other areas need attention and should be included on the timeline. These include developing a budget and creating station departments.

Developing a Budget

Developing a budget may take some research. Divide the task among the Board, and then come together with the results. These are just some of the questions that must be addressed by the Board or group developing the station.

1. Who will dedicate time to coordinating the LPFM construction project? Will you need to hire someone or will this person donate their time to the project?
2. If you must hire someone, where will this person and project be housed? Will this space be temporary or permanent? Will this space also accommodate the future studio space?
3. Should you hire a staff person right away, a bookkeeper will be needed to maintain the finances; such as payroll, taxes, accounts payables, accounts receivables. Will the Board treasurer take on this responsibility?
4. Research an engineer or service for locating a possible frequency and determine what the coordinates will be for the antenna.
5. What engineers are available in your areas for regular maintenance and repairs of equipment after the station is on air. What are their rates for service to build the station?
6. Determine what equipment will be needed to produce and transmit the programs.
7. Will you need legal advice to apply for your construction permit or negotiate property lease, etc?
8. What basic office supplies and equipment will be needed to set up shop?
9. How do you plan to get the word out to the community about the radio station and your fundraising activities? What is your advertising budget?
10. How will you develop your fundraising activities? What is your fundraising budget?
11. What costs are involved with broadcasting copyright licenses?
12. What costs are involved with joining radio organizations and associations that will help you?

After all of the questions are answered, develop a budget and timeline. (Sample #3 Budgets)

Don't let the budget scare you. There are many ways to obtain everything on your budget and more; with or without funds. If you are a nonprofit organization lucky enough to have your 501(c)(3) already in place, there are many opportunities to gain access to goods and services for free. You just have to know the right people to ask. For instance, law firms and Certified Public Accountants do pro-bono work for nonprofits. Because you may not be able to afford a staff person at first, it is extremely important to have board members that are willing and able to get out into the community asking for whatever it is that the organization needs. It is also important that these same folks are willing to organize fundraising activities that will pay for the line items that have to be paid with cash.

Creating Your Station Departments

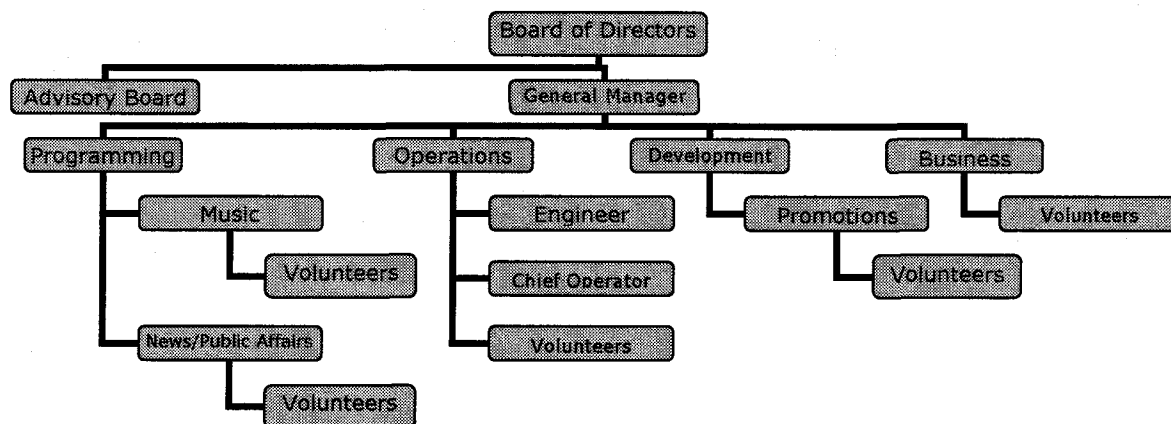
The volunteers and staff are the backbone of the station. Volunteers may fill staff positions if funding is not available for paid positions, but you will need individuals willing to accept the responsibilities of key staff positions. The Board of Directors initially determines what staff personnel will be used to run the station.

The Board of Directors should develop a job description prior to hiring a station manager. Other job descriptions may be developed by the station manager or a committee for other positions. Volunteers should have job descriptions just as paid staff and should be expected to follow through with their assignments accordingly. (Sample #4 Job Descriptions)

Most radio stations will have these key personnel. Some positions may be combined, but all of their duties should be defined in a job description.

- General Manager
- Program Director
- Music Director
- News/Public Affairs Director
- Operations Director
- Chief Operator – Posted
- Development Director
- Business Manager
- Volunteer Coordinator
- On-air Personnel
- Other Volunteers

This is an example of what an organizational chart might look like.



There are usually four major areas of concern in the station structure:

- Programming
- Operations
- Development
- Business

All areas are important and essential for the growth and development of the station. The Station Manager is usually responsible for all aspects of the station and reports to the Board of Directors.

General Manager

The General Manager (GM) reports to the Board of Director, ensures that Board policies are carried out and that broadcast operations are in keeping with the station's mission statement. The GM is responsible for the overall day-to-day operations of the station and insures that all legal requirements are met. The GM is responsible for signing documents under the direction of the Board of Directors from the Federal Communications Commission (FCC), the Corporation of Public Broadcasting (CPB) if applicable, and your local and state government agencies.

The General Manager will be instrumental in the development of the station structure as indicated in the organizational chart.

Programming Department

There are several areas of responsibility within programming; music, news and public affairs to name a few. The Programming department develops a sound for the station, and determines when and where certain programs will be scheduled. How the programming will be delivered (live, tape, or satellite feeds) might also fall under the direction of a Program Director or committee (a group of volunteers governing a particular area of interest).

Will your station have a Program Director?

Operations Department

Although you may not be able to hire a full time radio engineer, you should at least have an on-call engineer under contract to take care of any technical problems that may come up with your transmission system. This includes transmitter, antenna, studio link, main studio and production studio. Many commercial engineers are very supportive of non-commercial stations and will give you good service at a low price. An engineering agreement will keep everyone on task. (Sample #5 Engineering Agreement)

All stations are required to post the appropriate FCC documents such as the station license and/or permits, Chief Operator designation, tower permits (if applicable), etc. The Chief Operator must review and sign off on all logs to assure that the station stays in compliance with FCC rules and regulations. Maintenance of studio and transmission equipment is an important task that must be addressed on a regular basis to insure continuity in broadcasting. It is beneficial to have this department training all personnel on proper equipment usage. (Sample #6 Chief Operator ruling)

Will your station have an Operations Director?

Development Department

Gaining community and donor support can be frantic fun! The Development department will figure out how to get the community to identify with the station. Will they see this station as their community radio station or just another station that they listen to occasionally? How will you pull community members into the station? Becoming part of the station does not mean that everyone has to be on the air. Community participation can mean anything from financial support to administrative volunteer support; from participation in fundraising activities to on-air open dialogue. Getting the community involved is hard work and when it is well organized can make a great community radio station.

The Development department heads up many other tasks associated with the station's image and income sources. Development encompasses grant writing, promotions, and other fundraising activities.

Business Department

The radio station is a business; a nonprofit organization offering a service to the general public. Each year, the station must submit forms to local, state and federal agencies including the FCC; and pay taxes and/or worker's compensation if applicable. The station may receive money from sales and donations. The station will pay for utility services and rent. In other words, the station will have income and expenses. An accounting system will need to be in place to accommodate the day-to-day business of the station. Someone accountable must be responsible for these duties.

Many grant opportunities require an audit. Doing a yearly audit is suggested for anticipated solicitation of grant, and it's also just plain old good business practice. The auditor is generally hired by the Board of Directors to help them perform their fiduciary responsibilities.

On-Air Staff and Volunteers

All personnel involved with the station; whether they are volunteers or paid staff, on-air personnel or administrative will need guidelines on their expected duties. Each area is unique and must be defined. A job description is essential to insure that each person understands their responsibility.

Once the Board of Directors or Station Manager determines the needs of the station, an organizational chart can be developed and job descriptions written for each position. Depending on who is available, one person may have to fill one or more position and the staff person (volunteer or paid) must know what the position requires in order to determine whether or not they are able to accept the assignment. NFCB has many sample job descriptions on file as example.

Paid positions should be solicited according to the requirements designated by the Equal Employment Opportunity Commission (EEOC) and by the grantor from whom you receive funding; such as the Corporation for Public Broadcasting (CPB). Stations that hire five or more full time employees must also stay in compliance with FCC equal employment opportunities requirements. The rules prohibit broadcasters from discriminating in hiring on the basis of race, color, religion, national origin or gender. They also require broadcasters to provide notice of job vacancies and to undertake additional outreach measures to all qualified job candidates, such as holding job fairs and establishing intern programs. More on these requirements can be found on the FCC website and the NFCB Legal Handbook.

Personnel policies should also be in place to give the staff guidance on what benefits are available to the staff; such as vacation time, sick leave, grievance procedures, etc.

Scheduling administrative and on-air staff positions with volunteers can be a chore all to itself. You must realize that volunteers are only available outside of their personal schedules. However, although they are volunteers, their commitment to an assignment is important and there should be consequences if they are not fulfilled. Procedures for daily broadcasting, absenteeism and emergency situations should be in place and understood by all those involved with the station.

Volunteerism

Most community radio stations are spearheaded by a group of volunteers and may be completely run by volunteers. How do you keep volunteers happy and working together?

Here are a few suggestions:

- Designate someone to be the Volunteer Coordinator (This may be a paid or volunteered position).
- Have job descriptions available for each job needed for volunteer participation.
- Have a grievance process and procedure in place and adhere to it.
- Assign jobs to volunteers as if they were paid employees.
- Train volunteers as needed for different positions.
- Designate a time period in which job is to be completed.
- Encourage volunteers to work in different areas.
- Evaluate the volunteer's work fairly and on a regular basis.

- Praise and acknowledge volunteers for work well done.
- Replace volunteers that do not fulfill their commitment or do the job as expected.

Volunteers may be the backbone of your radio station; from the Board to the board operators, these folks are well worth keeping trained and satisfied. But volunteers must understand that radio is a business and not a club. They must be responsible to the organization and the community.

Volunteer solicitation may be done at any time from inception through each day of broadcasting. The Board of Directors should have a program plan for the volunteers before they start their tour of duty. It is to the organization's advantage to have a Volunteer Coordinator in place to train, schedule and reward all of the volunteers as they work their station positions. (Sample #7 Volunteer Application and Handbook)

The FCC: The 300 Pound Gorilla

The following sections will reference the FCC and its rules and regulations quite a bit. The FCC website stores quite a lot of information and can be cumbersome but you should take the time to familiarize yourself with it. Another important organization to become familiar with is The Media Access Project, a nonprofit telecommunications law firm based in Washington, D.C. Their website, www.mediaaccess.org, contains up-to-date articles and resources and links to sections of the FCC website that are relevant to low power stations. The NFCB Legal Handbook offers an easier approach to FCC rules and regulations with references to each FCC rulings.

If you take the time to learn the basic rules that regulate radio broadcast and create internal checks and balances to stay in compliance, there is no need to fear the FCC.

What is a Construction Permit?

The radio waves or spectrum are governed by the FCC and to build a radio station using this spectrum, a construction permit must be obtained. There is no fee associated with the application for nonprofit organizations requesting a noncommercial license. Applications are accepted online only when a filing window has been opened to accept such applications. To apply, you will need to complete FCC Form 318 which can be found on the FCC website.

Upon receiving your construction permit, you will only have 18 months to actually complete the physical building process of the station. It is important to use that time constructively. Read over the information provided by the FCC. (Sample #8 Information about Your LPFM Construction Permit)

Call letters should be requested within 30 days of receiving your construction permit. To obtain your call letters, it is wise to have several in mind for many of the letters have already been assigned. Stations located west of the Mississippi River will have call letters beginning with "K." Those stations east of the Mississippi River will begin with "W." Try to select letters that are easy to pronounce, pertinent to the name of the organization or in some way will relate to the station so that your listeners might connect. The call letters may be an important part of your marketing strategy. To obtain call letters, go to the FCC LPFM homepage, www.fcc.gov/lpfm, check the lower left-hand column and click on "Call Sign Reservations." Do not wait to select your call letters or the ones you choose might not be available when you decide to reserve them.

Once you have completed the construction and testing phase, a license application is submitted to the FCC for approval; you are now officially a broadcast facility. FCC Form 319 (see FCC website) must be submitted electronically prior to your deadline date, so be sure to complete it in a timely manner and keep a copy of it for your records. There is no timeframe for when you will receive the actual license, but as long as you have submitted it, you are within legal rights to broadcast. Be sure to post a copy of your license in the main studio when it arrives and keep the original safely stored.

Renewal applications are normally due every 8 years but your first renewal may come sooner and must be submitted in a timely manner as designated by the FCC. Check your license for the date of your first renewal. The FCC will release information on how to renew your license prior to the expiration date so keep an eye on the FCC website.

Are You MX with Other Applications?

When more than one application has been filed for the same frequency in the same coverage area, it is called an MX or mutually exclusive application. The FCC will only approve one construction permit for the frequency.

This may be resolved by:

- Developing a universal settlement with each applicant involved. (Sample #9 Settlement Templates)
- Convincing the other applicants to withdraw their applications.
- Sharing points with those applicants that will collaborate with your organization to challenge an opposing applicant.

Your points were determined when you originally completed Section III – Point System Factors on your application.

1. One point is given for those organizations that have an established community presence.
2. One point is given for a commitment to broadcast a minimum of 12 hours per day.
3. One point is given for pledging to originate locally at least eight hours of programming per day.

You may collect a total of (3) three points that may be used in a tie-breaker situation. Only groups that have tied may share points.

Example I:

Group A (school) has 1 point
Group B (church) has 3 points
Group C (community organization) has 3 points
Group D (arts organization) has 3 points

Groups A, C, and D have decided that they can work together, but cannot develop an agreement with Group B. Since they cannot get Group B to participate, they should consider sharing points. Only Group C and D may share points since they tie with 3 points each.

They may submit an amendment to the FCC to share the total 6 points. These 6 points will allow them to beat Group B with only 3 points. If Groups C and D want to include Group A, they can do that voluntarily without the consent of the FCC, but technically Group A will not be a licensee.

Example II:

Group A (school) has 1 point
Group B (church) has 3 points
Group C (community radio) has 3 points
Group D (arts organization) has 2 points

In this example, Group D has only 2 points. Group D is not eligible to share with Group C; therefore, Group B and Group C are tied. If Group B and Group C do not agree to share points, and there is not a universal agreement among Group A, B, C, and D, the FCC resorts to the next level of tiebreaker. Under the next tiebreaker, each tied group gets the

license for an equal portion of the license term – in this case Group B and Group C will be licensed 4 years each. When the license term is over, the license reverts back to the FCC.

Timing

Universal settlements may be submitted at any time, but they should be submitted as soon as possible.

Amendments to share points may only be submitted after the FCC evaluates the applications and issues a list determining how many points each applicant receives from the MX (mutually exclusive) lists. The FCC will release those lists and then applicants will have a limited time to submit their amendments to share points.

False claiming of points

What if an applicant thinks that another applicant claimed points it doesn't deserve? After the FCC determines which applicants have the most points, those that disagree may file petitions to deny. Those filing petitions to deny can surely expect a countervailing petition against them. However, if your application is solid, and if your case against the other applicant is solid, this might be the best solution for some groups. Each applicant needs to carefully evaluate the applications they are competing against.

The Process

The FCC will more than likely continue the process on a rolling basis by window.

Step One: The FCC will post the MX list without point allocations. You may have 60-90 days to develop a universal settlement. If no universal settlement is filed among your MX group, the FCC will eventually issue points to your group for future determination.

Step Two: The FCC will issue a list of point allocations. If there is a single winner among the groups, their application will be accepted for filing; petitions to deny will be due 30 days afterwards. Should there be no petitions filed against them, a construction permit will be approved.

Step Three: Should two or more groups tie for first place, the FCC will give 30 days for groups to file an amendment to share points (see point sharing system above). If no amendment is filed, the FCC will grant the licenses according to the tie break rules. Eligible applications will equally share a total combined term of eight years. After this period, the frequency will go back to the FCC.

For further information about mutually exclusive LPFM applications (see FCC LPFM ruling §73.872 *Selection procedure for mutually exclusive LPFM applications* or the overview by Media Access).

LPFM Universal Settlements

Should the MX groups come together prior the FCC initiation of the point system, a universal agreement among the groups may be submitted for immediate consideration and approval of the construction permit to the working groups. Universal settlements may be filed at any time, but it must be a universal settlement, meaning that all parties involved have come to some agreement among themselves to share the same requested frequency.

Applicants are encouraged to file their settlements as soon as one has been agreed upon. This will allow the FCC to grant a construction permit without using their process of elimination. The FCC processes the settlements in the order in which they are filed, unless special issues are involved, such as, if a proposed settlement involved unique issues or someone opposed it by filing a petition to deny.

NFCB has contracted Garvey, Schubert, Barer Law Firm to develop generic templates for LPFM universal settlements, Joint Request for Approval of Settlement Agreement and LPFM Settlement Agreement. (Sample #9 Settlement Templates)

Equipment Selection

Before you buy anything, be aware that the FCC issued a "Consumer Alert" about scams that target lower power FM station applicants and non-licensed transmitter (Part 15 device) operators. According to the FCC, applicants have reported they have received emails or letters offering to "jet start" an LPFM station or telling them to buy equipment or services that may not be useful or necessary. Perpetrators of these scams may refer to the equipment or station as a "Part 15 device" or "Part 15 transmitter." They advertise these devices as a means to start an LPFM radio station. Some perpetrators have advised potential applicants to use the perpetrator's expertise/services (for a fee) to prevent FCC rejection of their applications.

Don't be fooled into buying a product or service that is unnecessary. Buying a Part 15 device or transmitter will not automatically allow you to start an LPFM radio station.

LPFM stations are basically constructed much like a full power station with the exception of the transmitter and its interfacing components. Each station is equipped with a main studio and transmitter/antenna site. The main studio may have a variety of audio sources; such as, CD players, cassette players, turntables, minidisks players, cart machines, reel-to-reel, computer, etc. These units may be new or used. All components interface with a mixing board and are transmitted through the transmitter/antenna and out to individual radios.

It is important to have a good radio engineer participate in the selection and connection of your equipment. Many radio engineers are able to acquire donated equipment from other radio stations or have an idea were to get the best buy on such equipment. The National Federation of Community Broadcasters (NFCB) has developed group buys for LPFM stations to purchase equipment at a discount price from equipment warehouses.

Many supplies and equipment may be purchased from your local hardware store and audio equipment outlet should you not wish to start with professional equipment. However, the transmitter must be FCC certified for usage and transmit 100 watts or less as designated by your construction permit.

You are not required to have an engineer on staff, but it is essential to have someone familiar with the equipment and FCC regulations on your team at all times to maintain the equipment. Staying in compliance with the FCC is first and foremost in broadcasting.

Program Department

Programs may be produced in house or acquired from different production houses or independent producers. Your volunteers should be trained to use equipment and to develop their programs for broadcasting. Locally produced programs are what community radio stations thrive on and are acknowledged nationwide for achieving.

Finding programs that suit your mission and broadcasting schedule should be considered far in advance of going on the air. Programming the station to be listener-friendly and volunteer accessible are essential in the programming process. Many volunteers may only be available at certain times and may request time slots that will not coordinate well with other programming. Remember that programs may be prerecorded for later broadcast for those who cannot be on the air at the most logical time for their program.

A process for volunteers to obtain a program should be developed so volunteer programmers will know how to get their shows on the air. We strongly recommend renewable programmer contracts for set periods of time, also payola/plugola forms should be signed annually and any conflicts of interest disclosed. (Sample #10 Program Application, Programmer Contract)

Your listeners are the most important part of the station; otherwise, who are you broadcasting to – yourself? You want your listeners to financially support the station because of the good programming that is offered.

Think about how the listeners will utilize the station. Do they commute to work each day? What times are rush hours or the times when you will attract the majority of your listeners? What type of programming do those listeners need? What type of programming is important to your community: News, Public Affairs, Radio Drama, and/or Music? What kind of music? Will your audience tune in daily for weather or traffic reports? What is not available on other stations?

A patchwork quilt of programming may confuse listeners; not knowing what they will hear next can sometimes backfire and offend the audience. Take a good look at your community and try to understand their programming needs, not just what the volunteers who have developed a “radio club” has to offer.

If you are interested in purchasing programs to air, the World Wide Web offers a variety of program distribution centers from all over the world. National Public Radio, Public Radio International, Pacifica Radio and the Associated Press are just a few of the broadcast industry news sources available to noncommercial and commercial radio. There are free services or paid subscriptions available through the Associated Press.

There are many more groups independently run by volunteers and other organizations offering news and information programs daily at a minimal cost or free. Here are a few that are available:

American Indian Radio on Satellite at www.airos.org

Free Speech Radio News at www.fsrn.org

Amateur Radio World-Wide at www.hfradio.org

Democracy Now at www.democracynow.org

Independent Media Center at www.indymedia.org

One World Radio at www.radio.oneworld.net

Pacifica Radio at www.pacifica.org

Prison Radio at www.prisonradio.org

Radio Bilingüe at www.radiobilingue.org

The A-Infos Radio Project at www.radio4all.net

National Radio Project at www.radioproject.org

World Radio Network at www.wrn.org

Workers Independent News Service at www.laborradio.org

A comprehensive list of program resources has been compiled by Randall Davidson on the College Broadcasters Resource page. You might want to bookmark the site.
<http://www.ruf.rice.edu/~willr/cb/CBPrograms.shtml>

LPFM Broadcast Requirements

When starting an LPFM station, you are required to broadcast 36 hours a week at least 5 hours per day for 6 days a week exceptions are only given for educational institutions such as high schools, colleges and universities.

You will want to create a program grid to schedule when you will be on and off the air. The use of military time will eliminate mistakes in the schedule and log. (Sample #11 Program Grid)

Station Music Licensing Obligations

The American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and the Society of European Stage Authors and Composers (SESAC) are organizations that collect the royalty fees associated with the music played on radio and streamed on the Internet. Recording Industry Association of America (RIAA) deals specifically with Internet streaming only.

Each organization charges your radio station for use of their artists' materials. Even though SESAC is European, many artists of all genres are represented by SESAC. Each organization gives you the licensing right to play music composed and performed by their artists.

Should LPFM stations become eligible for CPB funding, these fees would be covered under CPB's umbrella arrangement with ASCAP, BMI, SESAC and RIAA. In the meantime, NFCB has negotiated with these organizations to allow LPFM stations to pay at a lower rate than usual. LPFM stations are required to pay fees to each of these organizations if the station

uses music from the artists represented by the organization in any form. Rates are subject to change.

<u>Organization</u>	<u>Regular Rate</u>	<u>LPFM Rate</u>
ASCAP	\$420-440	\$115-207 (depending on wattage)
BMI	\$420-440	\$244
SESAC	\$89-92	\$80

All fees are due to ASCAP, BMI, and SESAC by the end of the year, December 31. Stations are required to submit play lists upon request, so it is advised to keep these records available. You will be sent a form to complete covering a specific period of time.

Note: NFCB has requested LPFM streaming fees to equal the same fees as college broadcasters, but have not received the official approval of these rates for LPFM. In addition to paying RIAA, you will need to pay ASCAP, BMI and SESAC additional fees for streaming.

RIAA (streaming only) .0007 per performance *under negotiation*

You may find which artists are covered by ASCAP, BMI and SESAC by visiting their websites. ASCAP: www.ascap.com; BMI: www.bmi.com; SESAC: www.sesac.com

Operations Department

The operations department is responsible for the upkeep of all studio and transmission equipment. There are logging procedures that must be in place and reviewed periodically to insure that the station stays in compliance with FCC rules and regulations. Should the FCC decide to visit your station, this is the area that will get the majority of the attention during an inspection. It is wise to be prepared.

LPFM Rules & Regulations

There are a set of broadcast rules and regulations specific to LPFM. You will want to review them and keep them on file or in this binder. You can find them in several places on the Internet.

For a primary source of the rules governing LPFM you can go to the FCC website:
<http://www.fcc.gov/mb/audio/bickel/amfmrule.html#LPFM>

For a legal guide that is regularly updated and that covers all aspects of noncommercial broadcast you can purchase the NFCB Legal Handbook available in print or online through a yearly subscription.

A more accessible version of the rules is available at the Media Access website. It is listed under "LPFM Legal Guides" as the Legal Guide for LPFM Stations.
<http://www.mediaaccess.org/programs/lpfm/MAPLPFMLegalHandbookSupplementFinal.pdf>

The station Board of Directors, volunteers and personnel must adhere to these rules and regulations to stay in compliance with the FCC. The station's license is at stake should these rules not be adhered to by those who maintain the records of the station and all those broadcasting over the frequency.

Your station may also have requirements that are incorporated into the overall rules and regulations that govern your broadcast facility. Be sure each broadcaster has a copy of the rules for reference.

Although a "chief operator" is not required of LPFM, to maintain "good engineering practices," it is suggested that you designate someone with this responsibility. This designation should be posted. They should regularly review the station logs to insure you are operating legally.

Station Self-Inspection

The FCC developed a Low Power FM Station Self-Inspection Checklist in August 2002 (Bulletin EB-18LPFM) to assist you with staying in compliance with FCC rules and regulations. (Sample #12 Check List)

An FCC inspection of your station to see administrative and non-technical information may occur at any time during regular business hours. Your business hours must be posted. The following must be available for inspection upon request:

- 1) All construction permits, modifications and licenses awarded to the LPFM station;
- 2) All station logs that have specific FCC requested information. These logs must be retained for (2) two years; dated and signed by the person making the observations. (See Program Log.)
- 3) Although, LPFM is not required to maintain "PUBLIC FILES", you must maintain a political file indicating how each request for broadcast time made by or on behalf of candidates in public office are handled. (Sample #13 Political Log)
- 4) Should your station antenna be located on a tower that is 200 feet above ground level or in a flight path of a nearby airport, you must adhere to specific rules dedicated to the upkeep of the tower (even if the tower does not belong to you). There are also logging requirements for the tower lights. (Sample #14 Tower Observation Log)
- 5) LPFM stations are no longer exempt from the Emergency Alert System (EAS). As of October 24, 2003, all LPFM stations must comply with the EAS requirements and rules including having a copy of the FCC Emergency Alert System Handbook posted at all operator stations. (Sample #15 EAS Log and FCC EAS Handbook)
- 6) Maintaining the proper power output is essential. Regular documentation is recommended to assure correct transmission. (Sample #16 Operation log)
- 7) Unattended operations have specific guidelines that must be adhered to for compliance.

Sample log forms for above mentioned requirements are available at the end of this manual for modification to suit your particular situation.

Public Files

Although all other radio stations are required to maintain public files for general public inspection, the only files required for LPFM are Political Files which state how any request for air time by a political party is handled. This documentation must be kept on file for two years.

Political files must be available to the "public" during business hours. Business hours must be posted to assure that the public knows when these files are available. A copy of the file must be accommodated upon request. A reasonable fee may be charged for the copy. It is always advisable to have a station representative observing while the public is inspecting your files.

Operating Logs

Logs are required to document any transmission problems recording when and how the problem was repaired; any time the station is on and off the air; and when tower lights are off. In addition you will probably want to log the operating output of the transmitter on a regular basis (every 2-4 hours or once each shift). EAS transmissions received and sent must also be logged. Any time that radio transmission is interrupted and restarted it must be documented and the operating person must sign the log during their hours of operation. These logs are kept on record for a period of two years and must be accessible should the FCC wish to inspect them.

If your station's antenna is housed on a tower that is 200 feet or more in height, you must be assured that the lights are working properly to stay in compliance with FCC and FAA rules. You must maintain a log even if the tower does not belong to your organization, and you are held equally responsible for the painting and lighting of the tower.

Call Letters

The station must acquire call letters during the construction period and prior to going on the air. The call letters make up part of the legal ID which is the legal name of the station and must be announced at the top of the hour along with the city of origin. This announcement must be documented and kept on record for two years.

A legal ID = call letters + the city of origin in that order with no additional language in between.

Program Logs

Program logs will keep your programming organized for daily broadcast, but are not required by the FCC. Legal IDs must be documented for FCC inspection if requested. This information may be incorporated with your daily log of events. Documentation of legal IDs announced during the course of the daily programming must be kept on record for a period of two years and must be accessible should the FCC wish to inspect them. (Sample #17 Program Log)

License Renewal

Your first license renewal may come quicker than you think! For some LPFM stations, the time to renew their license will be shortly after the initial broadcasting period starts. It will be time to go through a process of renewing your license so that your license will be in sync with others in your state. The FCC has set aside specific renewal dates for stations in each state. License renewals occur and must be filed every eight (8) years from the date of expiration. (Sample #18 License Renewal Schedule)

"The time of expiration of normally issued initial and renewal licenses will be 3 a.m., local time...and thereafter at 8-year intervals for radio..." [Section 73.3539] FCC Rules on Application for renewal of license.

There is no fee involved with renewing a noncommercial education (NCE) or LPFM license, but the procedure takes as long as 6 months to complete, so get prepared.

You will be required to air specific announcements six months prior your license expiration. These must be aired two months prior to the date the application is filed (beginning six months prior to the date the license expires); then six announcements are broadcast in the three months following the filing of the renewal application. At least one announcement is made on the first and sixteenth day of each month during these time periods. Stations primarily broadcasting in a foreign language should broadcast the announcements in that language.

There are specific times when renewal announcements are to be scheduled.

Pre-filing renewal announcements:

- At least two of the required announcements between 7 AM to 9 AM and/or 4 PM to 6 PM
- If the station does not operate between 7 AM to 9 AM and/or 4 PM to 6 PM, then at least two of the required announcements during the first two hours of operation.

Post-filing renewal announcements:

- At least three of the required announcements between 7 AM to 9 AM and/or 4 PM to 6 PM
- At least one announcement between 9 AM to Noon.
- At least one announcement between Noon to 4 PM.
- At least one announcement between 7 PM to Midnight.
- If the station doesn't operate between 7 AM to 9 AM or 4 PM to 6 PM, then at least three of the required announcements during the first two hours of operation.

A Certificate of Compliance containing the times, dates and text of all pre-filing and post-filing announcements are kept filed along with a copy of the renewal application. Since LPFM are not required to maintain public files, it is suggested just to keep the information with other important papers for the station.

The following are the required announcements:

"On (date of last renewal grant) (station's call letters) was granted a license by the Federal Communications Commission to serve the public interest as a public trustee until (expiration date.)"

"Our license will expire on (date). We must file an application for renewal with the FCC (date four calendar months prior to the expiration date). When filed, a copy of this application will be available for public inspection during our regular business hours. It contains information concerning this station's performance during the last (period of time covered by the application)."

"Individuals who wish to advise the FCC of facts relating to our renewal application, and to whether this station has operated in the public interest, should file comments and petitions with the FCC by (date first day of last full calendar month prior to the month of expiration)."

All of this may sound daunting but all of the information you will need is located in the *NFCB Legal Handbook, Guide to FCC Rules and Regulations* or you can search [Section 73.3580] on the FCC website.

Here are a few suggestions to get you started:

- Be sure that all contract agreements are in order.
- Be sure that your official mailing address is filed correctly with the FCC.
- Any other contracts relating to control are required to be filed with the FCC.

The license renewal is filed on Form 303-S and can be found on the FCC website at: <http://www.fcc.gov/Forms/Form303-S/303sFill.pdf>.

Applications for Renewal of License must be filed no later than the first day of the fourth full calendar month prior to the expiration date of the license. The due date is the first full business day after a Saturday, Sunday, or a federal holiday deadline date.

The license renewal will be granted if no petition to deny the application is filed; the applicant is legally, technically, and financially qualified to maintain the license; the applicant is in compliance with FCC rules and regulations; and the Commission finds that the license serves the public interest, convenience, and necessity.

To find out when your renewal application is due, check your license immediately for the expiration date. Or you may find your state expiration date on the renewal schedule in Sample 18 and a yearly update on the FCC website.

Emergency Alert System (EAS)

LPFM is required to have EAS equipment in place by October 24, 2003. Although, LPFM are only required to use an EAS decoder system, you might want to investigate what type of service you wish to offer your community. Most states have a plan of action developed for the community in case of emergencies; whether they are local, state or national, your listening audience may be dependent upon you to relay pertinent information to them for safety.

These plans are on file with the FCC. Or contact the chief engineer at one of your local commercial stations for contact information regarding state and local EAS plan.

Development Department

As well as fundraising and membership, your Development Department also deals with the creation of your station image and promoting it. This can be a fun task that the community may participate in or it can be solely developed within the station. Hopefully, some consideration has been made to station image prior to going on the air. Once your station goes on the air and out into the community, the station must be identifiable. Your station image consists of your logo, slogan (mission oriented) and, ID. All of these components become part of the station's promotional package. A promotional package is a great introductory tool for soliciting future supporters and letting people know about the station.

Identify the role the station will play in the community. Your promotional materials will want to reflect the mission of the station. What differentiates this station from other stations? What will make this station important to the listeners?

Press Releases

Nonprofit organizations are usually the last to boast about the good work that they do each day. The same goes for most community radio stations. Even though the station is a media outlet itself, information needs to be shared with other media sources and foundations to let them know that you are serving the community and fulfilling your mission. Station promotion is essential in making sure that the community knows that you are there and are a service for the community to utilize. In order to get information out on a regular basis, there are a few things that you should have in place.

1. Develop a roster of media outlets and philanthropic organizations.
2. Develop a template using your logo for writing press releases.
3. Assign the task of writing press releases to someone on your staff.
4. Designate one person as a contact person.
5. Find something positive to share with the press and philanthropists frequently.
6. Make personal contact with media contacts and program officers.
7. Save all press coverage for future promotional packages and proposals.

Staying in the eye of the community will help you gain community recognition and support. Inform the community of your good work, not only through your eyes, but also through the eyes of other local and national media organizations. (Sample #19 Press Release)

Advertising the Station

Don't think that since you are a radio station that everyone in the community will know that you exist and will be listening. You must promote the station just like any company promotes its product. Your product is AIR! If the community does not know that you exist or what you have to offer, then you have no listeners. You gain no support.

Once you have come up with the perfect program schedule, develop a program guide to share with the community to let them know what programs you have to offer and what times they will be airing. Let the community know about the station, how it was developed, and who is involved with the station. (Sample #20 Program Guides)

Each event sponsored by the station must be promoted, not only on the station itself, but through other means of communication such as newspapers, flyers, and direct mail. The

grand opening of your community radio station could be one of the most exciting events your community has experienced...the key is advertising it!

Funding Sources for your LPFM Station

Most funding sources are right in your own backyard. It is important that you make contact with funders personally and offer the services of the station to them. Many organizations that offer grant opportunities have special events or public service announcements that require on-air promotion. Or other groups funded by these organizations may need your support as part of fulfilling their grant. Make the station available for these promotions utilizing the public service announcement (PSA) times you have available. A policy for PSAs should be in place prior to offering this air time to any nonprofit organization. (Sample #21 PSA policy)

Go to events where you will be able to meet potential funders. Be sure that your station stays involved with the community so that it is recognized by organizations offering grants for specific projects. Remember the rule of thumb - Funders only give money to those they know.

There are also funding opportunities available for your programming. You've just got to use your imagination and seek out those organizations that offer funding in those areas. Creativity and imagination can gain you access to other grant opportunities through youth initiatives, Native American health service, minority education, disabilities programs, literacy, mentoring, substance abuse, and more.

Are You Ready to Write a Grant Proposal?

There are ways to be prepared for grant proposal writing. You never know when that perfect grant application will come across your desk. Will you be ready? More than likely, you may only have a few days to a few months to prepare. If your organization is not aware of grant opportunities that are available on a regular basis, you may have only a few days to complete an application that is just introduced to you.

Right now is the time to gather materials usually requested by funding sources. Have the necessary information ready to attach to whatever application and narrative is needed to complete an application for fast turn around. Here's a list of usual request:

1. A letter from the Internal Revenue that reflects your organization's current 501(c)(3) status or the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. Have legible copies ready for distribution.
2. A list of your board members including their board position, professional affiliation, contact information including phone number, ethnic origin and gender.
3. Biographies and resumes of key personnel (volunteered or paid).
4. Organization budget.
5. Organizational background including mission and purpose of your organization.
6. Date organization was incorporated.
7. Accessibility plan for individuals with disabilities. (For technical assistance see the U.S. Justice Department Disabilities Act at www.usdoj.gov/crt/ada/adahom1.htm.)
8. Application requirements:
 - a. Official IRS name
 - b. Mailing address, city, state, zip

- c. Contact person
- d. Phone number
- e. Taxpayer ID Number
- f. Authorizing official's signature (usually the board president)

Upon receiving an RFP (Request for Proposal), review the application calendar highlighting the deadline dates for your application, the number of originals and copies required and what signatures are needed.

Having this information readily available relieves the grant writer of the stress associated with composing the narrative of the grant proposal. Compile all of the above information and make sure that it is accessible for future use.

Check out grant opportunities for your station through the National Endowment of the Arts, your state Arts and Humanities Councils and Nonprofit Resource Centers.

Common Grant Applications

Many state and private grant providers participate in a common grant application process allowing grant applicants to produce a single proposal and complete a generic application form that may be submitted to a specific community of funders, thereby saving time. Before applying to any grant provider that accepts a common grant application form, be sure to check that your project matches the provider's stated interests, and determine whether the provider would prefer a letter of inquiry in advance of receiving a proposal. Also be sure to check deadlines for proposals, as well as whether it requires multiple copies of your proposal. To find the list of providers accepting common grant applications, see: <http://fdncenter.org/funders/cga>. (Sample #22 Common Grant Application Form)

Fundraising Avenues

Competing for grant funding is a great challenge. Organization is the key to obtaining funds successfully! Having someone or several people focused on these tasks is essential. Creativity is a key component in obtaining funding.

Your local nonprofit resource center is a good starting place to find out what type of funding is available for nonprofit organizations in your area. It is also a good resource for training and group buys such as insurance and more. These organizations are usually membership based, but may still offer some information without joining. Check the list for a nonprofit resource center near you. (Sample #23 Nonprofit Resource Centers)

Arts and Humanities Councils

If your station has programs focused on music or theatre, you may be eligible for funding through your local arts council. Many community radio stations offer live concerts on air or at venues featuring local artists which are indeed a service to the arts community. Funding may also become available when you collaborate with your local Bureau of Cultural Affairs usually funded by your state arts council. Check with your state arts council for city, county and state opportunities that offer funding for the arts. (Sample #24 Arts and Humanities Councils)

Employee Giving Programs

Another source for funding is through your local United Way, Black United Fund, Shares organizations or other employee giving programs. Depending on your locale, these organizations will solicit donations on your behalf through employee giving programs. Some of these organizations also offer grant opportunities. These organizations also need all of the on-air promotion that they can get so you might find a solution where you are able to support each other. The United Way is a national organization but many other employee giving programs are sponsored locally. Check with your local nonprofit resource center for more information about these programs in your area. (Sample #25 Shares and Black United Fund Organizations)

United Way

There are many United Way agencies throughout the country that may have grant opportunities available. Local United Way agencies are too numerous to list but here is the link www.unitedway.org. Go to find a local United Way organization, enter your zip, county or state for appropriate link.

Opportunities for Radio

Grant opportunities specific to radio may also be obtained from the Corporation for Public Broadcasting (CPB) at www.cpb.org/about/funding and the Public Telecommunications Facilities Program (PTFP) at www.ntia.doc.gov/ptfp. Your station must qualify for these grants so see the website for more information. The National Endowment for the Arts (NEA) at www.nea.org is also a good source for media focused grant opportunities.

On-Air Fund Drives

After you have been on the air for a while, many stations solicit support directly from the listening audience. Many public and community radio stations depend on listener support to provide the major portion of funding needed to run their stations. If the station gains high visibility during community events and gives access and support to its community, the station in turn can gain the financial support it needs from its community listeners.

When soliciting support on the air, determine what you want to accomplish.

1. Become regular listeners
2. Understand the need for their support
3. Agree that the need is valid
4. Accept responsibility for helping the station meet its needs
5. Act upon the request by
 - Determining a pledge amount
 - Calling the station
 - Fulfilling the pledge

The goal of each fundraising message is to move the listener from one step to the next. (from *The Giving Path Model, Field Guide to Giving*)

On-air fund drives take lots of planning and work; from developing themes to soliciting incentives, to the billing and collecting process of the pledges.

On-air fund drives may be planned for one day or a couple of weeks. Whatever the plan is, advance preparation and follow through is essential to make it successful.

There are many ways to develop an on-air fund drive. Here is just one example:

- Solicit a committee of volunteers to develop the on-air fund drive.
- Determine the dates of the on-air fund drive.
- Develop the theme of the on-air fund drive.
- Determine levels of pledges and associated premiums (if any).
- Acquire premiums and incentives.
- Solicit and schedule pick up of food for volunteers during the on-air fund drive.
- Develop materials: pledge forms, thank you letters, etc.
- Solicit extra volunteer help during the on-air fund drive to answer phones, stuff envelopes, pick up food, etc.
- Develop alternative methods of receiving pledges: website, payment methods (MC, VISA, AMEX, Discovery and automatic fund transfers from bank accounts).
- Arrange studio and purchase needed equipment to accommodate volunteers accepting phone pledges.
- Schedule pitching training sessions for on-air staff and volunteers.
- Train all volunteers on procedures for taking pledges.
- Decorate studio and phone area.
- LET THE GAMES BEGIN!
- Send out pledge reminders.
- Send out thank you letters and premiums.
- Thank all participants on the air.
- Develop a regular renewal process.
- Develop a major gift giving program.
- Develop a direct mail campaign.

Looks simple doesn't? Don't believe it. There is lots of work involved in creating a prosperous on-air marathon. Here's an opportunity to allow your volunteers and staff to be as creative as possible gaining the listener-support your station deserves from the community.

Underwriting

Underwriting is defined as "...a monetary contribution given to the station in support of the programming offered." That's why many underwriting announcements start with affirmation statements like "this program is brought to you in part by the following sponsors."

Your station may find support from community businesses who choose to underwrite particular programs. Although noncommercial radio stations are not allowed to sell and air advertising announcements, they are required to inform the audience of those who sponsor or support programming.

There are rules and regulations to instruct you on the appropriate way to acknowledge those who have paid for programs. Knowing these rules prior to developing an underwriting program is essential.

Some key elements for understanding underwriting are:

- Stations are required to identify sponsors but limit the content and scheduling of those acknowledgements.
- Announcements may not interrupt regular programming.
- Announcements may not be used for promoting or advertising a for-profit business or event.
- Announcements may not contain comparative or qualitative language.
- Announcements may not contain price information.
- Announcements may not contain call to action.
- Announcements may not contain inducements to buy, sell or lease.

Developing a good underwriting staff knowledgeable of all FCC rules and regulations will assure that the station stays in compliance with the FCC.

Develop sales forms and announcement schedules specific for your station's use for underwriting sales. Be sure to have a written policy in place prior to selling your underwriting packages to the public on length of spots, how many spots at a designated time, relationship of announcements to programmers, who can solicit, etc.

You may find all of the FCC underwriting guidelines on the FCC website and in simplified language through the NFCB Legal Handbook or the *NFCB Guide to Underwriting for Public Radio* booklet. (Sample #26 Underwriting Forms and Policies)

Events Planning

Your station's cultural or public affairs programming may be a focal point for special events for instance, if you sponsor a music festival. It will introduce the community not only to the music but can also give them insight to other cultural tidbits associated with the music. These events also allow local musicians, poets and other artists to participate with the station on a personal level, and give you a chance to introduce them to the community. Be sure that any events are in line with your mission. Often events are not very efficient money raisers but they may help build the relationship with the community, provide programming and can be a lot of fun.

Be sure to thoroughly plan the whole event, develop a realistic budget and set an income goal. Solicit help from volunteers and staff to accomplish all tasks involved with producing your events. There are many areas that must be covered, from naming the event to finding the location. And after the event is over, you should analyze its effectiveness for future planning. (Sample #27 Special Events Coordination Budget and Report Forms)

Promoting your event beyond the station will draw a larger crowd and introduce more people to your station activities. Placement of ads in local papers, flyer distribution and public service announcements are just a few ways to get the word out.

Station Products

Even though you are not a retail shop, products imprinted with the station's logo are very useful during events held in the community. Booths are usually available during local festivals and concerts and are great locations for advertising the station and soliciting community support. Many stations purchase items such as mugs, t-shirts, key chains for incentives to use during on-air marathons and to sell when the occasion arises.

Business Department

The Board of Directors has fiduciary responsibility of the station and must be abreast of the financial status of the station on a regular basis. Supply your Board with regular reports, such as a balance sheet and profit and loss statement. These can be easily produced once you have developed a basic accounting system.

A basic accounting system is important to maintaining good station records. You must know where your money comes from and how it is spent so you can develop an accurate budget each year. Stations that do not keep good books usually end up in some kind of financial trouble, sooner or later, and funders are not likely to support establishments that do not have good records. Hiring a CPA or an experienced bookkeeper to oversee the financial records will eliminate a headache in the future.

As a nonprofit organization with a 501(c)(3) exemption, your financial records are public information. There are some basic supplies needed to establish your bookkeeping system: folders, labels, and a locked file cabinet. All records should be kept in a logical order and all records should be kept for a minimum of three years and up to ten years. Should your LPFM station be a project or program of an umbrella organization, the financial records will probably be part of the overall organization and the records will be maintained by the organizations' bookkeeper.

Maintaining your financial information is very important. All documentation for accounts that must be paid (accounts payables) and monies received (accounts receivable) should be kept in some sort of filing system. For example, deposits might be filed by month/year and payables might be filed by vendor.

Accounts Receivable

When money is received by your organization, each donation or receivable should be documented in a ledger manually or in a computerized system such as Peachtree Accounting®, QuickBooks® or Quicken®. If using a computerized system, follow the instructions given with the system. If using a manual system, the following may be implemented:

A general ledger book or a software program like Excel or Lotus 123 may be used to maintain this information. You will need a column for item number, date, mode of payment, amount, and payee. (Sample #28 Sample Business Forms)

All checks and money orders should be copied and attached to a copy of the deposit slip along with the deposit receipt from the bank. Number the deposit according to the item number entered in the ledger (Deposit #101). The deposit should match the entries in the ledger. These deposits should be filed chronologically in a folder labeled "Deposits" for future reference.

Be sure to maintain as much information as possible about the contributor or donor for future solicitation and sending thank you letters.

Sometimes, you may have an event that is cash only at the door. It is good practice to have tickets to correspond with the amount of money received at the door. Example: if you sell 5 tickets at \$100 each, you should have 5 stubs and \$500 cash. It is also good practice to have two people sign-off on the amount of money collected at the door and verify the

number of tickets sold. The ticket stubs may suffice as the documentation or you may have individuals sign-in at the door to collect other contact information. This sheet may be attached to the deposit copy as the source document of the funds deposited.

Documentation is imperative for maintaining good books.

Accounts Payables

Each month you may receive invoices for rent, telephone, office supplies, etc. or you may pay directly when purchasing items for the station. These transactions must be documented and deducted correctly from your checking account or petty cash.

Be sure to keep all receipts for items purchased and all invoices for bills paid. Should you not have a receipt for payment such as the rent; your lease agreement will suffice for each month's payment.

Mark each invoice "PAID" with the date, check number and amount paid indicated or record this information on a check request form and attach it to the invoice with this information.

Check Requests

Payments made by check must also be maintained in the check ledger. Reconcile your check book on a regular basis to insure correct balances. Upon receipt of bank statements, the manager should open and check for discrepancies prior to bookkeeper reconciling the statement.

It is always good practice to have a CPA oversee your bookkeeping and secure an audit or financial review for your records each year if your station plans to apply for grants. Audits are only necessary if the grant request such. Some grant applications may only request a financial statement which can easily be produced from organized financial records.

If your organization is required to file Form 990 each year, the IRS will require this type of documentation for any future audits. It is good practice to maintain all documentation and information for a minimum of three year and up to ten years. For more information on your IRS status, rules and requirements see: www.irs.gov/pub/irs-pdf/p557.pdf.

Separation of Accounting Duties

There should be some internal controls in place that will involve two or three people. The money to be deposited should be taken to the bank by someone other than the person that compiled the deposit. This eliminates any possibility of deposit changes while in transit. Checks should be written by someone other than the person signing the checks. Two signatures on checks over a specific amount are common practices. Bank statements should be opened and inspected by the General Manager or Board Treasurer prior to reconciliation. The cancelled checks should be compared to the statement to avoid discrepancies when reconciled, initialed and dated by the manager before passing it on to the bookkeeper.

Other Responsibilities

There are other records and responsibilities that are usually delegated to the Business Manager, personnel records, volunteer records, and yearly audits, to name a few. It is important to have all valuable documents and records housed in one location for easy access should an auditor from the state labor department or grant provider stop by to inspect your records...or the FCC. Simplified and organized records will project a sense of professionalism and will allow the inspector to see your organization in a positive image.

Permits/License: While the station is in its construction phase, the FCC construction permit must be on display at all times. Upon completion of construction and receipt of your license, this permit may be filed with your "important papers", and then the station's license must be displayed in the studio at all times. It is good practice to display a copy of the license and keep the real license in a safe place.

501(c)(3) Letter: Should your organization become a 501(c)(3) organization, your determination letter will be needed frequently when seeking grants or soliciting sponsorship from major corporations. Keep the original in a safe place and make copies for distribution.

Workers Comp: If your organization employs full or part-time staff, State Worker's Compensation postings must be on display for employees to reference should accidents occur.

Political File: Although LPFM stations are not required to maintain public files, you are responsible for maintaining a "Political File" and it must be readily available for inspection by the public.

Other Important Papers: Your Articles of Incorporation and Bylaws document the governance procedures of your organization. The Board of Directors may require these materials to be housed at the station along with board minutes for easy access.

NFCB and the Importance of LPFM

Since the June 2, 2003 decision by the FCC to relax media ownership rules was announced, Low Power FM plays an even more important role in the media landscape. During the recent application window for translators in the non-reserved band, 13,000 applications were filed in a race to gobble up frequencies. Many of them were from churches and other nonprofit organizations, all seeking a way to expand their coverage and control of their broadcast facilities.

LPFM may be the only new local and diverse broadcast opportunity available to communities in the near future. Hundreds of communities throughout the United States will recognize the importance of low power FM as stations are developed and become part of the day to day interaction of the community. Minority and small communities will have the opportunity to offer educational programs about health and housing, civil rights and freedom of speech, just to name a few, in their own languages and dialects. This type of broadcasting will allow them to organize and rally among themselves and also participate in local political, educational and health reform.

The National Federation of Community Broadcasters (NFCB) has continued its focused assistance to LPFM applicants throughout the United States by providing consulting referrals on legal and technical issues, resources on management and programming issues, access to numerous publications, networking opportunities and other resources. NFCB continues representation and advocacy work for LPFM at the national level regarding FCC and copyright issues. (Sample #29 NFCB Membership information)

This manual was produced to give you enough information to turn your construction permit into a viable radio station. Media democracy requires that all of our voices are heard. We hope this handbook helps you as you begin the important work of broadcasting your community's unique perspective.

We invite you to become part of this federation of community broadcasters so that your voice becomes part of the ongoing advocacy for public access to the radio spectrum. Please visit our website at www.nfcb.org for more information.

This project has been brought to you by the National Federation of Community Broadcasters with the financial support of The Ford Foundation and The John D. and Catherine T. MacArthur Foundation.

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Sample Mission Statements

- A. WMNF is a non-commercial community radio station that celebrates local cultural diversity and is committed to equality, peace and social and economic justice. WMNF provides broadcasts and creates other forums to serve the community by the exposure and sharing of these values.
- B. KDUR Community Radio provides a bridge between the FLC and La Plata County Communities through a dynamic blend of music, local public affairs, and alternative news programming. KDUR also offers educational and training opportunities to students and community members.
- C. The mission of WEVL is to enrich, entertain and inform its audience through quality programming that is:
- Educational, in knowledgeable presentations of music and ideas;
 - Diverse, in offering the broadest spectrum of music and ideas; and
 - Proactive, in assessing, articulating and addressing the community needs.
- D. WORT-FM is a noncommercial, listener-sponsored, member controlled community radio station broadcasting to south-central Wisconsin. WORT volunteers and paid staff shall provide quality programming and services to a broad spectrum of the community through:
- a. Promotion of communications, education, entertainment, and understanding by providing a forum for both the discussion of public issues, and the expansion of musical and cultural experience.
 - b. Facilitation of community expression and provision of community access to the airwaves for the purpose of sharing music, culture, news, and information.
 - c. Challenge of the cultural and intellectual assumptions of our listeners through unique and diverse programming.
 - d. Orientation toward the audience with concern for those under-represented by other media.
- WORT shall be committed to radio programming with a human perspective, respecting all peoples and their environments.

SAMPLE

Board Member Contract

I, _____ understand that as a member of the board of directors of _____, I have a legal and moral responsibility to ensure that the organization does the best work possible in pursuit of its goals. I believe in the purpose and the mission of the organization and I will act responsibly and prudently as its steward.

As a part of my responsibilities as a board member, I will;

1. Act in the best interests of the organization, and excuse myself from discussions where I have a conflict of interest.
2. Stay informed about what's going on in the organization; ask questions and request information. Participate in and take responsibility for making decisions on issues, policies and other board matters.
3. Work with volunteers, staff and other board members as partners towards achievement of our goals.
4. Attend board meetings, committee meetings, and conferences except for extraordinary circumstances.
5. Interpret the organization's work and values to the community. Represent the organization and act as a spokesperson.

Signed:

Member, Board of Directors

Date: _____

For the Board of Directors:

Chair, Board of Directors

Date: _____

National Federation of Community Broadcasters

Conflict of Interest Policy

The standard of behavior at the National Federation of Community Broadcasters, Inc. (NFCB) is that all staff, volunteers, and board members scrupulously avoid any conflict of interest between the interests of the organization on the one hand, and personal, professional and business interests on the other. This includes avoiding actual conflicts of interest as well as perceptions of conflicts of interest.

I understand that the purposes of this policy are: to protect the integrity of the NFCB decision-making process, to enable our constituencies to have confidence in our integrity, and to protect the integrity and reputation of volunteers, staff, and board members.

Upon or before election, hiring or appointment, I will make a full, written disclosure of interests, relationships, and holding that could potentially result in a conflict of interest. This written disclosure will be kept on file and I will update it as appropriate.

In the course of meeting or activities, I will disclose any interests in a transaction or decision where I (including my business or other nonprofit affiliation), my family and/or my significant other, employer, or close associates will receive benefit or gain. After disclosure I understand that I will be asked to leave the room for discussion and will not be permitted to vote on the question.

I understand that this policy is meant to be a supplement to good judgment, and I will respect its spirit as well as its wording.

Signature:

Date:

NFCB Board Self-Assessment Survey

Please rate your assessment of the Board of Directors performance in each category as Not Satisfied (NS), Somewhat Satisfied (SS), Satisfied(S), or Very Satisfied (VS).

How satisfied are you that the board:

	NS	SS	S	VS
Understands the mission and purpose of NFCB				
Ensures legal compliance w/state, federal and local regulations				
Ensures that government contract obligations are fulfilled				
Has a strategic vision for NFCB				
Is knowledgeable about NFCB's programs and services				
Monitors and evaluates President and CEO on a regular basis				
Provides financial oversight including adopting realistic budget that Maximizes use of resources				
Monitors financial performance and projections on a regular basis				
Has adopted a fundraising strategy to ensure adequate resources				
Has a clear policy on the responsibilities of BOD members in fundraising				
Acts as ambassadors to the community on behalf of NFCB and its members				
Understands the respective roles of the board and staff				
Currently maintains a range of expertise and diversity to make an effective governing body				
Effectively involves BOD members in board activities and responsibilities				
Regularly assesses its own work				

Comments:

Characteristics of an Effective Board Member: Self-Assessment

	1= Weakness		4=strength	
	1	2	3	4
Understanding of and commitment to NFCB's purpose				
Willingness to give time				
Willingness to contribute and ask for money				
Expertise in areas necessary to assist the board/contributes knowledge				
Speaks with one voice when representing NFCB in the community				
Acts as advocate for the organization and its members				
Respects others' opinions				
Listens as an ally				
Comes to meetings on time, well-prepared and participates				
Willing to actively serve on at least one committee				
Makes sure board represents a good community cross section				
Clearly understands his or her responsibilities				
Asks informed questions				
Offers constructive feedback				
Gives respect and consideration to other board members				
Understands legal and fiduciary responsibilities				
Avoids any possibility of conflict of interest				
Offers opinions honestly and in a constructive way				
Promotes unity within the organization				
Follows through on commitments				
Does not interfere with the CEO's management responsibility				
Uses proper lines of communication between board and staff				
Recognizes inter-dependence between board and staff				
Committed to effective communication				
Treat fellow board members with trust, respect and understanding				
Appreciates, understands and is committed to Board/Staff partnership				

LPFM Starter Budget

Personnel		
Project Coordinator	PT-Salary	18,000
Total Personnel		18,000
Fringe Benefits		
FICA	@ 7.65%	1,377
Medicare	@ 3%	540
Total Fringe Benefits		1,917
Equipment		
Transmitter/Antenna		10,210
Main Studio		6,030
Production Room		4,586
Business Office	computer/printer/fax	2,500
Total Equipment Costs		23,326
Consultant Fees		
Legal		4,500
Engineering		10,000
Accounting		1,200
Total Consultant Fees		15,700
Other		
Office Supplies		250
Postage		600
Printing		5,000
Rent	\$500/month	6,000
Advertisement		2,500
Total Other		14,350
Utilities		
Electricity	\$50/month	600
Gas	\$50/monthx3mos.	150
Telephone	\$65/month	780
Total Utilities		1,530
Affiliation/Licensing Fees		
NFCB Membership		150
ASCAP		207
BMI		244
SESAC		80
Total Affiliation/Licensing Fees		681
Total Operating Budget		** 75,504
** This budget is contingent upon local cost of goods and services.		

Sample Station Budget

	Year Total	January	February	March	April	May	June	July	August	September	October	November	December
Personnel													
Station Manager	45,000	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750	3,750
Program Manager	35,000	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917
Operations Manager	35,000	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917
Development Director	40,000	3,333	3,333	3,333	3,333	3,333	3,333	3,333	3,333	3,333	3,333	3,333	3,333
Business Manager	35,000	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917	2,917
Total Personnel Costs	190,000	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833
Benefits													
Health Insurance	17,100	1,425	1,425	1,425	1,425	1,425	1,425	1,425	1,425	1,425	1,425	1,425	1,425
FICA	13,965	1,164	1,164	1,164	1,164	1,164	1,164	1,164	1,164	1,164	1,164	1,164	1,164
State	5,700	475	475	475	475	475	475	475	475	475	475	475	475
Worker's Comp	5,700	475	475	475	475	475	475	475	475	475	475	475	475
Total Benefits Costs	42,465	3,539	3,539	3,539	3,539	3,539	3,539	3,539	3,539	3,539	3,539	3,539	3,539
Other Expenses													
Rent (\$500/month)	6,000	500	500	500	500	500	500	500	500	500	500	500	500
Utilities													
Electricity (ave \$150/mo)	2,225	150	150	150	150	150	250	275	300	200	150	150	150
Gas (ave \$50/mo)	880	150	100	75	50	50	50	50	50	50	75	85	95
Telephone (ave \$95/mo)	1,140	95	95	95	95	95	95	95	95	95	95	95	95
Internet Services (ave \$50/mo)	600	50	50	50	50	50	50	50	50	50	50	50	50
Office Supplies (ave \$200/mo)	2,400	200	200	200	200	200	200	200	200	200	200	200	200
Membership Dues	250	250											
Affiliation Fees	2,500						2,500						
Trade Magazine Subscriptions	250	250											
Repairs	3,000				1,000				1,000				1,000
Total Others	19,245	1,645	1,095	1,070	2,045	1,045	3,645	1,170	2,195	1,095	1,070	1,080	2,090
Contract Hires													
Engineer (\$450/month)	5,400	450	450	450	450	450	450	450	450	450	450	450	450
CPA (\$250/month)	3,000	250	250	250	250	250	250	250	250	250	250	250	250
Total Contract Hires	8,400	700	700	700	700	700	700	700	700	700	700	700	700
Total Budget for Year/Month	260,110	21,717	21,167	21,142	22,117	21,117	23,717	21,242	22,267	21,167	21,142	21,152	22,162

Mountain Area Information Network Low Power FM Radio Transmission System

Vendor	Model	Description	Units	Each	Total
BGS	CRN-FM9T	Crown 30W Transmitter System	1	\$3,693.18	\$3,693.18
BGS	SWR-FMEC1	S.W.R. FM Low Power CP Antenna	1	\$681.82	\$681.82
BGS	AND-LDF550A	Andrew 7/8" Foam Dielectric Heliac @ \$2.49/each	100	\$2.49	\$249.00
BGS	AND-L5NF	Andrew 7/8" N-Female Connectors/LDF5 Cable	1	\$39.68	\$39.68
BGS	MAR-PG38	Marti 3' Jumper RG-8/ N-Male / N-Male	1	\$45.00	\$45.00
BGS	AND-42396A5	Andrew 7/8" Hanger Kit (10 pieces)	1	\$26.00	\$26.00
BGS	INO-53000	Inovonics FM Modulation Monitor	1	\$2,125.00	\$2,125.00
BGS	TFT-EAS911D	TFT EAS Decoder Only for LPFM	1	\$1,737.22	\$1,737.22
BGS	NIC-NLSR900	Nicom S.S. Composite STL System	1	\$3,449.44	\$3,449.44
Misc		Labor for installation of transmission system	1	\$2,500.00	\$2,000.00
Misc		Miscellaneous wire, ground strap, and installation materials (donations?)	1	\$2,000.00	\$2,000.00
MAIN		Alternate: STL transmitter/receiver w/antennas (5.8GHz or 2.4GHz w/ Redundancy)	1		
					\$16,046.34

Mountain Area Information Network Low Power FM Radio On-Air Radio Control Room

Vendor	Model	Description	Units	Each	Total
BGS	LPB-BLUE	LPB Blue 5C Console	1	\$1,076.00	\$1,076.40
BGS	RAN-MLM42	Rane 4 channel Mic/Line Mixer (for sub-mixing)	1	\$300.00	\$300.00
ProSound	DM-1295	Numark DM-1295 Digital Sampling Mixer	1	\$300.00	\$300.00
BGS	FOS-6301BEAVS	Fostex 10w Speaker w/Video Shield @ 155.74/each	2	\$155.74	\$311.48
BGS	MAR-PMD501	Marantz Single-Well Cassette Deck	1	\$282.36	\$282.36
BGS	EV-RE20	EV Vari. Direction Cardioid Mic @ \$399/each	3	\$399.00	\$1,197.00
BGS	LPB-SB215	LPB 30" Silent Mic Boom @ 93.53/each	3	\$95.53	\$280.59
BGS	MA-PMD321	Marantz CD Player/XLR Out/AES/SPDIF @ \$350/each	3	\$350.00	\$1,050.00
BGS	TEC-SL1200MKII	Technics Studio Turntable @ \$491.11/each	2	\$497.11	\$982.22
BGS	STA-500ALII	Stanton Standard Cartridge @ 20.56/each	2	\$20.56	\$41.12
BGS	OMN-PROJR	Omnirax Prostation Jr. Furniture	1	\$582.35	\$582.35
BGS	MAA-ERK4020LRD	MAA 40SP. (70") 20" Deep Rack	1	\$321.56	\$321.56
BGS	SON-MDR7505	Sony Professional Headphones @ \$89/each	6	\$89.00	\$534.00
BGS	AUD-SDA8400	Audioarts St. 1x8 Distribution Amplifier/Molex Conn. @ \$385.56/each	2	\$385.56	\$771.12
Misc		Miscellaneous wire, ground strap, and installation materials	1 lot	\$500.00	\$500.00
Misc		Labor for installation of On-Air control Room, Production studio, and Automation System	1 lot	\$1,000.00	\$1,000.00
					\$9,530.20

Mountain Area Information Network Low Power FM Radio Automation System

Vendor	Model	Description	Units	Each	Total
Dell		Dell Dimension 2350, 2GHz Pentium Processor, 60GB HD, 512MB RAM	1	\$1,000.00	\$1,000.00
TechforLess		15" Touch Screen Monitor	1	\$500.00	\$500.00
BSI		Simian - Digital Automation Software w/ 1 year Standard Preventative Tech Care	1	\$1,499.00	\$1,499.00
BSI		AudioScience ASI-4342 Audio Adapter With Cables	1	\$995.00	\$995.00
BSI		BT SS8.2 Cable Kit for Triggers and Switches	1	\$75.00	\$75.00

Maxtor	External firewire hard drive for mass storage (250GB)	1	\$400.00	\$400.00
Symantec	Remote control software @ \$180 (PC Anywhere)	1	\$180.00	\$180.00
				\$4,649.00

Mountain Area Information Network Low Power FM Radio Production Studio

Vendor	Quantity	Description	Units	Each	Total
Dell		Dell Dimension 2350, 2GHz Pentium Processor, 60GB HD, 512MB RAM, Monitor	1	\$1,000.00	\$1,000.00
BSI		Simian - Production Mode	1	\$199.00	\$199.00
Maxtor		External firewire hard drive for mass storage (250GB)	1	\$400.00	\$400.00
Sweetwater		Motu 828 multi-channel audio interface	1	\$750.00	\$750.00
Syntrillium		Syntrillium Cool Edit Pro 2.0	1	\$250.00	\$250.00
Syntrillium		Syntrillium Red Rover Controller	1	\$129.00	\$129.00
BGS	FOS-6301BEAVS	Fostex 10w Speaker w/Video Shield	2	\$155.74	\$311.48
BGS	MAA-ERK4020LRD	MAA 40SP. (70") 20" Deep Rack	1	\$321.56	\$321.56
BGS	MAC-1402VLSPRO	Mackie 14x2 Mixer w/Linear Faders	1	\$457.11	\$457.11
BGS	EV-RE20	EV Vari. Direction Cardioid Mic	3	\$399.00	\$1,197.00
BGS	LPB-SB215	LPB 30" Silent Mic Boom	3	\$93.53	\$280.59
BGS	MAR-PMD321	Marantz CD Player/XLR Out/AES/SPDIF	2	\$350.00	\$700.00
BGS	SON-MDSE12	Sony Minidisc Rec/Play/1RU/Bal.	1	\$643.16	\$643.16
BGS	SON-MDR7506	Sony Professional Headphones @ \$91.60/each	2	\$91.60	\$183.20
BGS	AUD-SDA8400	Audioarts St. 1x8 Distribution Amplifier/Molex Conn.	1	\$386.56	\$386.56
					\$7,208.66

Mountain Area Information Network Low Power FM Radio Remote Record Unit

Vendor	Model	Description	Units	Each	Total
BGS	SON-MZB100	Sony Portable Minidisc Recorder	3	\$324.39	\$973.17
BGS	ATL-DS7	Atlas Desk Stand Adj/8-13" Chrome	3	\$15.95	\$47.85
BGS	SHU-SM58LC	Shure Car. Dyn Vocal Mic w/o Cable	3	\$105.62	\$316.86
BGS	MAC-1402VLZPRO	Mackie 14x2 Mixer w/Linear Faders	1	\$449.32	\$449.32
BGS	SONMDR7506	Sony Professional Headphones	5	\$88.48	\$790.00
Misc		Connectors, microphone cables, miscellaneous wire, cases, etc.	1 lot	\$200.00	\$200.00
					\$2,777.20

Grand Total \$40,211.40

General Manager

The General Manager is responsible to the Board of Directors for the overall management of non-commercial, community radio station, WRFG 89.3 FM.

The General Manager:

- Carries out objectives, goals and policies established by the Board within its bylaws and its Mission Statement.
- Hires, supervises and evaluates adequate staffing.
- Develops and implements specific management plans and strategies.
- Meets with staff weekly for exchange of information problem solving.
- Oversees daily operation of WRFG.

Financial responsibilities:

- Creates and implements the annual budget as approved by the Board.
- Manages budget line items.
- Prepares monthly cash flow records.
- Works with bookkeeper to create quarterly cash projections.
- Maintains all necessary financial records according to CPB and GA labor requirements.
- Assists bookkeeper during audit preparation.
- Disburses money.

Fundraising:

- Creates and executes annual fundraising plans and budgets, including
 1. pledge drives
 2. membership development
 3. major grants and donations
 4. promotion and public relations
 5. program guide production

Operations:

- Oversees engineering in compliance with FCC and other governmental regulations.
- Oversees procurement and maintenance of all equipment.
- Responsible for overseeing all aspects of station operations.

The General Manager is the WRFG and Radio Free Georgia Broadcasting Foundation, Inc. representative to other community organizations and national organizations connected with public radio. As such, the Manager:

- Attends conferences.
- Maintains the public image of WRFG.
- Supervises promotion in local media.
- Is responsible for communication with government agencies that have an interest in WRFG.

WERU-FM Job Description
Development Director
Updated: 1/99

General Description:

Overall responsibility for fundraising activities, membership development, and community research; works with Development Committee to design development plans to reach stated goals; implement WERU policy in accordance with the mission of WERU FM.

Reports to: General Manager

Specific Duties:

Designs and oversees on-air fundraising campaigns and other special events of all kinds, including Full Circle Summer Fair and Radio Auction.

Designs and works with the Development Committee (and/or General Manager) to implement large gift and other programs to encourage larger personal, foundation, or corporate gifts; capital campaigns & endowments.

Consults with Underwriting Manager to ensure that the solicitation of support from the business community (in the form of underwriting, business memberships, & Salt Air advertising) is coordinated with other development efforts.

Responsible for coordinating the advertising of events through the use of on-air carts, writing press releases, designing posters and whatever else may be necessary to ensure that the public is aware of an upcoming event.

Researches and writes grant applications in collaboration with the General Manager.

Obtains premiums and giveaway items for on-air fundraising efforts and responsible for mailing them to the recipients.

Develops and implements strategies to build audience, membership, public image, and community relations. This includes participation community outreach presentations, Salt Air Program Guide, and Web Page development.

Other projects as assigned by the General Manager.

Compensation: \$20,000-25,000 depending on experience. Health insurance and vacation

WTJU Volunteer Coordinator / Trainer

Immediate Supervisor

General Manager

General Definition of Work

First line contact with all volunteers accepted for membership at WTJU. Supervises training, and upkeep of the studios and library; coordinates training with Departmental Directors and Production Director; assist General Manager in maintenance and updates of Operations Manual; other duties as required.

Typical Tasks

Trains volunteers on the workings of a radio station; contacts all applicants whether accepted or not; coordinates volunteers to maintain the studios and library; works with departmental directors to train volunteers in a timely and efficient manner; arranges times with Production Director for use of studios for training purposes; files all applications and handles volunteer contracts; trains volunteers in fundraising techniques in preparation for quarterly on-air fund drives; keep track of volunteer projects and participants; serve as liaison between office and volunteers: mailings, database management, newsletters.

Knowledge, Skills & Abilities

Familiarity with basic technical workings of a radio station and good "people skills" and good organizational skills are also necessary.

Education & Experience

Some college required

Special Requirements

Availability for irregular hours

Conditions of Employment

Volunteer

Estimated time commitment

6 hours weekly

WERU-FM Job Description
Underwriting Manager
Updated: 11/99

General Description:

The Underwriting Manager is responsible for recruiting and maintaining financial support from the business community, specifically through the solicitation and sale of program underwriting, business memberships, print advertising and event sponsorship. Duties include the managing of day-to-day aspects of sales and service, as well as short- and long-term marketing strategies.

Reports to: General Manager

Specific Duties:

- Will manage the solicitation and maintenance of accounts for program underwriting, business memberships, print advertising in station publications and sponsorship of station events
- Will devise an annual plan for achieving revenue goals for the areas of responsibility outlined above. Such a plan will allow for measuring success progressively, and will include strategies for marketing WERU to the business community that reflect the station's mission statement and operating principles.
- Will maintain adequate records of activities and transactions, which minimally will include contracts, agreements and other written materials that define the relationship between WERU and underwriters, business members, print advertisers and event sponsors.
- Will negotiate trades for goods and services to meet specific station needs, as directed by the General Manger.
- Will work in collaboration with other paid staff to schedule and produce underwriting credit announcements for broadcast.
- Will consult regularly with the Development Director and Development Committee in order to coordinate with station development activities.
- Will collaborate with paid and volunteer staff on the production of station publications and other station activities and events involving sales components. Specifically, will manage the advertising components of station publications.
- Will participate in the promotion of public relations and outreach efforts, including volunteer relations, recruitment and retention.

Salary Range: \$20,000 – 25,000 depending on experience.

Benefits: Health Insurance, Vacation

Engineering Agreement for Contracted Engineer

_____, for the consideration of \$____ per month will render the following services:

1. Provide up to 6 hours of routine maintenance or emergency work at the _____ studio or transmitter.
2. Be on call for emergency assistance at all times.
3. Visually inspect the studio and transmitter once per month.

Work over and above the 6 hours may be billed at a rate of \$____/hr. Any non-scheduled, emergency work hours performed between 11PM and 7AM or on holidays may be billed at a rate of \$____/hr. If any of the first six hours of that month are performed between 11PM and 6AM, they may be billed at an additional rate of \$____/hr.

_____ reserves the right to institute the following changes on the above terms of this contract, if in his judgment; the _____ does not have in-house engineering capability to insure legal operation without further assistance. If the Board of Directors of the _____ does not agree with this judgment, contract can be terminated by _____ on two (2) weeks notice:

_____, for the consideration of \$____/mo. will render the following service.

1. Provide up to 8 hours of routine maintenance or emergency work at the _____ studio or transmitter.
2. Be on call for emergency assistance at all times.
3. Visually inspect the studio once every two weeks, and the transmitter once per week.

Work over and above the 8 hours may be billed at a rate of \$____/hr. Any non-scheduled, emergency work performed between 11PM-7AM, or on holidays, may be billed at a rate of \$____/hr. If any of the first eight hours of that month are performed between 11PM and 6AM, they may be billed at an additional rate of \$____/hr.

_____ will also provide reasonable engineering representation and consultation for on-going engineering problems and projects.

The Board of Directors of the _____ may also terminate this contract on two-week notice.

Signed: _____ Date: _____.

Signed: _____ Date: _____.

Signed: _____ Date: _____.

FCC RULE 73.1870 - Chief Operators
Revised and updated 12/2000

(a) The licensee of each AM, FM, or TV broadcast station must designate a person to serve as the station's Chief Operator. At times when the Chief Operator is unavailable or unable to act (e.g., vacations, sickness), the licensee shall designate another person as the acting Chief Operator on a temporary basis.

(b) Chief Operators shall be employed or serve on the following basis:

(1) The chief operator for an AM station using a directional antenna or operating with greater than 10 kW authorized power, or of a TV station is to be an employee of the station on duty for whatever number of hours each week the station licensee determines is necessary to keep the station's technical operation in compliance with the FCC Rules and terms of the station authorization.

(2) Chief Operators for nondirectional AM stations operating with authorized powers not exceeding 10 kW and FM stations may be either an employee of the station or engaged to serve on a contract basis for whatever number of hours each week the licensee determines is necessary to keep the station's technical operation in compliance with the FCC Rules and the terms of the station authorization.

(3) The designation of the chief operator must be in writing with a copy of the designation posted with the station license. Agreements with chief operators serving on a contract basis must be in writing with a copy kept in the station's files.

(c) The chief operator is responsible for completion of the following duties specified in the paragraph below. When these duties are delegated to other persons, the chief operator shall maintain supervisory oversight sufficient to know that each requirement has been fulfilled in a timely and correct manner.

(1) Inspections and calibrations of the transmission system, required monitors, metering and control systems; and any necessary repairs or adjustments where indicated. (see section 73.1580.)

(2) Periodic AM field monitoring point measurements, equipment performance measurements, or other tests as specified in the rules or terms of the station license.

(3) Review of the station records at least once each week to determine if required entries are being made correctly. Additionally, verification must be made that the station has been operated as required by the rules or the station authorization. Upon completion of the review, the chief operator or his designee must date and sign the log, initiate any corrective action which may be necessary, and advise the station licensee of any condition which is repetitive.

(4) Any entry which may be required in the station records. (see 73.1820.)

Section 73.1580: Transmission system inspections. - Each AM, FM, and TV station licensee or permittee must conduct periodic complete inspections of the transmitting system and all required monitors to ensure proper station operation.

Section 73.1800: General Requirements related to the station log. -

(a) The licensee of each station must maintain a station log as required by 73.1820. This log shall be kept by station employees competent to do so, having actual knowledge of the facts required. All entries, whether required or not by the provisions of this part, must accurately reflect the station operation. Any employee making a log entry shall sign the log, thereby attesting to the

fact that the entry, or any correction or addition made thereto, is an accurate representation of what transpired.

- (b) The log shall be kept in an orderly and legible manner, in suitable form and in such detail that the data required for the particular class of station concerned are readily available. Key letters or abbreviations may be used if the proper meaning or explanation is contained elsewhere in the log. Each sheet must be numbered and dated. Time entries must be made in local time must be indicated as advanced (e.g, EDT) or non-advanced (e.g., EST) time.
- (c) Any necessary corrections of a manually kept log after it has been signed in accordance with Paragraph (a) of this section shall be made only by striking out the erroneous portion and making a corrective explanation on the log or attachment to it. Such corrections shall be dated and signed by the person who kept the log or the station chief operator, the station manager or an officer of the licensee.
- (d) No automatically kept log shall be altered in any way after entries have been recorded. When automatic logging processes fail or malfunction, the log must be kept manually for that period and in accordance with the requirements of this section.
- (e) No log, or portion thereof, shall be erased, obliterated or willfully destroyed during the period in which it is required to be retained (73.1840, Retention of Logs).
- (f) Application forms or licenses and other authorizations may require that certain technical operating data be supplied. These application forms should be kept in mind in connection with the maintenance of the station log.

Section 73.1820: Station Log. -

- (a) Entries must be made in the station log either manually by a person designated by the licensee who is in actual charge of the transmitting apparatus, or by automatic devices meeting the requirements of Paragraph (b) of this section. Indications of operating parameters that are required to be logged must be logged prior to any adjustment of the equipment. Where adjustments are made to restore parameters to their proper operating values, the corrected indications must be logged and accompanied, if any parameter deviation was beyond a prescribed tolerance, by a notation describing the nature of the corrective action. Indications of all parameters whose values are affected by the modulation of the carrier must be read without modulation. The actual time of observation must be included in each log entry. The following information must be entered:

(1) All Stations:

- (i) Entries required by section 17.49 of this chapter concerning tower lights (omitted from this text)
- (ii) Any entries not specifically required in this section, but required by the instrument of authorization or elsewhere in this part.
- (iii) An entry of each test of the Emergency Alert System (EAS) pursuant to the requirement of Part 11 of this chapter and the EAS Operating Handbook. Stations may keep EAS data in a special EAS log which shall be maintained at a convenient location; however, this log is considered a part of the station log.

- (2) Directional AM stations (omitted from this text)
- (b) Automatic logging devices (omitted from this text)
- (c) In preparing the station log, original data may be recorded in rough form and later transcribed into the log.

Section 73.1840: Retention of Logs. -

- (a) Any log required to be kept by station licensees shall be retained by them for a period of two years. However, logs involving communications incident to a disaster or which include communications incident to or involved in an investigation by the FCC and about which the licensee has been notified, shall be retained by the licensee until specifically authorized in writing by the FCC to destroy them. Logs incident to or involved in any claim or complaint of which the licensee has notice shall be retained by the licensee until such claim or complaint has been fully satisfied or until the same has been barred by statute limiting the time for filing suits upon such claims.
- (b) Logs may be retained on microfilm, microfiche or other data-storage systems subject to the following provisions:
 - (1) Suitable Viewing - reading devices shall be available to permit FCC inspection of logs pursuant to 73.1226, Availability to FCC of station logs and records.
 - (2) Reproduction of logs, stored on data-storage systems, to full-size copies, is required of licensees if requested by the FCC or the public as authorized by FCC Rules. Such reproductions must be completed within 2 full work days of the time of the request.
 - (3) Corrections to the logs shall be made:
 - (i) Prior to converting to a data-storage system pursuant to the requirements of 73.1800 (c) and (d), (73.1800, General requirements relating to logs).
 - (ii) After converting to a data-storage system, by separately making such corrections and then associating with the related data-storage logs. Such corrections shall contain sufficient information to allow those reviewing the logs to identify where corrections have been made, and when and by whom the corrections were made.
 - (4) Copies of any log required to be filed with any application, or placed in the station's local public inspection file as a part of an application; or filed with reports to the FCC must be reproduced in full-size form when complying with these requirements.

KRCL Volunteer Application

Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone (home) _____ (work- ok to call?) _____

E-Mail _____

How long have you lived in the Wasatch Front area?

How long have you been listening to KRCL?

How many hours a week do you listen to KRCL?

What programs do you listen to most?

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)

Education

School	Degree	Dates	Field
--------	--------	-------	-------

Media Experience (Print/Radio/TV/Web)

Position	Duties	Dates
----------	--------	-------

What languages do you read/speak?

Indicate volunteer positions that interest you in order: most interesting (1) to least interesting (10)

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> Music programming | <input type="checkbox"/> Events |
| <input type="checkbox"/> Public Affairs programming | <input type="checkbox"/> Fundraising |
| <input type="checkbox"/> PSA/Promo Production | <input type="checkbox"/> Marketing |
| <input type="checkbox"/> Office/Clerical | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Remote Broadcasts | <input type="checkbox"/> Other _____ |

What qualities and/or skills do you possess that would benefit KRCL and the community?

Why do you want to volunteer for KRCL?

If you have a specific idea for a music program, special feature or public affairs program, please describe it as fully as possible (attach separate sheets as necessary.)

Other relevant information or experience (special skills, travel, research, community involvement)

WRYR-LP

Volunteer Handbook

WRYR-LP 97.5 FM
Community Radio

2002

SACReD
Building a Future on the Strength
of Bay Communities

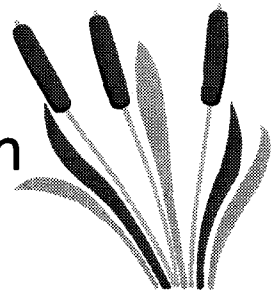


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LAST WORD

WRYR-LP FM: Mission

WRYR-LP FM Radio is a project of **South Arundel Citizens for Responsible Development (SACReD)**, a non-profit, 501(c)(3) organization whose mission is to work toward sustainable and environmentally responsible mid-Chesapeake Bay communities through education, research and action.

SACReD's goals include:

- Protection of the Chesapeake Bay's water quality, beauty and wildlife habitats;
- Wetlands preservation and restoration;
- Community empowerment for environmental, resource and facility planning and decision-making;
- Creation of educational and recreational opportunities for youth that increase environmental awareness and nurture commitment to ecological protection and;
- A continuing commitment that includes securing agreement on a management strategy for Franklin Point (Shady Side, Maryland) that both preserves the property in its natural state, and provides low-impact facilities for public interpretation and education.

SACReD sees **WRYR-LP FM Radio** as a new and creative means of reaching out to the Chesapeake Bay community.

WRYR-LP FM programs will reflect the mission and goals of **SACReD** and will also include local news, health and lifestyle information, music and entertainment, discussions on issues of local interest, and other programs of interest to the communities served by the station.

WRYR-LP FM: Background and Introduction

Community Radio

The Federal Communications Commission (FCC) grants licenses to two types of radio stations: commercial and non-commercial. Commercial radio stations are licensed to a group of investors who make money on station profits. Non-commercial radio stations are licensed to a variety of non-profit entities ranging from state agencies to school boards, universities, and community groups. Historically, most non-commercial stations were owned, operated, and financed by educational institutions. But since 1949, when the first Pacifica station was founded, non-commercial licenses have been granted to non-profit corporations of community individuals. These are community radio stations.

WRYR-LP FM

In January 2000, the Federal Communications Commission (FCC) adopted rules creating a new, low power FM radio (LPFM) service. Under these rules, small community groups are allowed to reach out via ordinary radio signals to listeners in local areas.

In April 2000, the Commission began soliciting for applications from community groups who wished to start stations under these new rules. Applicants were to be non-commercial, local groups.

SACReD applied in the first round of applications for a 100-watt station. Out of 3400 candidates, it was one of 100 (3 in Maryland) to be granted a Construction Permit for a Low Power FM Broadcast Station. The FCC granted the license to **WRYR-LP FM** on March 29, 2002. The license is held by **SACReD**.

WRYR-LP FM broadcasts at 97.5MHz/Channel 248 in the FM band. The station has 100 watts of effective radiated power (ERP) and broadcasts to the coastal communities of the mid-Chesapeake Bay area, including Anne Arundel, Calvert, Queen Anne, Talbot, Dorchester and Caroline Counties, and Maryland's capital city, Annapolis. It is a non-profit, non-commercial station, totally supported by its listeners and by **SACReD**.

The call letters -- **WRYR-LP FM** -- reflect the station's motto:
"We aRe Your Radio".

As a project of **SACReD**, a non-profit, volunteer organization, **WRYR-LP FM** is operated at a grass roots level with a team of volunteers, much donated equipment, and funding contributed by businesses, organizations, and individuals throughout the communities we serve.

ABOUT THIS HANDBOOK

The operating policies of **WRYR-LP FM** are based on the principles of democratic decision-making, which call for:

- Treating each other with respect, fairness, and dignity;
- Encouraging creativity and personal development.

This handbook briefly outlines volunteers' rights and responsibilities. The procedures and practices outlined in this handbook may change from time to time as necessary.

Having received one copy of the handbook, **each volunteer is responsible for knowing and understanding its principles.** Any additional copies will be issued at the volunteer's expense.

Volunteers needing clarification or additional information about any material in this handbook should contact the Station Manager.

Updates

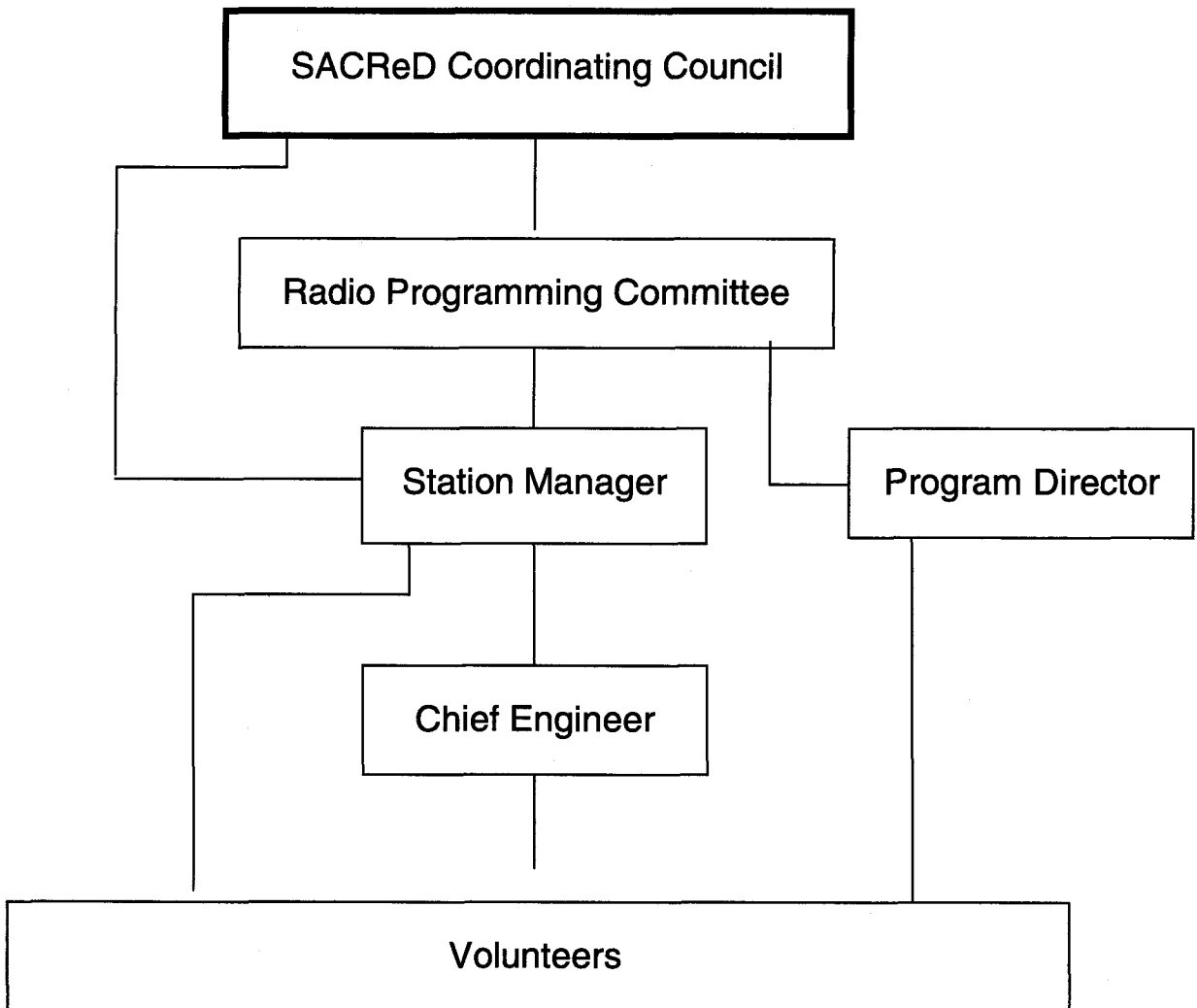
Any changes in FCC or **WRYR-LP FM** policies will be posted on our notice/bulletin board. All **WRYR-LP FM** personnel are expected to read these updates on a regular basis, as station broadcasting conditions and policies will change from time to time. They should then ensure that new information is transferred to their copy of the Handbook.

Where possible, revisions will be issued.

STRUCTURE

WRYR-LP FM is owned and operated by **SACReD**. The station is governed by a Radio Programming Committee that consists of members from the **SACReD** Coordinating Council and individuals from SACReD's active membership.

The organizational/operational structure looks like this:



Roles and Responsibilities

SACReD Coordinating Council

The **SACReD** Coordinating Council will maintain the **WRYR-LP FM** operating license. The Council is responsible for approving staff positions and official documents of **WRYR-LP FM** that guide station operation, including this Volunteer Handbook. The Council will regularly review such operations to ensure their consistency with the mission of the organization and adherence to **SACReD** Bylaws.

In addition, the Council will appoint members to the Radio Programming Committee.

Radio Programming Committee

The Radio Programming Committee makes decisions about on-air programs and types of material to be broadcast. The Committee will define radio station jobs, make personnel recommendations to the Coordinating Council and work with the Program Director and Station Manager to develop material reflecting **SACReD's** interests. The Radio Programming Committee will be responsible for ensuring that the interests of **SACReD** are represented in on-air programming, are highlighted in programming and that the mission and bylaws of **SACReD** are known by all volunteers. The Station Manager and Program Director will be members of the Committee. The Chair of the Committee will be responsible for regularly updating the full **SACReD** Coordinating Council as to the station's progress and performance, and any emerging issues that could affect **SACReD**. All members of the committee must be **SACReD** members in good standing.

Station Manager

The Station Manager oversees day-to-day operations at the station. He/she ensures that the station is in full compliance with FCC rules and regulations and operates in accordance with **SACReD's** mission. He/she is a member of the Radio Programming Committee.

Program Director

The Program Director oversees on-air programs and production projects. He/she is responsible for evaluating the quality and entertainment value of programs. If the Program Director determines that a program is not effective on air, or needs more work prior to airing, the program creators may make necessary work with guidance from the Program Director and resubmit to the Radio Programming Committee for approval. The Program Director, in consultation with the Station Manager, determines the program schedule. The schedule must be approved by the Radio Programming Committee.

Chief Engineer

The Chief Engineer ensures that all station equipment operates effectively, legally and correctly. All malfunctions or problems with studio equipment should be reported to him/her. The Chief Engineer is also responsible for updating the Station Log.

Volunteers

As a non-commercial project of a non-profit organization, **WRYR-LP FM** relies heavily on volunteers. The vast majority of **WRYR-LP FM** programs are the product of the knowledge, hard work, and creativity of on-air volunteers. In addition, many volunteers contribute similar levels of experience, skills, effort and inventiveness to many off-air operations. All radio volunteers are encouraged to become **SACReD** members. All volunteers are expected to fully support and participate in as many **SACReD** activities and events as possible.

Upon the direction of the Program Director, volunteers will play **SACReD** programming and other **WRYR-LP FM** required broadcasts at specified times, as instructed.

COMMUNICATION

Clear and constant communication is essential to the successful operation of the station. Volunteers are expected to check the Message Board in the studio regularly, and to record information in the On-Air Log as a matter of course.

Personal Information

Each volunteer must keep their current address, telephone numbers and (if available) fax and e-mail information on file with the station. No contact information will be released to outsiders without the written permission of the volunteer. In all other cases, this information is for internal use only.

Messages and Mail

It is the volunteer's responsibility to check for messages or mail on a weekly basis. Volunteers should also regularly check the telephone answering machine for messages. Written messages should be clearly posted on the Message Board in the studio. Any mail that arrives at **WRYR-LP FM**, **regardless of addressee**, is the property of **WRYR-LP FM**.

Answering Listeners' Questions

Listeners may call the station asking for information about something that has been announced on the air. If the on-air volunteer who made the announcement is not available, **WRYR-LP FM's** policy is to take a message and post it on the Message Board. Volunteers should not answer questions about **WRYR-LP FM** or **SACReD** unless authorized to do so.

If the person who takes the call is too busy, or the information is not readily available, **WRYR-LP FM** policy is to politely thank the listener for calling and apologize for not being able to help the caller further.

It is against WRYP-LP FM policy to give out volunteers' phone numbers or to call on-air volunteers at home or at work about announcements made during their shows.

Under no circumstances are any volunteers to respond to questions or comments by the media. All media requests are to be forwarded to the President of SACReD or the Program Director, who will consult with the President of the SACReD Coordinating Council.

Criticism

Every volunteer has the right to discuss or criticize perceived problems *within* the station. However, ***use of a regular on-air shift to criticize station policy is inappropriate and strongly discouraged.*** On-air Volunteers are asked to consider the station's mission and the effect on listeners of airing complaints about the equipment or facilities, or of commenting negatively about **WRYP-LP FM** events or policies.

Personal attacks will not be tolerated. **WRYP-LP FM** holds personally liable any volunteer who defames (as defined by law) any individual. Liability includes, but is not limited to, any related expenses, charges, or fines. **WRYP-LP FM** will pursue legal remedies.

Only those volunteers specifically designated by the **SACReD** Coordinating Council are empowered to speak on behalf of the station. Speaking for the station without permission of the Coordinating Council is grounds for immediate dismissal from the station.

Public Relations

Volunteers must keep a clear distinction in public expression, written or oral, between an individual point of view and that of the station. Volunteers must obtain permission from the Coordinating Council, or its designated agent, before writing any letter or article for publication or making any public address in which they in any way officially represent **WRYR-LP FM**. Upon completion, such an article or address must be approved by the Coordinating Council prior to publication or delivery.

Volunteers may not use **WRYR-LP FM** or **SACReD** letterhead for correspondence that expresses a personal conclusion or point of view. Any inquiry from representatives of the news media must be directed to the Program Director and/or the President of the **SACReD** Coordinating Council. The Program Director will pass on all media requests or comments to the President of **SACReD**.

WRYR-LP FM hold personally liable any volunteer whose unapproved public comments or behavior results in expenses, legal charges or fines and **SACReD** and **WRYR-LP FM** will pursue legal remedies, if necessary.

Public Events and Political Activities

At public events or during political activity, volunteers must make clear to others that they represent only themselves and not **WRYR-LP FM**. This includes performing as a DJ at a club or party or on stage. By policy, the station's stance is non-partisan.

CONDUCT

Courtesy

On-air volunteers are expected to start and end their shows on time. Volunteers are expected to behave courteously toward everyone they encounter at the station, including phone callers. Volunteers who are on the air during times when no other volunteers are on duty are expected to answer the phone.

Training and Compliance

All on-air volunteers must undergo training and demonstrate to the Program Director that they fully understand the rules and procedures required for broadcasting. For example, they should be fully familiar with, and abide by, the contents of this Handbook. Volunteers are encouraged to learn and practice basic skills, such as those involved in writing, production, or transmission, and to ask for support from those at **WRYR-LP FM** with the appropriate skills.

All volunteers must complete the On-Air Log at all times when using the facilities. (See page 33 'On-Air Log')

Disclaimers

In dealing with sensitive or controversial topics, or expressing personal opinions, it is the on-air volunteer's responsibility to make clear to the listeners that opinions expressed are those of the individual and are not necessarily those of SACReD, WRYR-LP FM, its volunteers or management. An example statement:

"The views and opinions expressed during (name of show) are solely those of the participants and do not necessarily reflect that of **WRYR-LP FM** or **SACReD**."

When a political representative or candidate or anyone providing a viewpoint on a political issue is provided air-time on any program, a

statement must be read at the end of the program inviting rebuttal viewpoints or representatives of the other political parties.

Attendance and Tardiness

Volunteers who are unable to fulfill their regular shifts are responsible for notifying the Station Manager or Program Director and for finding a substitute or solution that meets the Program Director's approval. ***Two weeks' notice is preferred.*** Routine absence with short notification may be considered cause for permanent removal from a volunteer position. Missing four or more consecutive weeks may result in a position being permanently assigned to another volunteer. Failure to notify the Station Manager or Program Director of an upcoming absence and, thus, leaving an assigned position vacant will result in removal from the schedule.

Volunteers are expected to be on time. If a volunteer is going to be late, he/she must call the station and notify the Program Director or, if the Program Director is unavailable, the volunteer in the preceding shift. A volunteer who receives such a call is requested to cover until the late volunteer has arrived and should record the incident in the On-Air Log. If the on-air volunteer (or Program Director) has to leave prior to the next volunteer's arrival, he/she may configure for automated broadcast.

Smoking

Smoking is not permitted on the station premises. Smoking is allowed outside the building, but with due regard for other tenants of the building. Please ensure that you dispose of cigarette butts properly and safely.

Alcohol and Drugs

WRYR-LP FM strictly forbids the possession and/or use of any illegal substance on the premises of **WRYR-LP FM**. **WRYR-LP FM** strictly forbids possession and/or use of alcoholic beverages in Master Control and in any room from which **WRYR-LP FM's** broadcast is

originating. **WRYR-LP FM** also strictly forbids the presence of empty alcohol containers in any of these rooms. Furthermore, **WRYR-LP FM** strictly forbids possession and/or consumption of alcoholic beverages by the on-air volunteer in the studio, offices or during their shift at **WRYR-LP FM**. Persons who violate any part of this policy will be subject to dismissal.

Housekeeping

Volunteers must keep work areas neat and orderly. Recycling bins are clearly marked. Volunteers are expected to clean up after themselves (including the bathroom), to place litter in the proper bins, and to return equipment and materials to where they belong.

Volunteers must not store personal items in the station.

Parking

Personnel using **WRYR-LP FM** studio facilities may park in the spaces in front, to the left-hand side, and in back of the building. Do not park in the spaces in front of the Domino's Pizza storefront. Please be considerate of the needs of all businesses that share the building. Do not park in spaces reserved for the handicapped, unless you are entitled.

SECURITY

A volunteer who admits anyone into the station is responsible for the conduct of whomever they admit. All **WRYR-LP FM** volunteers are responsible for taking reasonable steps to ensure the safety and security of the station facilities and equipment. Volunteers have the right and responsibility to question any stranger on the premises. Volunteers have the right to ask anyone to leave immediately if they are disruptive, threatening, or behaving suspiciously. If any situation threatens the building or interferes with station control of the broadcast signal, volunteers are expected to request assistance from the Program Director, Station Manager, a Council Member, designated people on the contact list (posted on the Message Board), or the police.

The station doors will be locked at all times when the station is unattended. Any volunteer who finds entrance doors unlocked during non-business hours must inform the Station Manager immediately. All volunteers must uphold the station key policy.

Key Policy

The Station Manager is responsible for the distribution and collection of all station keys, will determine which keys are appropriate for whom and will distribute them accordingly. The Council President determines which Council Members receive keys. The Station Manager may issue keys to volunteers who meet one of the following criteria:

- Female volunteers who host – or work on – shows after dark;
- Volunteers designated to open and close the studio;
- Volunteers who have special duties.

The Station Manager must explicitly approve the issuing of keys to volunteers and keep a log of keys issued and those who have access to security system codes

Public File

The Station Manager is responsible for setting up and maintaining a "public file" as required by the FCC. This file must be kept in an accessible location in the station office or studio. All on-air volunteers should know the location in case of an FCC inspection. The "public file" contains the station's License, On-Air Log and FCC correspondence.

FCC Inspections

The FCC is allowed to enter and inspect the station premises without notice during regular business hours. Any **WRYR-LP FM** volunteer should be prepared to greet an unannounced FCC visitor with complete respect, honesty and hospitality. All on-air volunteers must be trained in the requirements of an FCC inspection, and be prepared to assist with one should the need arise. If an FCC inspector arrives at the station and no manager is present, the volunteer who greets the inspector should immediately try to contact the Station Manager or Program Director, so that a manager can be present during inspection.

EMERGENCIES

Accidents

WRYR-LP FM expects all volunteers to be safety-conscious. If an accident or injury occurs, volunteers must respond immediately (i.e. call an ambulance, if needed) and then report the accident to a Manager as soon as possible. A first-aid kit is located in the restroom.

Fire

In case of fire, the following procedure must be followed:

- Use extinguisher if possible (an extinguisher is located just inside the front door of the station)
- Call 911
- Close doors to prevent the fire from spreading
- Evacuate in a calm and orderly manner

Bomb Threat

All bomb threats should be taken seriously and acted upon. If the station receives a bomb threat, the following procedure must be followed:

- Record any and all information on the Bomb Threat Form located on the front desk.
- Call the police
- Evacuate the building
- Do not re-enter the building until the police bomb squad has declared it safe to do so.

PROPERTY

All volunteers are expected to exercise care in the use of station property (building, supplies, and equipment) and to use such property only for authorized purposes. Negligence in the care and use of such property may be considered cause for dismissal. The appropriate Manager must approve personal use of station property in advance. Unauthorized removal of **WRYR-LP FM** property from the premises, or its conversion to personal use, will be considered sufficient cause for dismissal, and the appropriate authorities may be notified.

All program materials produced by **WRYR-LP FM** volunteers using **WRYR-LP FM** equipment or supplies remain the exclusive property of **WRYR-LP FM** unless special arrangement is made in writing for special exemption, or a contract is negotiated with the Radio Programming Committee in which **WRYR-LP FM** assigns its rights.

Volunteers who accept funds or goods on behalf of **WRYR-LP FM** must turn them over to the Station Manager or Program Director on the first working day following acceptance.

The station assumes no responsibility for loss or damage to the personal property of a volunteer.

Music Library

WRYR-LP FM record albums, tapes and compact discs are *not* available for loan except for official station business, as authorized by the Program Director. No recorded material may be taken from the station unless authorized by the Station Manager or Program Director. Volunteers working on **WRYR-LP FM** material scheduled for broadcast have precedence over volunteers employing the office or studio listening facilities for their own use. All volunteers are expected to promptly re-file any materials used from the music library.

The basic rule about use of music in the **WRYR-LP FM** collection is to respect it, as it belongs to another volunteer or to the station. Handle CDs and other materials with care, and do not remove them from the

studio. All personal items should be clearly marked with the owner's name.

Music Acquisition

WRYR-LP FM generally does not purchase recorded music. The music library mainly includes donated items.

The Coordinating Council authorizes the Program Director to decide how to allocate the donated music including, but not limited to, being catalogued for the library, given away on-air, used as premiums, sold at record sales, or passed on to individual on-air volunteers. Upon receipt, the Program Director will mark the music as **WRYR-LP FM** property to help distinguish between station property and personal property that may be brought into the station.

Individual volunteers may be authorized by the Program Director to correspond with – or otherwise contact – music companies, agents, or artists in order to acquire music for the station that is appropriate for their shows. Volunteers who originate such contacts are expected to keep the Program Director informed of their activities. In making these contacts, volunteers who misrepresent their role at the station or make negative or derogatory statements about the station, Council, or other volunteers may be subject to dismissal. If any benefits, such as concert tickets or free CDs, related to these activities become available, the volunteer and the Program Director will reach an agreement on the disposition of these complimentary items.

Recording companies sometimes offer individuals who host programs opportunities to purchase additional copies of particular recordings for their own collections. As a general rule, on-air volunteers are encouraged to request that purchased recordings be sent to their homes. If, however, the record companies will only send orders to the station, the Council requires that the on-air volunteer provide the Program Director with a written record of any purchases expected to arrive at the station. The Program Director will then review all packages arriving that contain recorded music and will set aside the items that belong to the individual on-air volunteers based on the written records that have been provided.

Archives

No original recorded material may be taken from the studio or the archives. Volunteers who wish to have copies of recorded materials must get the permission of the Program Director. **WRYR-LP FM** owns all the materials produced for its airwaves. Volunteers who wish to use recorded material for purposes other than personal archives must acquire prior written permission.

WRYR-LP FM Property

When using station property, volunteers must adhere to the following:

- No **WRYR-LP FM** equipment or supplies may leave the premises without permission from the Program Director. Any equipment or supplies approved to leave the studio must be signed out in the appropriate logbook.
- All studio users are expected to treat equipment and supplies with scrupulous respect. Any evidence of damage to or misuse of equipment or supplies may result in permanent banishment of the offending persons from **WRYR-LP FM** studios
- Any malfunctioning or damaged equipment must be reported immediately to **WRYR-LP FM** Program Director.
- Use of remote/portable recording equipment must be authorized by the Program Director. It must be signed out and signed back in using the Equipment Logbook located in the Station File.

Personal property

All studio users are solely responsible for the preservation of their personal materials on the station premises. **WRYR-LP FM** will not be responsible for any damage to or loss of personal materials while on **WRYR-LP FM** premises, regardless of the cause.

FUNDRAISING

Business and Foundation Donors

WRYR-LP FM accepts underwriting support mainly from businesses and supporters located throughout the listening area.

Commercialism and Underwriting

All volunteers are required to abide by FCC and **WRYR-LP FM** rules for conduct. These rules are explained in subsequent pages. Any divergence from the rules is grounds for immediate dismissal. Because **WRYR-LP FM** is a non-commercial radio station, it is not permitted to carry commercial advertising. On-air volunteers are permitted to promote non-profit events, but may not mention prices unless ALL of the proceeds of the event or sales of product(s) go to **WRYR-LP FM** or **SACReD**.

A volunteer may *describe* a product, event, or service on air, but *may not promote the product or service, its sale, or indicate where it can be accessed.* (i.e. may not recommend that listeners buy, use or attend what is being described). Promotion of a product or service may be defined as describing it in a superlative manner (e.g. the best widget in town, the biggest car dealer, the best crab cakes, etc.), indicating how or where to purchase the product or service, providing a personal endorsement (e.g. 'I use this and it works for me', etc.), or any other such encouragement to buy or use the product or service.

Note: it is illegal to offer for sale a tape of any portion of a broadcast show that includes material copyrighted or patented by another party – for example, a portion of a show including music from a CD or vinyl record (except in “fair use” quotation – see Broadcasting and Copyright Laws, p. ??). **WRYR-LP FM** holds personally liable any volunteer, or his/her guest, who violates this provision. Liability includes, but is not limited to, any related expenses, charges, or fines. If necessary, **WRYR-LP FM** will pursue legal remedies. Failure to comply with this provision is grounds for immediate dismissal.

Volunteers will be requested to play underwriting announcements during their shift. (e.g. 'This program is made possible by.....') Underwriting is a significant portion of the station's revenue and is carefully regulated by the FCC. Announcements recognizing underwriting support are pre-recorded. Failure to play these announcements is grounds for dismissal. Any volunteer who receives comments or has questions regarding **WRYR-LP FM's** underwriting policy is expected to refer them to the Program Director or Station Manager.

Volunteers are encouraged to assist with fundraising efforts by identifying potential business supporters of **WRYR-LP FM**.

Special Events

Volunteers are encouraged to assist with at least one special event per year. Special events can include fundraisers, promotional events, participation in local fairs, meetings, or other public gatherings and events.

SPECIFIC RULES AND REGULATIONS FOR ON-AIR CONDUCT

In order to participate in **WRYR-LP FM** on-air operations, a volunteer must have successfully completed studio training, and have received the approval of the **WRYR-LP FM** Program Director and the Radio Programming Committee.

To become an on-air volunteer, he/she is required to be knowledgeable about – and to comply with – all FCC rules and regulations that apply to **WRYR-LP FM** and applicable **SACReD** guidelines. When on the air, volunteers must comply with all FCC rules and regulations and **WRYR-LP FM** policies described in this handbook, including all updates.

FCC Rules

The Federal Communications Commission (FCC) is an independent federal agency created to regulate broadcast and non-broadcast spectrum use. The FCC is responsible for the regulation of licensing, technical operations, legal activities, and the program content of all stations. Therefore, if **WRYR-LP FM** is to remain on the air, it is imperative that volunteers comply with FCC rules at all times. **WRYR-LP FM** on-air operators must comply with FCC program regulations and operating requirements as listed here. *FCC Regulations for FM, LP FM and general broadcast stations can be found on the office computer.*

PROGRAM REGULATIONS

Obscenity, Profanity and Indecency

The Federal Communications Commission (FCC) bans the broadcast of **obscene** material at all times. Material is **obscene** if it appeals to the prurient interest, depicts or describes sexual conduct in terms that are obviously offensive and, taken as a whole, lacks serious literary, artistic, political, or scientific value. While these terms are somewhat subjective, it is the policy of **WRYR-LP FM** not to push the FCC limits. On-air volunteers are asked to abide by this policy for the benefit of **WRYR-LP FM**.

The FCC bans the broadcast of **indecent** material between 6 a.m. and 10 p.m. Material is **indecent** if it contains language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.

The **WRYR-LP FM** policy on obscenity and indecency adheres strictly to the above regulations.

On the matter of **offensive or controversial language**, **WRYR-LP FM's** policy stipulates that on-air volunteers may not use, nor allow their on-air guests or callers to use, offensive language or hate speech on the air. If a guest or caller uses such offensive language, the operator must give them an immediate warning. Upon a second occurrence, the operator must cut the guest or caller off. On-air volunteers are expected to use good judgment with regard to any additional language that may be considered offensive.

Pre-recorded occurrences of offensive language or materials must be reviewed in advance by the Program Director, Station Manager and/or Radio Programming Committee. Pre-recorded offensive material may actually be illegal in many instances and time frames and inappropriate for this radio station. Any material in doubt must be reviewed by the Program Director, Station Manager, and/or Radio Programming Committee. All complaints received regarding

controversial or offensive language or material should be reported to the Program Director, Station Manager and Radio Programming Committee for documentation. Persons who violate any part of this policy will be subject to disciplinary action. Particularly flagrant violations may, in the judgment of the Committee, be grounds for immediate dismissal from an air shift.

Personal Attacks

On-air volunteers should avoid any personal attacks. The FCC's personal attack rule is: if a broadcaster attacks the "honesty, character, or integrity" of an identified person or group while discussing a controversial issue of public importance, then the broadcaster must contact that person or group within a week, provide a script, tape, or accurate summary of the attack, and offer a reasonable opportunity to respond over the same station without charge. The FCC interprets the "personal" element of the rule strictly; attacks not made on personal character do not count.

On-air volunteers must not defame individuals. WRYP-LP FM holds personally liable any volunteer who defames (as defined by law) an individual. Liability includes, but is not limited to, any related expenses, charges, or fines. **WRYP-LP FM** will pursue legal remedies.

Political Editorials

Because of **SACReD's** non-profit status, it is governed by Internal Revenue Service regulations that limit partisan political activity. Therefore, it is the policy of **WRYP-LP FM** not to endorse candidates for political office or specific legislation. On-air volunteers must refrain from any form of endorsement.

The FCC's rule on political editorializing is: if a broadcaster runs an editorial or commentary supporting or opposing a candidate for public office, within 24 hours of the editorial or commentary, the station must contact all candidates for that office. If a station opposes a candidate, that candidate must be given a reasonable opportunity to respond. If the station supports a candidate in a race, then all legally qualified

opposing candidates must be notified and given reasonable opportunity to respond. Stations may tell candidates that they must select a spokesperson to present their response in order to avoid an "equal opportunities" problem.

Any editorial presented on WRYP-LP FM must be consistent with SACReD's mission and approved in advance by the Radio Programming Committee. It is the on-air volunteer's responsibility to make clear to the listeners that opinions expressed are those of the individual and are not necessarily those of SACReD, WRYP-LP FM, its volunteers or management.

Broadcast of Telephone Conversations

The FCC requires that a person called by a broadcaster, whether on-air, or taped for later broadcast, must be advised beforehand that they are on the air or are being pre-recorded for later broadcast. Before a volunteer broadcasts a telephone conversation live or records a telephone conversation for later broadcast, any and all parties to the call must be notified of the station's intent to broadcast the call. Prior notification and consent must occur before any portion of the conversation is broadcast. Prior notification is not necessary when someone obviously wants to take part in a call-in show.

Broadcasting and Copyright Laws

It is illegal to re-broadcast the broadcast of another radio or TV station, either simultaneously or delayed, without express, written permission to do so from the originating station. Copyright laws also apply to the on-air reading aloud of printed material. On-air volunteers are permitted to make "fair use" of copyrighted material in reading or quoting from it on the air, but are not permitted to read or quote at length without the express, written permission of the copyright holder. As a general rule, before reading copyrighted material at great length on the air, a volunteer is responsible for considering whether doing so could reasonably interfere with the copyright holder's ability to sell the material in **WRYP-LP FM's** broadcast area.

In general, it is legal to broadcast any material that has been commercially recorded, including music and spoken word recordings, except when otherwise indicated on the recording. It is not legal to broadcast bootleg records or other non-commercial recordings without the permission of the artist. If a volunteer has questions about copyright, he/she must consult the Station Manager

It is not legal to offer promotional items given to the station for sale, as premiums, or as gifts unless the person making the offer owns the copyright(s) or has written permission from those who own the copyright(s). No on-air volunteer owns the copyright to any material produced at **WRYR-LP FM** unless he/she has a written, signed contract with the **WRYR-LP FM** Radio Programming Committee. Violation of this policy is grounds for immediate dismissal. Moreover, any resulting fines or legal actions resulting from copyright infringement are the responsibility of the individual volunteer.

On-Air Log

The On-Air Log is an hour-by-hour record of program information. It includes such things as program titles, notes about the source and type of each program, hourly station IDs, underwriting announcements, station promotional announcements, EAS tests, and public service announcements. **On-Air Logs must accurately record what actually took place, not what was scheduled to take place.**

All volunteers must complete the On-Air Log at all times when using the facilities.

The Log will be kept in the studio. Volunteers should sign in before using the Studio and sign out in the same way when they have finished. Please write log entries clearly using ink.

Station Log

This log is used to record equipment malfunctions, discrepancies, and abnormal operations. Volunteers should report the problem briefly. The entry should include a description of the problem and the time and date it occurred. Station outages should be reported as soon as possible to the Program Director. If he/she cannot be reached, the Station Manager should be contacted. If that fails, a note should be left on the main Message Board located inside the Studio, giving all details as described above.

Equipment Malfunction

Should equipment malfunction, the on-air volunteer is expected to maintain normal program continuity and content as far as possible. If the malfunction is serious, the volunteer must immediately contact the Program Director, who should record all malfunctions in the Station Log. The volunteer should then proceed according to the Program Director's instructions. If the Program Director cannot be contacted, the volunteer should call the next name on the emergency list. The emergency list will be located on the message Board and should not be removed from the premises. All malfunctions should be reported as soon as possible.

Station Identification

The FCC requires all radio stations to identify themselves at the following times:

- At the beginning and ending of each time of operation (sign-on and sign-off)
- Hourly, as close to the hour as possible, at a natural break in program offerings

Official station identification shall consist of the station's call letters (**WRYR-LP FM**) immediately followed by the community (**Sherwood**) specified in its license as the station's location: provided that the name of the licensee or the station's frequency (97.5) or channel number, or

both, as stated on the station's license may be inserted between the call letters and the station location. No other insertion is permissible.

All on-air **WRYR-LP FM** volunteers are expected to air a pre-recorded "Legal ID" once per hour, at or soon after the top of the hour. The recorded IDs help promote the sound of the station as a community project of many voices. The exact wording of these announcements is:

"This is **WRYR-LP FM-LP 97.5 FM** Sherwood. This radio station is owned and operated by the South Arundel Citizens for Responsible Development."

Individual on-air volunteers may produce "Legal ID" recorded announcements for use on their own shows. Such recorded announcements, however, must meet FCC standards and **SACReD** guidelines, and be approved by the Station Manager.

Program Cancellations and Schedule Changes

The Radio Programming Committee is empowered to review the program schedule, consider proposals for new programs, and make permanent changes in the schedule. In some cases, **WRYR-LP FM** empowers the Program Director to select temporary replacement on-air volunteers and, if necessary, replacement programs within the existing schedule.

Public Service Announcements

As an expression of **WRYR-LP FM's** commitment to public service, the station airs numerous public service announcements (PSAs). To be considered a PSA, the event(s) must be sponsored by a non-profit, tax-exempt organization. Announcements should be submitted to the PSA mailbox ten days in advance of the event. The Program Director will assemble and update a PSA notebook that is kept in the on-air studio. **WRYR-LP FM** policy does not permit volunteers to add or remove PSAs from the notebook or to accept PSAs over the telephone. Volunteers who wish to add a PSA should submit it first to the Program Director for approval.

Other Non-WRYR-LP FM Announcements

WRYR-LP FM on-air volunteers also read announcements – but not endorsements – for concerts and events.

Specific prohibitions regarding reading this type of announcement include the following:

- Volunteers must not announce prices on-air
- Volunteers may say the event involves a charge or a suggested donation, but may not specify the amount unless the event is free of charge. (Note: price may be mentioned in announcements promoting events sponsored by – and solely benefiting – **WRYR-LP FM** or **SACReD**)
- Volunteers shall not encourage listeners to patronize any particular place of business
- Volunteers shall not promote the sale of any goods or services except those of **WRYR-LP FM** or **SACReD**
- Volunteers may not announce personal items
- Volunteers may not promote an event in which they have a financial interest. “Promoting” includes doing a special feature, an extended set, or a whole show on an artist or artists who will be performing at a profit-making concert or event, then announcing something like “you’ve got to see this show” or “this is going to be the best Valentine’s Day party in town,” and other supportive remarks, however casual.

Volunteers may, however, take calls off-air and give information that cannot be broadcast, including their opinions about the events.

WRYR-LP FM and SACReD Promotional Announcements

Volunteers may be asked to air promotional announcements for station activities and **SACReD** events. Pre-recorded announcements may be scheduled for play during each shift. All station promotional material must be approved by the Program Director or Radio Programming Committee prior to airing.

Volunteers are encouraged to produce promotional announcements for upcoming shows and specials in coordination with other WRYR-LP FM personnel

LAST WORD

This Volunteer Handbook provides vital information that forms the legal and operational framework for **WRYR-LP FM**. Adherence to FCC Regulations and station policies and procedures is essential to our continued operation. By following the rules and guidelines, we can comply with FCC Regulations, while serving our community with relevant, quality programming.

As a volunteer, you are an essential part of the unique voice and vision of **WRYR-LP FM**. Working together, we can create and maintain a strong environmental agenda – the only one of its kind on radio in the United States. Welcome to this exciting adventure!

Information About Your LPFM Construction Permit

THE EXPIRATION DATE IS FINAL!

Please note the expiration date on the construction permit. If the construction permit is an initial permit (file number prefix of BNPL or BPL), then the expiration date is eighteen (18) months. If the construction permit modifies a previously granted, but unconstructed permit (file number prefix BMAPL or BMPL), no expiration date will be shown on the new authorization. In this case, the expiration date of the initial construction permit remains in effect for the modification permit.

Before expiration date has passed, construction must be completed and a license application (FCC Form 319) filed to cover this permit. **If construction is not completed and a license application is not filed prior to the expiration date, the construction permit is automatically forfeited and becomes null and void.** No staff action is required to formally cancel a construction permit. *See 47 CFR 73.3598(e).* In some special circumstances, the construction period is eligible for "tolling." *See 47 CFR 73.3598(b).* Once a license application is filed to cover a construction permit, that pending license application automatically extends the expiration date of the construction permit until the staff acts on the license application. *See 47 CFR 73.1620(c).*

CONSTRUCT IN ACCORDANCE WITH THE PERMIT

The Commission expects that construction will be completed in strict accordance with the terms and conditions of the construction permit. Please examine the construction permit to make sure that all information is correct. The antenna height above average terrain (HAAT) listed on the permit was calculated from the antenna information provided in your FCC Form 318 construction permit application and a 3" terrain database. The maximum and minimum effective radiated powers (ERP's) listed on the permit delineate the acceptable range for operating power for a facility at your location and antenna height. If any errors are found, please contact the Audio Services Division's Technical Processing Group immediately so that the error can be corrected.

The Commission's Rules and policies do not authorize deviant construction before grant of a modification application, and any such construction may subject the licensee or permittee to sanctions which may include (but are not limited to) monetary forfeitures. Where circumstances necessitate deviations from the construction permit parameters, these changes must first be approved via the grant of a modification construction permit application on FCC Form 318. "Minor change applications" specifying operation on the same channel, within a specified distance (2 kilometers of the original authorized site for LP100 stations and 1 kilometer for LP10 stations) may be filed at any time. All other modifications are considered "major" and such applications may only be submitted during announced application filing windows.

CALL SIGNS

Within 30 days of the grant date, the applicant should request that a call sign be assigned to the new station's construction permit. The permittee may request that specific call letters be assigned, provided that they are not already in use by another station. All LPFM call signs consist of four letters and an "-LP" suffix. Call signs starting with "W" are assigned to radio stations east of the

(Over)

Mississippi River, and call signs starting with "K" are assigned to radio stations located west of the Mississippi River. Please note that the station may not commence operations until a call sign has been assigned. No call sign will be assigned to an applicant until an initial construction permit is granted by the FCC. *See 47 C.F.R. § 73.3550.*

Call signs must be requested electronically, through the Call Sign Reservation and Authorization System at <http://gullfoss2.fcc.gov/prod/callsign/prod/main.html> on the Internet. This function may also be used to see if a particular call sign is available for use. No application filing fee is required from applicants seeking an initial call sign for a new station.

EMERGENCY ALERT SYSTEM (EAS)

LPFM licensees must comply with particular parts of the Commission's EAS rules. *See 47 C.F.R. Part 11.* Additional information is may be obtained via the Internet at <http://www.fcc.gov/eb/eas/> or by contacting the Emergency Alert System Staff at (202)-418-1220.

STATION OPERATIONS

At the completion of construction, LPFM permittees may engage in **equipment test operations** pursuant to 47 CFR 73.1610. Brief messages may be radiated from the constructed facilities, operating within the authorized range of ERP, for purposes of testing the antenna and transmission line. Once equipment tests are satisfactorily completed, and provided that no condition on the construction permit prohibits it, **program test operations** pursuant to 47 CFR 73.1620(a)(1) may begin immediately for LPFM stations. A license application on FCC Form 319 must be filed **within 10 days** of commencing operations on program test authority. Once operations commence, LPFM stations must operate at one specific ERP within the permitted range. When program tests commence, the permittee should send a letter to the Technical Processing Group, Mail Stop 1800B3, FCC, 445 12th Street SW, Washington, DC 20554 (fax 202-418-1411 or 202-418-1410) indicating the dates on which equipment tests and program tests began.

FOR FURTHER ASSISTANCE

License application forms (Form 319) may be obtained through the Internet at <http://www.fcc.gov/mmb/formpage.html> or by calling (202)-418-3676 or 1-(800)-418-3676 and leaving a message on the answering machine provided for that purpose. Forms may also be obtained by mail from the FCC Forms Distribution Center, 9300 E. Hampton Drive, Capitol Heights, MD 20743.

Status inquiries for construction permit and license applications should be directed to (202)-418-2730. For technical questions concerning your construction permit, the construction permit or license application process, equipment or program test authority, please contact the Technical Processing Group of the Audio Services Division at (202)-418-2700. Legal questions may be referred to the Legal Processing Group of the Audio Services Division at (202)-418-2700. The Audio Services Division has also placed a large amount of information on the Internet <http://www.fcc.gov/mmb/asd/>.

SETTLEMENT AGREEMENT

This Agreement is made this ____ day of _____, 2003, between and among [List each mutually exclusive applicant] (hereinafter, singularly, "Applicant" collectively, the "Applicants" or the "Parties").

WHEREAS, each of the Applicants tendered to the Federal Communications Commission ("FCC" or "Commission") an application (collectively "Applications") for a construction permit (the "Construction Permit") to build a new low power radio broadcast station on FM Channel [No.] at [Community], [State] (the "Station");

WHEREAS, each of the Applicants filed its Application with the intention of obtaining a grant of the application and not for purposes of settlement;

WHEREAS, the Applications are mutually exclusive, and only one can be granted; and

WHEREAS, the public interest will best be served by grant of the Settlement Agreement because such grant will conserve the resources of the Applicants and the Commission and hasten inauguration of a new radio broadcast service to [Community], [State];

NOW, THEREFORE, in consideration of the foregoing and of the terms and conditions set forth herein, and with the intention of being legally bound hereby, the Applicants agree to the following:

ARTICLE I FCC CONSENT

FCC Consent. This Agreement is entered subject to approval by the FCC, and shall be void unless approved by the FCC. Should the FCC object to any part of this Agreement, the Applicants agree that they will immediately make good faith efforts to resolve each FCC objection in order to obtain FCC approval.

Joint Request for Approval of Agreement. Within five (5) days from the date of this Agreement, the Applicants will file with the FCC a Joint Request for Approval of this Agreement. The Joint Request shall be accompanied by a copy of the executed Agreement, and the Declaration of No Consideration in the form attached hereto as Exhibit A, signed by each Applicant, as well as any other supporting documentation required by Section 73.3525 of the FCC's Rules. The Joint Request shall request the FCC to (i) dismiss the Applications, with the exception of [the surviving Application] which shall be the application that the Applicants will adopt and prosecute; and (ii) grant the application of [the surviving Applicant], as amended in accordance with this Agreement (collectively, "Commission Order"). In the event the Agreement is not approved by the FCC, the Applicants shall return to their status as though this Agreement had not been entered.

Applicant's Dismissal. Each of the Applicants except [the surviving Applicant] agrees to request dismissal of its Application, contingent upon approval of this Agreement and grant of [the surviving Application], as amended. The dismissal request shall be in the form of Exhibit B.

Finality. This Agreement is subject to the condition that the Commission's Order becomes a Final Order. A Final Order shall be an Order of the FCC which is no longer subject to administrative or judicial review, reconsideration, or stay.

ARTICLE II SETTLEMENT

[Describe nature of the settlement -- e.g., merger of applicants, time sharing agreement, or dismissal in exchange for reimbursement of actual legal and engineering expenses]

ARTICLE III
MISCELLANEOUS PROVISIONS

Valid Organization and Warranty. Each Applicant represents that (a) it is duly organized, validly existing and in good standing in its state of formation, and (b) the execution, delivery, and performance of this Agreement has been duly and effectively authorized by its governing board.

Amendment. This Agreement may be amended or modified by the Applicants only by a written instrument executed by all of the Applicants.

Expenses. Except as otherwise provided herein, each Applicant shall bear its own expenses in relation to the preparation, filing, prosecution, and performance of the duties contemplated by this Agreement.

Conduct of Applicants. Each Applicant shall use its best efforts to cooperate in good faith with the other Applicants and with the FCC by expeditiously providing any additional information which reasonably may be required, and by doing all other acts reasonably necessary to effectuate the objectives of this Agreement.

Confidentiality. The Applicants shall maintain the confidentiality of any information received from any other Applicant in connection with the transactions contemplated by this Agreement.

Remedies on Default; Attorneys' Fees. In the event of a default on the part of any Applicant, any Applicant not in default shall have available to it all remedies, at law or equity, to which it is entitled under [State in which Channel located] law, including the right to obtain specific performance of the terms of this Agreement. The prevailing Party in any lawsuit to enforce this Agreement or to be compensated for the default of another Party shall be entitled to reasonable attorneys' fees, at trial and on appeal, as shall be determined by the court.

Benefit and Assignment. The Agreement shall be binding upon and inure to the benefit of the Parties and their respective heirs, legal representatives and successors. No Party may assign its interest under this Agreement, without the prior written consent of the other Parties, and in no event shall such assignment be permitted if it would violate Section 73.865 of the Commission's Rules.

Paragraph and Section Headings. All paragraph and section headings in the Agreement are for convenience of reference only and are not intended to qualify the meaning of any section or paragraph.

Counterparts; Facsimile. This Agreement may be executed in counterparts, which, when executed, shall constitute one Agreement, binding on all Parties hereto, notwithstanding that all Parties are not signatory to the original. The Parties agree that any signatures conveyed to other Parties by facsimile shall be deemed to have full force and effect.

Entire Agreement. This Agreement contains the entire understanding between and among the Parties and supercedes all prior written or oral agreements between them irrespective of the subject matter. There are no representations, agreements, arrangements or understandings, oral or written, among the Parties hereto relating to the subject matter of this Agreement that are not fully expressed herein. By signing below, the Parties acknowledge that they have read this Agreement and fully understand each provision of this Agreement.

Interpretation; Venue. This Agreement shall be construed and enforced in accordance with the laws of the State of [State]. Any action under or pertaining to this Agreement shall be brought in [County where Station located], [State].

Notices. Any notice required hereunder shall be in writing, and any notice or other communication shall be deemed given when delivered by: (i) confirmed facsimile transmission, provided a copy of the notice is mailed within 24 hours; (ii) certified mail, return receipt

requested; (iii) electronic mail (email) with notice by telephone of same by the sender to the recipient; or (iv) a nationally-recognized overnight delivery service, to the following addresses, or such other addresses as may hereafter be specified in writing:

[List names, addresses, fax numbers and email addresses for each Party]

Waiver. Failure of any Party to complain of any act or omission on the part of any other Party in breach of this Agreement, no matter how long the same may continue, shall not be deemed a waiver of rights hereunder. No waiver of any provision of this Agreement shall be deemed a waiver of any other provision, or a consent to any subsequent breach of the same or other provisions.

Liability. Nothing contained herein shall limit any Party's other businesses; waive any claims any Party may have against any other Party; cease any other fiduciary responsibility from one Party to another, except as provided for herein or under applicable [State] law; or allow any Party to bind any other Party except as may be expressly stated herein.

Severability. If any term or provision of this Agreement be invalid or unenforceable as to any Party, the remainder of this Agreement shall not be affected thereby, and each remaining term or provision of this Agreement shall be valid and enforceable to the fullest extent permitted by law.

IN WITNESS WHEREOF, this Agreement is hereby executed as of the date first above written.

[Repeat signing format for all Applicants:]

[Applicant Name]

By:

Name: _____
Officer Title: _____

DECLARATION OF NO CONSIDERATION

I, [Name], do hereby declare, under penalty of perjury, as follows:

I am [officer title] of the [Applicant][FCC File No. _____], an applicant for the construction permit for a new low power FM radio station to operate on Channel [No.] at [City, State] (the "Construction Permit").

[Applicant] has entered into a Settlement Agreement to select the applicant to receive the Construction Permit.

The Settlement Agreement constitutes the entire understanding between [Applicant] and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, [Applicant] has not received any consideration or paid any consideration to the other applicants for the Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

[Applicant] did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

By _____
[Name]

Dated: _____

EXHIBIT B

[Date]

Marlene H. Dortch, Secretary
Federal Communications Commission
C/o Vistronix, Inc.
236 Massachusetts Avenue, NE, Suite 110
Washington, DC 20002

Re: Application of [Applicant name]
FCC File No. [insert file number]

Dear Ms. Dortch:

On behalf of [Applicant], an applicant for the construction permit to build a new low power radio station on Channel [No.] at [City, State] (the "Construction Permit"), I request dismissal of [Applicant's] application with prejudice, pursuant to the attached Settlement Agreement executed by all pending mutually-exclusive applicants. This request for dismissal is contingent upon the FCC's approval of the Settlement Agreement.

Very Truly Yours,

By _____
[Name]
[Title]

Before The
Federal Communications Commission
Washington, D.C. 20554

In re Applications of)
)
[List Applicants]) [List FCC File Numbers]
)
For a New Low Power FM Station)
At [Community, State])
Operating on Channel [No.])

To: Chief, Audio Services Division

**JOINT REQUEST FOR APPROVAL OF SETTLEMENT
AGREEMENT AND DISMISSAL OF APPLICATIONS**

[List applicants], applicants for authority to construct a new Low Power FM broadcast station to serve [Community, State] (FCC File Nos. _____, _____, respectively) (collectively, the "Applicants"), hereby jointly request that the Commission:

1. Approve a settlement agreement that resolves the mutual exclusivity among the applications;
2. Grant the above-referenced [name surviving] application; and
3. Dismiss the [list dismissing applicants] applications.

In support of this request, the following is shown:

The Applicants have entered into a Settlement Agreement resolving the mutual exclusivity. A copy of that Settlement Agreement is attached hereto as Exhibit A.

The proposed settlement comports in all respects with Section 73.3525 of the Commission's rules. Attached to the Settlement Agreement are declarations whereby each of the parties specifies that it did not file its application to achieve a settlement or for any other improper purpose and that, other than as disclosed and set forth in the Settlement Agreement, no consideration has been or will be paid or received and that there are no other agreements or understandings for the receipt or payment of any consideration related to the settlement of the competing applications. The declarations also demonstrate that approval of the Settlement Agreement and grant of the [surviving applicant's] application, would serve the public interest because such approval will eliminate the need for resolving the competing applications for the construction permit and, thus, permit new LPFM service to [Community, State], more quickly than would otherwise be possible.

Accordingly, the parties respectfully request that this Joint Request be granted, that the attached Settlement Agreement be approved, that the application of [surviving applicant] be granted, and that the applications of [list dismissing applicants] be dismissed.

Respectfully submitted,

[Repeat signing format for all applicants:]

[Applicant Name]

By:

Name: _____

Officer Title: _____

Dated _____, 200__

Before The
Federal Communications Commission
Washington, D.C. 20554

In re Applications of FCC Group XX Applicants:

Smithtown Local Schools	)	BNPL-20010000AAA	111111
Smithtown Foundation	)	BNPL-20010000AAB	111112
Smithtown, Inc.	)	BNPL-20010000AAC	111113
Smithtown Ministries	)	BNPL-20010000AAD	111114
Smithtown University	)	BNPL-20010000AAE	111115
		MX Group XX	

**For New Low Power FM Stations
At [City, State]
To Operate on a Timeshare Basis on Channel XXX (99.9 FM)**

**JOINT REQUEST FOR APPROVAL OF
UNIVERSAL TIMESHARE AGREEMENT**

Smithtown Local Schools, Smithtown Foundation, Smithtown, Inc., Smithtown Ministries, and Smithtown University, mutually exclusive applicants for authority to construct new low power FM broadcast stations to serve [City, State] (FCC File Nos. BNPL-xxxxxx, BNPL-xxxxxx, BNPL-xxxxxx, BNPL-xxxxxx, BNPL-xxxxxx, respectively) (collectively, the "Applicants"), hereby jointly request that the Commission:

1. Approve the attached Settlement Agreement that resolves the mutual exclusivity among the applications; and
2. Grant the above-referenced applications subject to the operating hours specified in the Settlement Agreement;
3. Modify the application of Smithtown Foundation to specify the same technical facilities proposed by Smithtown University;
4. Modify the application of Smithtown Local Schools to specify the same technical facilities proposed by Smithtown Ministries.

In support of this request, the following is shown:

The Applicants constitute all the applicants identified as Mutually Exclusive Group XX in the Public Notice released [Month Day], 2003, DA [00-0000].

The Applicants have entered into a Settlement Agreement that resolves the mutual exclusivity among all their applications. A copy of that Settlement Agreement is attached hereto as Exhibit A.

The proposed settlement comports in all respects with Sections 73.3525 and 73.872(c) of the Commission's Rules. Attached to the Settlement Agreement are declarations whereby each of the Applicants specifies that it did not file its Application to achieve a settlement or for any other improper purpose and that, other than as disclosed and set forth in the Settlement Agreement, no consideration has been or will be paid or received, and that there are no other agreements or understandings for the receipt or payment of any consideration related to the settlement of the competing applications. The declarations also demonstrate that approval of the Settlement Agreement and grant of the Applicants' Applications as modified pursuant to the Settlement Agreement, would serve the public interest by providing new LPFM services to [City, State]. Grant of the proposed Settlement Agreement will also conserve Commission resources by terminating their proceeding without the need for further litigation.

Accordingly, the parties respectfully request that this Joint Request be granted, the Attached Settlement Agreement be approved, and that the above-captioned applications of Smithtown Local Schools, Smithtown Foundation, Smithtown Inc., Smithtown Ministries, and Smithtown University be granted, subject to the terms and conditions of the Settlement Agreement.

Respectfully Submitted,

Smithtown Local Schools

Name: John Smith
Title: *Assistant Superintendent*

Smithtown Foundation

Name: Jane Jones
Title: *President*

Smithtown, Inc.

Name: John Hancock
Title: *Director*

Smithtown Ministries

Name: Mary Wilson
Title: *Director*

Smithtown University

Name: David Bowie
Title: *President*

Dated [Month Day], 2003

SETTLEMENT AGREEMENT

This Agreement is made this Xth day of Month, 2003, between and among Smithtown Local Schools, Smithtown Foundation, Smithtown, Inc., Smithtown Ministries, and Smithtown University (hereinafter, singularly, "Applicant", collectively, the "Applicants").

Whereas, each of the Applicants tendered to the Federal Communications Commission ("FCC" or "Commission") an application (collectively "Applications") for a construction permit ("Construction Permit") to build new a low power radio broadcast station on FM Channel XXX at [City, State] (the "Stations");

Whereas, each of the Applicants filed its application with the intention of obtaining a grant of the application and not for purposes of settlement;

Whereas, the Applications are mutually exclusive; and

Whereas, the Applicants constitute all the applications identified by the Public Notice issued by the Commission on [Month Day], 2003 as Group XX; and

Whereas, the public interest will best and most fully be served by grant of the Settlement Agreement because such grant will conserve the resources of the Commission and of the Applicants and hasten inauguration of new radio broadcast services to [City, State];

Now Therefore, in consideration of the foregoing and of the terms and conditions set forth herein, and with the intent of being legally bound hereby, the Applicants agree to the following:

Article I

1. **FCC Consent.** This Agreement is entered into subject to approval by the FCC and shall be void unless approved by the FCC. Should the FCC object to any part of this Agreement, the Applicants agree that they will immediately make good faith efforts to resolve each FCC objection in order to obtain FCC approval.

2. **Joint Request for Approval of Agreement.** Within five (5) days from the date of this Agreement, the Applicants will file with the FCC a Joint Request for Approval of this Agreement. The Joint Request shall be accompanied by a copy of the executed Agreement, and a Declaration of No Consideration, in the form attached hereto as Exhibits B-1 through B-5, signed by each Applicant, as well as any other supporting documentation required by Section 73.3525 of the FCC's Rules. The Joint Request shall request the FCC to grant the applications of the Applicants, as amended in accordance with the Agreement. In the event the Agreement is not approved by the FCC, the Applicants shall return to their status as though this Agreement had not been entered.

3. Modification of Technical Facilities. Within five (5) days from the date of this Agreement, Smithtown Foundation and Smithtown Local Schools will amend their respective applications as provided in paragraph 8 below.

4. Limited Hours. Each of the Applicants agrees to be licensed for the limited hours of operation described in paragraph 6 below.

5. Finality. This Agreement is subject to the condition that the grant of the Settlement Agreement and the modifications of technical facilities specified in paragraph 8 below each become a Final Order. A Final Order shall be an order of the FCC which is no longer subject to administrative or judicial review, reconsideration, or stay.

Article II

6. Hours of Operation. The Applicants hereby request that the Commission grant each Application subject to the following hours of operation:

Weekdays (M-F)

6:00 a.m. to 9:00 a.m.:	Smithtown Local Schools
9:00 a.m. to 11:00 a.m.:	Smithtown University
11:00 a.m. to 1:00 p.m.:	Smithtown Foundation
1:00 p.m. to 3:00 p.m.:	Smithtown University
3:00 p.m. to 8:00 p.m.:	Smithtown Ministries
8:00 p.m. to 1:00 a.m.:	Smithtown, Inc.
1:00 a.m. to 6:00 a.m.:	Smithtown University

Weekends (Sa & Su)

6:00 a.m. to 9:00 a.m.:	Smithtown Local Schools
9:00 a.m. to 3:00 p.m.:	Smithtown University
3:00 p.m. to 8:00 p.m.:	Smithtown Ministries
8:00 p.m. to 1:00 a.m.:	Smithtown, Inc.
1:00 a.m. to 6:00 a.m.:	Smithtown University

7. Minimal Operating Schedule. The hours of operation proposed in this Agreement comply with Section 73.872(c) of the Commission's Rules by allowing each Applicant the following number of operating hours per week:

Smithtown University:	67 hours/week
Smithtown, Inc:	35 hours/week
Smithtown Ministries:	35 hours/week
Smithtown Local School District:	21 hours/week
Smithtown Foundation:	10 hours/week

8. Shared Transmission Facilities. As part of this Agreement:

(a) Smithtown Foundation shall modify its application to specify the same transmission facilities as specified by Smithtown University.

(b) Smithtown Local Schools shall modify its application to specify the same transmission facilities as specified by Smithtown Ministries.

9. Each of the five Applicants seeks the issuance of its own construction permit and call letters.

Article III

10. **Valid Organization and Warranty.** Each Applicant represents that (a) it is duly organized, validly existing and in good standing in its state of formation, and (b) the execution, delivery, and performance of this Agreement has been duly and effectively authorized by its governing board.

11. **Amendment.** This Agreement may be amended or modified by the Applicants only by a written instrument executed by all of the Applicants and submitted to the Commission.

12. **Expenses.** Except as otherwise provided herein, each Applicant shall bear its own expenses in relation to the preparation, filing, prosecution, and performance of the duties contemplated by this Agreement.

13. **Conduct of Applicants.** Each Applicant shall use its best efforts to cooperate in good faith with the other Applicants and with the FCC by expeditiously providing any additional information which reasonably may be required, and by doing all other acts reasonably necessary to effectuate the objectives of this Agreement.

14. **Confidentiality.** The Applicants shall henceforth maintain the confidentiality of any information received from any other Applicant in connection with the negotiation and filing of this Agreement.

15. **Remedies on Default; Attorneys' Fees.** In the event of a default on the part of any Applicant, any Applicant not in default shall have available to it all remedies, at law or equity, to which it is entitled under [STATE] law, including the right to obtain specific performance of the terms of this Agreement. The prevailing Party in any lawsuit to enforce this Agreement or to be compensated for the default of another Party shall be entitled to reasonable attorneys' fees, at trial and on appeal, as shall be determined by the court.

16. **Benefit and Assignment.** The Agreement shall be binding upon and inure to the benefit of the Parties and their respective heirs, legal representatives and successors. No Party may assign its interest under this Agreement, without the prior written consent of the other Parties, and in no event shall such assignment be permitted if it would violate Section 73.865 of the Commission's Rules.

17. **Paragraph and Section Headings.** All paragraph and section headings in the Agreement are for convenience of reference only and are not intended to qualify the meaning of any section or paragraph.

18. **Counterparts; Facsimile.** This agreement may be executed in counterparts, which, when executed, shall constitute one Agreement, binding on all Parties hereto, notwithstanding that

all Parties are not signatory to the original. The Parties agree that any signatures conveyed to other Parties by facsimile shall be deemed to have full force and effect.

19. Entire Agreement. This Agreement contains the entire understanding between and among the Parties and supercedes all prior written or oral agreements between them irrespective of the subject matter. There are no representations, agreements, arrangements or understandings, oral or written, among the Parties hereto relating to the subject matter of this Agreement that are not fully expressed herein. By signing below, the Parties acknowledge that they have read this Agreement and fully understand each provision of this Agreement.

20. Interpretation; Venue. This Agreement shall be construed and enforced in accordance with the laws of the State of []. Any action under or pertaining to this Agreement shall be brought in [] County, [State].

21. Notices. Any notice required hereunder shall be in writing, and any notice or other communication shall be deemed given when delivered by: (i) confirmed facsimile transmission, provided a copy of the notice is mailed within 24 hours; (ii) certified mail, return receipt requested; (iii) electronic mail (email) with notice by telephone of same by the sender to the recipient; or (iv) a nationally-recognized overnight delivery service, to the following addresses, or such other addresses as may hereafter be specified in writing:

John Hancock, Director
Smithtown, Inc.
1234 Main Street.
City, State 00000
FAX: (000) 000-0000
Email: jhancock@zzz.org

Mary Wilson, Director
Smithtown Ministries
123 Broad St.
P. O. Box 0000
City, State 00000
Email: mwilson@yyy.org

John Smith, Superintendent
Smithtown Local School District
111 Main Rd.
City, State 00000
FAX: (000) 000-0000
Email: jsmith@uuu.edu

Jane Jones, President
Smithtown Foundation
333 Main St.
City, State 00000
Email: jjones@vvv.org

David Bowie, President
Smithtown University
100 Broadway Ave.
City, State 00000
FAX: (000) 000-0000
Email: dbowie@xxx.edu

22. Waiver. Failure of any Party to complain of any act or omission on the part of any other Party in breach of this Agreement, no matter how long the same may continue, shall not be deemed a waiver of rights hereunder. No waiver of any provision of this Agreement shall be deemed a waiver of any other provision, or a consent to any subsequent breach of the same or other provisions.

23. Liability. Nothing contained herein shall limit any Party's other businesses; waive any claims any Party may have against another Party; except as provided for herein or under applicable [State] law; or allow any Party to bind any other Party except as may be expressly stated herein.

24. Severability. If any term or provision of this Agreement be invalid or unenforceable as to any Party, the remainder of this Agreement shall not be affected thereby, and each remaining term or provision of this Agreement shall be valid and enforceable to the fullest extent permitted by law.

In Witness Whereof, this Agreement is hereby executed as of the date first above written.

Smithtown Local Schools

John Smith
Superintendent

Smithtown Foundation

Jane Jones
President

Smithtown, Inc.

John Hancock
Director

Smithtown Ministries

Mary Wilson
Director

Smithtown University

David Bowie
President

Dated Month, Day, 2003

Declaration of No Consideration

I, David Bowie, do hereby declare, under penalty of perjury, as follows:

I am President of Smithtown University, FCC File No. xxxxxx, an applicant for a construction permit for a new low power FM radio station to share time operating on Channel XXX at [City, State] ("Construction Permit").

Applicant has entered into a Settlement Agreement to share the Channel with Other Applicants and to receive a Construction Permit.

The Settlement Agreement constitutes the entire understanding between Smithtown University and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, Smithtown University has not received any consideration or paid any consideration to the other applicants for a Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

Smithtown University did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

I am authorized to sign this Declaration and the Settlement Agreement on behalf of the Applicant.

By: _____
David Bowie
President
Smithtown University

Declaration of No Consideration

I, John Hancock, do hereby declare, under penalty of perjury, as follows:

I am Director of Smithtown, Inc., FCC File No. xxxxxx, an applicant for a construction permit for a new low power FM radio station to share time operating on Channel XXX at [City, State] ("Construction Permit").

Applicant has entered into a Settlement Agreement to share the Channel with Other Applicants and to receive a Construction Permit.

The Settlement Agreement constitutes the entire understanding between Smithtown, Inc. and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, Smithtown, Inc. has not received any consideration or paid any consideration to the other applicants for a Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

Smithtown, Inc. did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

I am authorized to sign this Declaration and the Settlement Agreement on behalf of the Applicant.

By: _____
John Hancock, Director
Smithtown, Inc.

Declaration of No Consideration

I, Mary Wilson, do hereby declare, under penalty of perjury, as follows:

I am Director of Smithtown Ministries, FCC File No. xxxxxx, an applicant for a construction permit for a new low power FM radio station to share time operating on Channel XXX at [City, State] ("Construction Permit").

Applicant has entered into a Settlement Agreement to share the Channel with Other Applicants and to receive a Construction Permit.

The Settlement Agreement constitutes the entire understanding between Smithtown Ministries and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, Smithtown Ministries has not received any consideration or paid any consideration to the other applicants for a Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

Smithtown Ministries did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

I am authorized to sign this Declaration and the Settlement Agreement on behalf of the Applicant.

By: _____
Mary Wilson, Director
Smithtown Ministries

Declaration of No Consideration

I, John Smith, do hereby declare, under penalty of perjury, as follows:

I am Superintendent of Smithtown Local School District, FCC File No. xxxxxx, an applicant for a construction permit for a new low power FM radio station to share time operating on Channel XXX at [City, State] ("Construction Permit").

Applicant has entered into a Settlement Agreement to share the Channel with Other Applicants and to receive a Construction Permit.

The Settlement Agreement constitutes the entire understanding between Smithtown Local School District and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, Smithtown Local School District has not received any consideration or paid any consideration to the other applicants for a Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

Smithtown Local School District did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

I am authorized to sign this Declaration and the Settlement Agreement on behalf of the Applicant.

By: _____
John Smith, Superintendent

Declaration of No Consideration

I, Jane Jones, do hereby declare, under penalty of perjury, as follows:

I am President of the Smithtown Foundation, FCC File No. xxxxxx, an applicant for a construction permit for a new low power FM radio station to share time operating on Channel XXX at [City, State] ("Construction Permit").

Applicant has entered into a Settlement Agreement to share the Channel with Other Applicants and to receive a Construction Permit.

The Settlement Agreement constitutes the entire understanding between Smithtown Foundation and the other applicants for settlement of this proceeding. Other than as stated in the Settlement Agreement, Smithtown Foundation has not received any consideration or paid any consideration to the other applicants for a Construction Permit. Nor has any consideration been promised except as stated in the Settlement Agreement.

Smithtown Foundation did not file its application for the purpose of reaching or carrying out a settlement.

Approval of the Settlement Agreement is in the public interest. It will conserve the resources of the parties and the Commission and will speed the delivery of low power FM radio service to the public.

I am authorized to sign this Declaration and the Settlement Agreement on behalf of the Applicant.

By: _____
Jane Jones, President
Smithtown Foundation

* PROCEDURE FOR OBTAINING A PROGRAM AT WRFG

Welcome to community radio, WRFG 89.3 FM. Many volunteers come to Radio Free Georgia Broadcasting Foundation, Inc. with the intentions of obtaining a radio program on this frequency. The following information is the procedure to accomplish the goal of "Broadcasting on WRFG 89.3 FM".

Volunteer Program:



- Apply for volunteer position through the volunteer office.
- Interview with Volunteer Coordinator.
- Receive acceptance letter recommended by Volunteer Coordinator from General Manager to become a volunteer at WRFG.
- Pay WRFG basic yearly subscription rate. [\$35]
- Apply for WRFG volunteer ID card. [\$1 plus recent 1"x1-1/2" photo]
- Apply for volunteer assignment schedule.
- Maintain regular volunteer schedule.
- Apply for broadcast class. [\$115] <LIMIT 20 PER CLASS>
- Attend 8 week class regularly with a minimum of (2) two absences.
- Pass written test within test limits. (minimum score 70)
- Complete internship with on-air staff.
- Complete checklist with assigned programmer.
- Complete tape, program request form, checklist and documented hours to be turned in to Operation's Manager for evaluation process with General Manager.
- Graduated airshifter is now eligible for substitution list of airshifters as needed.
- General Manager, Operations Manager along with Program Committee (if available) evaluate and assign airshifter to available space on regular schedule.
- Graduated airshifter has completed procedure to obtained an on-air position at WRFG 89.3 FM until further notification.



*Completion of this process does not guarantee placement on WRFG 89.3 FM.

VOLUNTEERS AND INDEPENDENT PRODUCERS

Girdwood Community Club

Non-profit, educational, community services

754-2489 Box 29 Girdwood, Alaska 99587

www.glacierncity.org radio@glacierncity.org

ed. 10-5-00

One person per agreement

Show Title _____

Name _____

Mailing Address _____

email _____ www. _____

Phone: Business _____ Home _____ Cell _____ Fax _____

As a volunteer, air personality, DJ, independent producer or program facilitator, I agree to the following:

To be aware of, follow and adhere to any and all rules, regulations and laws pertaining to my position and function, including but not limited to: FM broadcast stations in general, this station in particular and my direct or indirect association with or production made for or aired on KEUL, or with the Girdwood Community Club.

In return for training, I will give at least two hours of my time a week on the air (DJ's) and two hours a month off the air for four months to the station, and the same hours for subsequent association.

I understand that I am responsible for the studio(s) when I'm on the air or producing, including co-hosts, guests and visitors; that I am responsible for my productions whether live or pre-recorded and I accept full responsibility and liability for any misconduct by myself or others over whom I have control arising directly or indirectly from my association with or production made for or aired on KEUL or for the Girdwood Community Club. I will accept guidance and disciplinary action from management or directors as stated in the DJ handbook for not adhering to the rules and concepts presented therein, including total and permanent disbandment from the air, the premises, or association with KEUL or the Girdwood Community Club.

KEUL has the right to air, re-air and distribute any of my original works that I produce, record or air, in or from their studios. The Girdwood Community Club retains the rights to works produced in their facilities.

I, the undersigned, as the person or authorized representative of the above named, agree to hold harmless the Girdwood Community Club, its board of directors, KEUL, its employees, volunteers, representatives or assignees from:

- 1) Any damages resulting from a breach of this agreement, any broadcast, omissions, errors, misrepresentations, or other situations presented by myself or my company, or others under my control,
- 2) Any personal injury, personal liability sustained by or to my physical, mental, or emotional being arising directly or indirectly from my association with or production made for or aired on KEUL or for the Girdwood Community Club.

PRINTED NAME _____ SIGNED _____

DATE _____ TITLE _____

Programmer Contract

I, _____ (*please print name*),
have read and do understand the WEVL Programmer's Handbook, and I agree to adhere
to the rules policies and guidelines it contains.

I will comply with WEVL's policy that any person at this station who has any role in the
selection of broadcast matter will not a) accept money, services, goods, or other
consideration from individuals, organizations, associations, businesses or other entities to
broadcast a program or program material, or b) promote any activity or matter in which
he or she has a direct or indirect financial interest.

**I acknowledge that it is my responsibility to be aware of policy and rule changes as
posted by the Staff and Board of Directors.**

SIGNATURE

DATE SIGNED

PRINT NAME

STREET ADDRESS

CITY/STATE/ZIP

PHONE # (HOME)

PHONE # (WORK)

PHONE # (CELL)

E-MAIL ADDRESS(ES)

EMERGENCY CONTACT NAME(S)

EMERGENCY PHONE NUMBER(S)

DO YOU HAVE ANY HEALTH PROBLEMS THE STAFF SHOULD KNOW ABOUT? IF SO,
PLEASE EXPLAIN. (THIS INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL.) _____

Rev. 01/03

Sample Generic Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
0100	off	off	off	off	off	off	off
0200	off	off	off	off	off	off	off
0300	off	off	off	off	off	off	off
0400	off	off	off	off	off	off	off
0500	off	off	off	off	off	off	off
0600	sign on	sign on	sign on	sign on	sign on	sign on	sign on
0700	program	program	program	program	program	program	program
0800							
0900							
1000							
1100							
1200							
1300							
1400							
1500							
1600							
1700	sign off	sign off	sign off	sign off	sign off	sign off	sign off
1800	off	off	off	off	off	off	off
1900	off	off	off	off	off	off	off
2000	off	off	off	off	off	off	off
2100	off	off	off	off	off	off	off
2200	off	off	off	off	off	off	off
2300	off	off	off	off	off	off	off
0000	off	off	off	off	off	off	off

FCC ruling: §73.850 Operating schedule.

"...LPFM is required to operate at least 36 hours per week consisting of at least 5 hours of operation per day on at least 6 days of the week..."

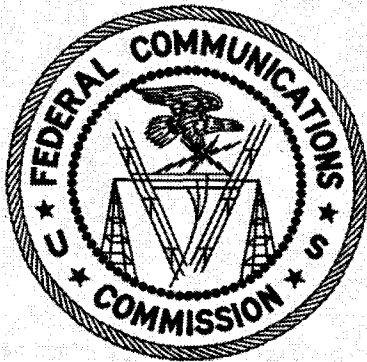
Applicants that pledged to operate at least 12 hours per day were awarded one point.

Use of military time will eliminate mistakes in schedule.

Sign on each morning with script information:

(WXYZ) begins its broadcast day...

INFORMATION BULLETIN



FEDERAL COMMUNICATIONS COMMISSION

LOW POWER FM STATION SELF - INSPECTION CHECKLIST

Bulletin EB-18LPFM
March 2003 Edition
Updated as of June 18, 2003

LOW POWER FM STATION SELF-INSPECTION CHECKLIST

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INTRODUCTION

Welcome to the Low Power FM Station Self-Inspection Checklist.

The Enforcement Bureau (EB) of the FCC is committed to improving licensee compliance with the regulations governing Low Power FM stations (LPFM). We do this through a combination of educational and enforcement efforts. The enforcement effort usually involves an on-scene station inspection conducted by FCC personnel. Most on-scene inspections are conducted without prior notification to the station licensee.

This checklist has been developed to assist licensees in conducting a self-inspection of their station. It provides an opportunity for the licensee to review and correct any deficiencies associated with the operation of a station without an actual on-scene visit by the Commission. While not all LPFM station regulations are covered by this checklist, you will be able to assess your compliance with the most frequently violated regulations. Each question contains a reference to the relevant rule section(s) to facilitate your review. These references pertain to Title 47 Code of Federal Regulations (C.F.R.) Parts 11, 17, and 73.

The following boxes are provided throughout the checklist to aid the licensee in determining the stations compliance:

Y = **YES**. The station is in compliance with this item.

P = The station is not in compliance with this item. Corrective action is **PENDING**.

N/A = **NOT APPLICABLE** to this station. If this response is not provided then this question is applicable to all translator and booster stations.

All of the above responses are not applicable to every question. Only appropriate responses will be provided for each question.

You will note that the above responses do not include a "NO" answer. Any question in which a "NO" answer is applicable would be a violative condition requiring corrective action. Stations encountering such situations should take immediate steps to correct the problem.

WHERE TO GET ASSISTANCE, FORMS and OTHER INFORMATION

On June 3, 1996, the FCC established a national call center in Gettysburg, Pennsylvania. This call center is operated by the FCC Consumer and Governmental Affairs Bureau (CGB). This facility is capable of providing services for the hearing impaired and the center is staffed full-time with bi-lingual (English and Spanish) Specialists. The toll free telephone number for this call center is 1-888-CALLFCC (1-888-225-5322).

If you have any questions about this self inspection checklist or the applicability of any regulation to your operation, you may contact the FCC Call Center. **DO NOT MAIL THIS CHECKLIST TO THE FCC FOR OUR REVIEW!**

Requests for Emergency Alert System (EAS) related documents should be directed to the Commission's EAS Office at (202) 418-1228. Information on EAS may also be found through the FCC, Enforcement Bureau web page at <http://www.fcc.gov/eb/eas>.

Requests for any FCC form or bulletin can be directed to the Commission's forms distribution contractor at 1-800-418-FORM (1-800-418-3676). This is a voice mail answering system. You should have the number of the form available when you call.

Some forms, bulletins and other documents, including a copy of this checklist, are also available through the Internet by visiting the FCC Homepage at "<http://www.fcc.gov>". Please check this Homepage for the latest update to the checklist. Some forms may also be filed through the use of the Internet.

The FCC, Media Bureau, Audio Division maintains a webpage at "<http://www.fcc.gov/mb/audio>". This page provides information relating to radio broadcast, including a list of current telephone numbers available for inquiries. Current rules pertaining to AM, FM and LPFM stations are maintained at "<http://www.fcc.gov/mb/audio/bickel/amfmrule.html>" and at "<http://www.fcc.gov/mb/audio/bickel/amfmrule.html#LPFM>". Some recent LPFM decisions and other items of interest can be found by visiting web pages at "<http://www.fcc.gov/lpfm>".

The FCC maintains a fax on demand service at (202)418-2830. Through this service you may obtain information on the following:

Daily Digest	News Releases	Speeches	
Fact Sheets	Current List of Events	Public Notices	Auctions

The government printing office (<http://www.gpo.gov>) maintains current copies of the Code of Federal Regulations (C.F.R.) in both printed and electronic form. A beta online version of Title 47 C.F.R. Parts 11, 17 and 73 can be found at:

Part 11: http://www.access.gpo.gov/nara/cfr/cfrhtml_00/Title_47/47cfr11_00.html

Part 17: http://www.access.gpo.gov/nara/cfr/cfrhtml_00/Title_47/47cfr17_00.html

Part 73: http://www.access.gpo.gov/nara/cfr/cfrhtml_00/Title_47/47cfr73_00.html

SECTION I: ADMINISTRATIVE AND NON-TECHNICAL

A. AUTHORIZATIONS: The station license, construction permit and/or any other instrument of authorization shall be readily available and easily accessible at the station's principal control point. [See 73.1230, 73.3533(a)(8), 73.3536 and 73.3539]

1. Y P AUTHORIZATIONS: Are current station authorizations readily available at the principal control point for this station?

B. STATION LOGS/RECORDS:

STATION LOGS include entries pertaining to equipment outages due to equipment malfunction, servicing, or replacement; entries for operation not in accordance with the station license; entries relating to required tests and activations of the Emergency Alert System (EAS) and, when applicable, the recording of any extinguishment or malfunction of the antenna structure obstruction lighting, adjustments, repairs, or replacement to the lighting system or related notification to the FAA. STATION RECORDS include, but are not limited to current station authorization(s) and official correspondence with the FCC.

Note: No retention period is specified in the rules for Low Power FM stations. However, a two year period was specified in the Commission's Report and Order, FCC 00-19, Paragraph 119. Therefore, LPFM stations must retain all required station logs and records for two years. Required station logs and records shall be made available for inspection or duplication at the request of the FCC or its representatives. [See 73.877 and 73.878]

2. Y P LOGS/RECORDS: Are required station logs being retained for a period of 2 years?
3. Y P AVAILABILITY: Are station logs/records readily available for inspection and/or duplication at the request of the FCC or its representatives? [See 73.878]
4. Y P ACCURACY: Do the logs and records clearly and accurately document all repairs, changes and other maintenance performed on the station equipment? [See 73.877]
5. Y P COMPLETENESS: Do the logs contain the time and date of each observation and the name of the person making the entry? [See 73.877]

NOTE: The first and last name of the person making log entries is to be included on log entries. Initials would not be sufficient.

SECTION I: Continued

C. OPERATING SCHEDULE: All LPFM stations are required to operate at least 36 hours per week, consisting of at least 5 hours of operation per day on at least 6 days of the week; however, stations licensed to educational institutions are not required to operate on Saturday or Sunday or to observe the minimum operating requirements during those days designated on the official school calendar as vacation or recess periods. All LPFM stations will be licensed for unlimited time operation, except those stations operating under a time share agreement. [See 73.850]

6. Y P OPERATING SCHEDULE: Does this station operate with sufficient hours to comply with the minimum operating schedule for LPFM stations? [See 73.850(b)]

D. STATION IDENTIFICATION: Station identification shall be made at the beginning and ending of each period of operation, and hourly, as close to the hour as feasible, at a natural break in program offerings. The identification shall consist of the station's call letters immediately followed by the community of license. Any reference to additional communities must be made after the community of license. The name of the licensee, or the station frequency, channel number, or both, may be inserted between the call letters and community of license. No other insertion is permissible. [See 73.1201]

7. Y P IDENTIFICATION: Is the station identification made in accordance with 73.1201?

NOTE: The call signs for LPFM stations will include the suffix "-LP". Required station identification must include the full call sign and suffix.

E. NON-COMMERCIAL STATUS: LPFM is a noncommercial educational service. An LPFM station may be licensed only to nonprofit or noncommercial entities. [See 73.503 and 73.853]

8. Y P COMMERCIAL FREE OPERATION: Is the station maintaining its non-commercial status? [See 73.503 and 73.853]

F. RETRANSMISSION: An LPFM licensee may not retransmit, either terrestrially or via satellite, the signal of a full-power radio broadcast station. [See 73.879]

9. Y P AUDIO SOURCE: Is 100% of the programming on this station from sources other than a full-power radio broadcast station? [See 73.879]

SECTION I: Continued

G. STATION INSPECTIONS: The licensee of a LPFM broadcast station shall make the station available for inspection by representatives of the FCC during the station's business hours, and at any time it is in operation. Station records and logs shall be made available for inspection or duplication at the request of the FCC or its representatives. [See 73.878]

10. STATION AVAILABILITY: Is this station available for inspection during normal business hours and any time it is in operation? [See 73.878(a)]

H. POLITICAL FILE: LPFM licensees are to have a complete record of all requests for broadcast time made by or on behalf of candidates for public office, together with an appropriate notation showing the disposition made by the licensee of such requests, and the charges made, if any, if the request was granted. [See 73.1212 and 73.1943]

11. POLITICAL: Is this station maintaining a political file in accordance with Section 73.1943(a-c)?

12. RETENTION: Are these records retained for a period of two years? [See 73.1943(c)]

I. TELEPHONE CONVERSATIONS: 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. [See 73.1206]

13. PHONE CALLS: Does this station notify callers of their intent to broadcast the conversation BEFORE recording or airing the call? [See 73.1206]

SECTION II: ANTENNA STRUCTURES

ANTENNA REGISTRATION: Most antenna structures that are higher than 60.96 meters (200 feet) above ground level or that may interfere with the flight path of a nearby airport must be studied by the Federal Aviation Administration (FAA) and registered with the FCC. **Owners** are required to register their non-exempt tower structures with the FCC. All proposed and altered antenna structures must be registered prior to construction or alteration. For tower owners, this means that the structure must be registered before a new construction permit or license modification involving the tower or antenna is granted.

Licensees should be familiar with the painting and lighting specifications shown on their station authorization. In the event that the structure owner is unable to maintain the prescribed painting and lighting, e.g. in cases including but not limited to abandonment, negligence, or bankruptcy, the FCC requires each tenant licensee on the structure undertake efforts to maintain painting and/or lighting. Additionally, if the licensee has reason to believe that the structure is not in compliance or that the owner is not carrying out its responsibility to maintain the structure, the licensee must immediately notify the owner, notify the site management company (if applicable), notify the FCC, and make a diligent effort to ensure that the antenna structure is brought into compliance.

Once a tower is registered, the registration number is to be displayed in a conspicuous place that is readily visible near the base of the antenna structure. When the tower is located where the number cannot be seen without access to the property on which it is located, then the number should also be placed on the gate or fence leading to the tower where an outside observer can see it. Materials used to display the registration number must be weather-resistant and of sufficient size to be easily seen.

An informational FACT SHEET, PR5000-15, "ANTENNA STRUCTURE REGISTRATION", and the Antenna Structure Registration Form (FCC Form 854), may be obtained by contacting the FCC's Forms Distribution Center at (800)418-3676. This document will provide information on how to register a tower. Users may also visit the FCC's Internet Homepage at <http://wireless.fcc.gov/antenna/> for up to date information on filing procedures, electronic filing and database access.

14. Y P N/A Registration: Has the owner of the tower on which the station antenna is mounted obtained registration for the structure? [See FACT SHEET - PR5000-15]
15. Y P N/A Posting of Number: Has the registration number been posted in an easily viewed location at the tower site? [See FACT SHEET - PR5000-15]

SECTION II: Continued

B. ANTENNA SPECIFICS: The construction permit, station license, or other instrument of authorization provides authority for the station to operate under a specific set of operating parameters. The licensee must thoroughly review the current station authorization, and, where applicable, the structure registration, to compare the listed specifications to the location, height, etc. that is actually used by this station. All LPFM stations may utilize nondirectional antennas with horizontal, vertical, circular or elliptical polarization. Directional antennas will only be authorized to eligible Public Safety and transportation licensees in connection with the operation of a Travelers Information Service. [See 73.816 and the Terms of the Station Authorization (TSA)]

16. Y P OVERALL HEIGHT: Does the overall height of the structure match that specified in the station authorization and, where applicable, the structure registration? [See TSA]
17. Y P N/A ANTENNA: Is a nondirectional antenna in use at this station? [See 73.816 and TSA]
18. Y P LOCATION: Does the street address and geographical coordinates of the station transmitter/tower location match exactly with the information shown on the station authorization and, where applicable, the structure registration? [See TSA]

C. TOWER LIGHT OBSERVATIONS: The lighting on tower structures is to be observed at least once every 24 hours either visually or by observing an automatic indicating device; or alternatively the licensee/tower owner may provide and maintain an automatic alarm system to constantly monitor the lighting on a structure. All automatic or mechanical control devices, indicators, and alarm systems are required to be inspected at intervals NOT TO EXCEED 3 months. [See 17.47]

19. Y P N/A OBSERVATIONS: Is the lighting on the tower(s) observed at least once every 24 hours either visually or by observing an automatic indicating device; or alternatively has the licensee/tower owner provided and maintained an automatic alarm system? [See 17.47]
20. Y P N/A MAINTENANCE CHECKS: Have all automatic and/or mechanical control devices, indicators, and alarm systems associated with the antenna structure lighting been inspected within the last 3 months? [See 17.47]

SECTION II: Continued

- D. PAINTING/LIGHTING:** The station authorization and/or tower registration specifies the painting and lighting requirements for the antenna structure. This is shown as a set of numbers or letters which correspond to paragraphs found on FCC Form 715 (Numbers - For towers with red beacons and side lights) or 715A (Letters - For towers with strobed lighting), or the most current FAA Advisory Circular (currently AC 70/7460-1K) on Obstruction Marking and Lighting. If no painting or lighting is required, then the authorization will specify "NONE" or "NONE REQUIRED". Tower registration is only necessary when painting and/or lighting is required.

The licensee must make certain that the number and placement of paint bands and lighting match exactly with that shown on the station authorization and/or tower registration. The licensee/tower owner should also be aware of the requirement to clean or repaint tower structures as often as necessary to maintain good visibility to aircraft. [See Part 17 and TSA]

NOTE: One of the most common problems associated with tower painting is the feedlines that are on the outside of a tower. In many cases, the tower is painted correctly, but the solid black feedlines defeat the purpose of the painting by covering the outside faces of the tower. The licensee/tower owner should make certain that the feedlines are also painted in such instances. This does not apply in cases where the tower is authorized for strobe lighting.

21. Y P N/A PAINT SPECIFICATIONS: Does the painting on the tower structure(s) match the specifications in the station authorization? [See TSA]
22. Y P N/A PAINT BANDS: Does the structure have the correct number of bands with the top and bottom bands painted orange? [See Part 17]
23. Y P N/A LIGHTING SPECIFICATIONS: Does the lighting on the tower structure match exactly with the specifications in the station authorization? [See TSA]

- E. FAA NOTIFICATIONS:** The tower owner/licensee is to notify the nearest Federal Aviation Administration (FAA) Flight Service Station within 30 minutes of the observation of an improper functioning or extinguished top steady burning light or ANY flashing obstruction light regardless of its position on the structure. Such improper functioning beacons include non-lighted beacons as well as those that are lighted, but non-flashing. Notification is to also be made immediately to the FAA once the beacon or steady burning top light is returned to service. Notification is not required when side light outages are observed. Tower owners/licensees should insure that the telephone number to the nearest FAA Flight Service Center is readily available and known to all personnel who would be responsible for notifying the FAA of such outages. [See 17.48]

24. Y P N/A FAA NOTIFICATION: Are the tower owner/licensee and all station operators aware of the requirement to notify the nearest FAA Flight Service Station within 30 minutes of the observation of an outage AND to notify the FAA again once the outage is corrected? [See 17.48]

SECTION II: Continued

- F. STATION LOGS:** For all stations operating from a tower owned by the licensee and which have authorizations that specify tower lighting, the licensee/tower owner is to make entries in the station log concerning ANY observed or otherwise known extinguishment or improper functioning of ANY tower light regardless of its position on the tower. [See 17.49, 73.877 and 73.1213] This log must contain the following:
- a. The nature of such extinguishment or improper functioning.
 - b. The date and time the extinguishment or improper operation was observed or otherwise noted.
 - c. Date and time of FAA notification, required for outages of any flashing light.
 - d. The date, time and nature of adjustments, repairs or replacements made. This would include any work conducted as part of a system inspection or preventive maintenance program.

25. Y P N/A STATION LOGS: Does the licensee/tower owner maintain a station log containing entries concerning ANY observed or otherwise known extinguishment or improper functioning of ANY tower light? [See 17.49, 73.877(a) and 73.1213]

NOTE 1: Licensees should also log the date and time of quarterly inspections of lighting systems as described in §17.47(b).

NOTE 2: Any extinguishment or improper functioning of a required tower light, regardless of its position on the tower, is to be corrected as soon as possible. See §17.49(b) and the terms of the structure registration. An antenna structure is not considered to be in compliance with the antenna structure registration if any required light is not functioning properly. However, violations are avoided by prompt and complete logging of the outage and by documenting that the efforts made to correct the condition are being done in a timely manner.

SECTION III: EMERGENCY ALERT SYSTEM (EAS)

By October 24, 2003, all LPFM broadcast stations must have installed and operational EAS equipment capable of receiving the digital EAS protocol. If there are any questions pertaining to the new EAS rules then please contact the Commission's EAS office at (202) 418-1228, by email at eas@fcc.gov, or by visiting the EAS web site at <http://www.fcc.gov/eb/eas>.

A. **HANDBOOK:** All stations are to maintain an EAS Operating Handbook. The handbook is to be available at ALL EAS control points. Please contact 1-800-418-3676, or visit <http://www.fcc.gov/eb/eas> for copies of the handbook. [See 11.15]

26. Y P HANDBOOK: Does the station have an EAS Operating Handbook available at EACH EAS control point utilized during any portion of the broadcast day?
[See 11.15] <http://www.fcc.gov/eb/eas>

B. **EAS DECODER/MONITOR:** By October 24, 2003, all LPFM stations must have equipment installed and capable of decoding, either manually or automatically, the digitally encoded EAS protocol while monitoring at least two assigned EAS stations. This equipment must be operational during all hours of broadcast operation. Manually operated equipment must be located so that operators, at their normal duty stations, can be alerted immediately when EAS messages are received. Only one EAS decoder is required for combined facilities operating from one common location, such as a co-owned and co-located AM and FM studio. All decoder devices are to be certified by the Commission in accordance with Part 2 Subpart J of the Commission's rules. [See 11.31, 11.33, 11.34, 11.35 and 11.52]

27. Y P CERTIFIED EQUIPMENT: Does the station use only certified EAS equipment at each location utilized for EAS monitoring? [See 11.34]

28. Y P EQUIPMENT STATUS: Is the required EAS decoding/receiving equipment currently installed and in operational condition? [See 11.35]

29. Y P N/A INSTANTANEOUS ALERT RECEPTION: For manually operated EAS decoding equipment, is the decoder installed in a way that enables broadcast station staff to be alerted instantaneously upon receipt of an activation occurring during any portion of your broadcast operation? [See 11.52]

30. Y P MONITORING ASSIGNED STATIONS: Is the EAS decoder/monitor tuned to receive EAS activations from the monitoring priorities named in the FCC-EAS Mapbook or State EAS plan? [See 11.52 and the FCC-EAS Mapbook]

NOTE 1: EAS test and activation announcements are to be in the same language as the primary language of the station. [See 11.54(b)(2&7), 11.55(c)(4) and 11.61(a)(1)(v)]

NOTE 2: The Commission released a report and order (FCC 02-64) on February 26, 2002, authorizing the use of selective display and logging of state and local EAS activations and the use of additional alert codes. This same order authorized EAS manufacturers and system operators to upgrade existing systems on an optional basis without need for additional equipment authorizations. The order further requires all EAS units produced after August 1, 2003 to have the additional codes and selective display and logging features installed prior to sale. [See 11.33(a)(4) and the R&O]

SECTION III: Continued

- C. **EAS TESTS:** LPFM stations are not required to have equipment capable of generating the EAS codes and Attention Signal. However, effective October 24, 2003, all LPFM stations are required to transmit the EAS test script and log receipt of required EAS tests and activations. Required monthly tests (RMT) of the EAS are to be conducted once a month as coordinated by the Emergency Communications Committee for each state. The RWT is optional during the week that a monthly (RMT) test is conducted. The RMT conducted in odd numbered months shall occur between 8:30 a.m. local time and local sunset. The RMT conducted in even numbered months shall occur between local sunset and 8:30 a.m. local time. [See 11.61]

Note: Since stations are required to monitor two EAS sources, then each station should receive at least one RWT (or emergency activation) from each of the two sources. An EAS activation for a state or local emergency, as defined in the EAS Handbook, may be substituted for an RWT. The RMT may result in only one test being received during that week.

31. Y P N/A RECEIPT OF EAS TESTS: Did the station receive an EAS activation during the last full calendar week from each of its two assigned EAS monitoring sources? [See 11.61(a)]
32. Y P WEEKLY TESTS: Does the station transmit the EAS test script at least once each calendar week? [See 11.61(a)(1)(v)]

- D. **STATION LOGS:** Effective October 24, 2003, all stations are to maintain a station log containing entries pertaining to each test and activation of the Emergency Alert System that is received or initiated by the station. EAS entries must be made in the station log either manually by responsible broadcast station staff, or by an automatic device. Stations may keep EAS data in a special EAS log which can be maintained at any convenient location; however, such log must be considered a part of the official station log. It is also to contain entries which adequately describe the reason why any test activation was not received and any corrective action taken. [See 11.35(a), 11.51(j), 11.52(e), 11.55(c)(7), and 11.61(b)]

Whenever any EAS equipment becomes defective, the station may operate without the defective equipment, pending its repair or replacement, for a period not in excess of 60 days. The station must make appropriate entries into the station log showing the date and time the equipment was removed and restored to service. [See 11.35(b)] If the station cannot restore service to the defective equipment within 60 days due to conditions beyond the control of the licensee, then the station must request an extension of this time from the FCC District Director of the area in which the station is located. Such request shall include the steps that were taken to repair or replace the defective equipment, the alternative procedures being used while the defective equipment is out of service and an estimation when the defective equipment will be repaired or replaced. [See 11.35(c)]

33. Y P STATION LOGS MAINTAINED: Does the licensee maintain a station log containing an entry of each activation (both sent and received) of the Emergency Alert System (EAS)? [See 11.51(j), 11.52(e) and 11.55(c)(7)]
34. Y P FAILURE TO RECEIVE EAS TEST: Does the station log contain appropriate entries indicating the reasons why required EAS Weekly/Monthly Test Transmissions were not received? If all tests have been received and logged during the last two year period, then the appropriate response is yes "Y". [See 11.35(a)]
35. Y P EQUIPMENT OUTAGE: Does the station log contain appropriate entries documenting the date and time any EAS equipment was removed and/or restored to service? If there have been no such outages in the last two years, then the appropriate response is yes "Y". [See 11.35(b)]

NOTE: On February 26, 2002, the Commission released a report and order (FCC 02-64) which allows licensees the option to program their EAS equipment to preselect which EAS messages containing state and local event codes they wish to display and log. Stations will continue to display and log all National level alerts, RWT's, RMT's and any state and local events they elect to receive.

SECTION IV: TECHNICAL REQUIREMENTS

A. POWER vs HEIGHT:

For LP100 stations: The maximum facilities authorized will be based on 100 watts effective radiated power (ERP) at an antenna height above average terrain (HAAT) of 30 meters (100 ft). An LP100 station with a HAAT that exceeds 30 meters will not be permitted to operate with an ERP greater than that which would result in a 60 dBu contour of 5.6 kilometers. In no event will an ERP less than one watt be authorized. No facility will be authorized in excess of one watt ERP at 450 meters HAAT. The minimum facilities will be based on 50 watts ERP at 30 meters HAAT, or the equivalent necessary to produce a 60 dBu contour of at least 4.7 kilometers.

For LP10 stations: The maximum facilities will be based on 10 watts ERP at 30 meters HAAT. An LP10 station with an antenna height over 30 meters will not be permitted to operate with an ERP greater than that which would result in a 60 dBu contour of 3.2 kilometers. No facility will be authorized in excess of one watt ERP at 100 meters HAAT. The minimum facilities authorized may not operate with less than one watt.

[See TSA and 73.811]

36. Y P POWER/HEIGHT: Are the station's operating ERP and antenna HAAT within the limits specified by this section? [See TSA and 73.840]

- B. **POWER DETERMINATION:** The transmitter power output (TPO) of an LPFM station must be determined by the procedures set forth in Section 73.267 of the Rules. The operating power of a LPFM authorized a TPO more than 10 watts must be maintained as near as practicable to its authorized TPO and may not be less than 90% of the minimum TPO nor greater than 105% of the maximum authorized TPO. An LPFM with authorized power of ten watts or less may operate with less than the authorized power, but not more than 105% of that authorized. [See 73.840 and TSA]

In the event that it becomes technically impossible to operate, then a station may temporarily discontinue operation for a period of not more than 30 days without specific authority from the FCC. If operation is terminated for 10 consecutive days, then a notification must be sent to the FCC-Media Bureau, Audio Division, Washington, D.C. 20554 no later than the 10th day of the terminated operation. If normal power is restored prior to the expiration of the 30 day period, the licensee must notify the FCC upon restoration of normal operation.

37. Y P N/A OPERATING POWER: Is the station's operating power at 105% or less of that authorized? [See TSA and 73.840]

SECTION IV: Continued

C. DIRECT vs INDIRECT METHOD: The operating power of LPFM stations may be determined by either the direct or indirect method. The direct method of power determination for a LPFM station uses the indications of a calibrated transmission line meter located at the RF output terminals of the transmitter. This meter must be calibrated whenever there is any indication that the calibration is inaccurate or whenever any component of the metering circuit is repaired or replaced.

The indirect method is determined by applying the appropriate factor to the input power to the last radio-frequency power amplifier stage of the transmitter, using the following formula:

$$\text{Transmitter output power} = E_p \times I_p \times F$$

Where: E_p = DC input voltage of final radio stage.
 I_p = Total DC input current of final radio stage.
 F = Efficiency factor of the transmitter.

The value of the efficiency factor, F , is to be determined and a record of its value is to be maintained and available upon request. [See 73.267]

Licensees must make certain that all duty operators know which method of power determination is being used and how to calculate the output power based on that method.

38. Y P N/A EFFICIENCY FACTOR: Is the efficiency factor known for each transmitter used and a record kept as to its value, along with the source from which this value was determined?
[See 73.267(c)]

D. FREQUENCY: The departure of the carrier or center frequency of a LPFM station may not exceed 3000 Hz from that authorized. [See 73.1545(b)]

39. Y P FREQUENCY: Is the station in compliance with the frequency tolerance specified in 73.1545?

E. MODULATION: The percentage of modulation is to be maintained at as high a level as is consistent with good quality of transmission and good broadcast service. Generally the modulation should not be less than 85% and may not exceed 100 percent on peaks of frequent reoccurrence with reference to 75 kHz deviation.
[See 73.1570]

40. Y P MODULATION: Is the station in compliance with the modulation limits specified in 73.1570(b)?

SECTION IV: Continued

F. TRANSMISSION SYSTEM: LPFM stations must maintain the bandwidth occupied by their emissions in accordance with the following: Any emission appearing on a frequency removed from the carrier by between 120 kHz and 240 kHz inclusive must be attenuated at least 25 dB below the level of the unmodulated carrier. Any emission appearing on a frequency removed from the carrier by more than 240 kHz and up to and including 600 kHz must be attenuated at least 35 dB below the unmodulated carrier. Any emission appearing on a frequency removed from the carrier by more than 600 kHz must be attenuated at least $[43 + 10\log_{10} (\text{Power in watts}) \text{ dB}]$ below the level of unmodulated carrier, or 80 dB, which ever is the lesser attenuation. [See 73.317 and 73.508]

41. Y P **EMISSIONS:** Is this station maintaining emissions within the limits specified in 73.317?

G. CERTIFIED TRANSMITTERS: Only transmitters that have been granted FCC certification shall be used at LPFM stations. Certified transmitters will have a permanently attached label bearing an FCC identifier. [See 2.907, 2.925 and 73.1660(a)(2)]

42. Y P **CERTIFICATION:** Is the transmitter at this station certified by the FCC and have an FCC ID attached? [See 2.925 and 73.1660(a)(2)]

H. BLANKETING INTERFERENCE: For one year after the commencement of transmissions with new or modified facilities, all LPFM stations are required to take remedial action to resolve blanketing interference complaints occurring within the immediate vicinity of the antenna site. The blanketing contour for an LP100 station would extend approximately 125 meters (410 ft) and a 10-watt LP10 contour would extend 39 meters (128 ft) from the transmitter site. Resolution of complaints shall be at no cost to the complainant. These requirements do not include interference complaints involving malfunctioning or mistuned receivers, improperly installed antenna systems, high gain antennas, booster amplifiers, mobile receivers and non-RF devices such as tape recorders, hi-fi amplifiers, or hard wired telephone devices. [See 73.318]

43. Y P **BLANKETING:** Has this licensee resolved all complaints of blanketing interference within the stations blanketing contour occurring within the specified one year? [See 73.318]

SECTION V: UNATTENDED OPERATION

- A. **ATTENDED VS UNATTENDED:** Broadcast stations may be operated as either attended or unattended. No prior FCC approval is required to operate a station in the unattended mode. Regardless of which method of station operation is employed, licensees must employ procedures which will ensure compliance with the EAS rules. [See 73.1300]

ATTENDED OPERATION: Attended operation consists of ongoing supervision of the transmission facilities by a station employee or other person designated by the licensee either at the transmitter site, a remote control point, or an ATS control point. Such supervision may be by direct observation and control of the transmitting system by a live person at the transmitter site or remote control point, or such supervision can be by automated equipment that is configured to contact a person designated by the licensee. In either case a live person must be on duty at a **FIXED** location during all hours of broadcast operation where they can turn off the transmitter and where they can either monitor the station operating parameters themselves or be contacted by the automated equipment which is monitoring the equipment for them. During attended operation it is expected that the transmitter will be turned off by station personnel within 3 hours of an overpower, overmodulation or out-of-tolerance frequency condition that can cause interference that cannot be corrected within that period of time. [See 73.845 and 73.1400(a)]

UNATTENDED OPERATION: Unattended operation consists of using self-monitoring or automatic transmission system (ATS) monitoring equipment to control the transmission system, or alternatively, operation in the absence of constant human supervision with equipment that can operate for prolonged periods of time within assigned tolerances. In the former case, equipment must be configured to automatically take the station off the air within the required 3 hour time period after an out-of-tolerance condition arises. In the latter case, the licensee is required to make certain that the station is monitored frequently enough to ensure that station operation is corrected or terminated within the designated 3 hour time limit, but constant human supervision is not required. LPFM stations that operate unattended will be required to advise the Commission by letter to FCC, Media Bureau, of the unattended operation and provide an address and telephone number where a responsible party can be reached during such times of operation. Licensees should maintain a copy of any such letter with their station records. [See 73.845 and 73.1400(b)]

NOTE 1: A Media Bureau Fact Sheet on Unattended Operation may be found on the Internet at "<http://www.fcc.gov/mb/audio/bickel/noonehome.html>".

NOTE 2: The 3 hour time starts whenever operation exceeds any tolerance. Therefore, the licensee should make certain sufficient monitoring is in place to detect and correct out-of-tolerance conditions within this three hour period.

44. Y P N/A **ATTENDED:** Does the licensee maintain a person on duty at a fixed location, during all periods that the station is on the air, where they can either monitor and control the station themselves or be contacted by automated transmitter monitoring equipment within 3 hours after an out-of-tolerance condition arises?
[See 73.845 and 73.1400(a)]
45. Y P N/A **UNATTENDED:** Does the licensee maintain either automated equipment or periodic human monitoring that enables station operation to be corrected or terminated within 3 hours after an out-of-tolerance condition arises?
[See 73.845, 73.1300 and 73.1400(b)]
46. Y P N/A **NOTIFICATION:** For unattended operations, did the licensee notify the Commission's Media Bureau, in writing, of the address and telephone number of a responsible party?
[See 73.845, 73.1350(g) and 73.1400(a)]

VI. ABBREVIATIONS

ATS	- <i>Automatic Transmission System</i>
dB	- <i>Decibel</i>
EAS	- <i>Emergency Alert System</i>
EFM	- <i>Educational FM Station</i>
ERP	- <i>Effective Radiated Power</i>
F	- <i>Transmitter Efficiency Factor</i>
FAA	- <i>Federal Aviation Administration</i>
FCC	- <i>Federal Communications Commission</i>
FM	- <i>Frequency Modulation</i>
HAAT	- <i>Height Above Average Terrain</i>
kHz	- <i>Kilohertz</i>
LPFM	- <i>Low Power FM Station</i>
MHz	- <i>Megahertz</i>
NRSC	- <i>National Radio Systems Committee</i>
RF	- <i>Radio Frequency</i>
RMT	- <i>Required Monthly Test (EAS)</i>
RWT	- <i>Required Weekly Test (EAS)</i>
SCA	- <i>Subsidiary Communications Authorization</i>
STA	- <i>Special Temporary Authority</i>
TPO	- <i>Transmitter Power Output</i>
TSA	- <i>Terms of the Station Authorization</i>
TV	- <i>Television Broadcast</i>

VII. GLOSSARY OF BROADCAST TERMS

- Amplitude Modulation (AM)** - A type of transmission used in the standard radio broadcast band at 535-1705 kilohertz.
- Bandwidth** - The amount of frequency spectrum a radio signal occupies.
- Booster Station** - Similar to translator stations, these stations provide supplementary service to areas in which direct reception of radio service is unsatisfactory due to distance or terrain. Booster stations operate on the same frequency, under same ownership and with 100% rebroadcast content of the main station they are associated with, but at 20% or less of the main station's power.
- EAS Attention Signal** - An audio signal using the two tone frequencies of 853 and 960 Hz which is transmitted by an EAS station to actuate muted receivers for interstation receipt of emergency cuing announcements and broadcasts.
- EAS Operating Handbook** - A booklet which states in summary form the actions to be taken by station personnel upon receipt of emergency action notification, termination, or test messages.
- EAS Generator/Encoder** - Equipment capable of generating the EAS attention signal for transmission.
- EAS Monitor/Decoder** - Equipment capable of receiving the EAS attention signal and emergency programming transmitted by other EAS stations.
- EAS Tests** - Tests conducted weekly/monthly by EAS stations to ensure that their EAS equipment is functioning properly.
- Equipment Performance Measurements** - Measurements performed to determine the overall performance characteristics of a broadcast transmission system from point of program origination to sampling of signal as radiated.
- Experimental Period** - The time between 12 midnight local time and local sunrise, used by AM broadcast stations for tests, maintenance and experimentation.

SECTION VII: Continued

- Extension Metering** - *The meters used to provide indications of a sampled parameter of a broadcast station transmitting system. To be considered an extension meter and not a remote meter, it must be less than 100 feet from the transmitter and installed in the same building as the transmitter.*
- Field Strength** - *Electric field intensity, usually measured in millivolts per meter (mV/m) or in decibels above 1 microvolt per meter (dBu).*
- Frequency Modulation (FM)** - *A method of modulation where the amplitude remains constant and the frequency of the carrier wave is varied according to the modulating wave. The FM broadcast band covers 88-108 Megahertz.*
- Low Power FM (LPFM)** - *A noncommercial educational broadcast radio service.*
- LP10** - *A LPFM service with maximum ERP/HAAT combination equivalent to 10 watts at 30 meters (100ft).*
- LP100** - *A LPFM service with maximum ERP/HAAT combination equivalent to 100 watts at 30 meters.*
- Output Power** - *See TPO*
- Public Inspection File** - *A publicly accessible file to be maintained by broadcast stations which contains documents pertaining to the station's licensing, ownership, and operation.*
- Remote Control** - *Operation by a properly designated person on duty at a control position from which the transmitter is not visible but that position is equipped with suitable controls so that essential functions can be performed.*
- Special Temporary Authority** - *Authority granted to the licensee, in writing, by the Media Bureau for operation of a broadcast facility for a limited time at a specified variance from the terms of the station authorization or requirements of the FCC rules.*

SECTION VII: Continued

- Spurious Emissions** - *An emission on a frequency or frequencies which are outside the necessary bandwidth and the level of which may be reduced without affecting the corresponding transmission of information. Spurious emissions include harmonic emissions, parasitic emissions, intermodulation products and frequency conversion products.*
- Station Authorization** - *Any construction permit, license, special temporary authority, or any other authorization issued by the FCC.*
- Time Brokerage** - *Sale by a licensee of discrete blocks of time to a broker who then supplies the programming to fill that time and sells the commercial spot announcements to support it.*
- Translator Station** - *Stations that provide supplementary service to areas in which direct reception of radio service is unsatisfactory due to distance or terrain barriers. Translators simultaneously rebroadcast the signal of a primary FM station on a different frequency. May be owned by same or different licensee than that of primary station.*
- Transmitter Power Output (TPO)** - *The radio frequency power output of a transmitter's final radio frequency stage as measured at the output terminal while connected to a load.*
- Unattended Operation** - *Operation of a station by automatic means without the attention of a qualified operator.*



Emergency Alert System

2001 AM & FM Handbook

Post at All Operator Stations

Introduction

EAS Handbook

The purpose of this Handbook is to provide instructions for EAS participants to follow during national, state and local alerts and tests. This Handbook should be located at each operator position and should be immediately available to staff responsible for authenticating and initiating Emergency Action Notifications, Terminations, alerts and tests.

Contents of the Handbook

This Handbook contains simplified instructions for the following Emergency Alert procedures:

- **National Activation Procedures**
Activated by the President. (Page 4)
- **National Termination Procedures**
Activated by the President. (Page 14)
- **State and Local Activation Procedures**
Activated by State and Local Officials or others. (Page 19)
- **Monthly and Weekly EAS Test**
Activated according to State and Local plan. (Page 25)

EAS Designation

Each broadcast station and cable system has an EAS designation which defines its role in the EAS structure. These designations are found in EAS state and local plans that can be obtained from the FCC or your State Emergency Communication Committee. Find your station or system on the list for your EAS Local Area. Note the EAS Local Area you serve and indicate this information on the front cover of this handbook.

For more detailed information, refer to the EAS Rules and Regulations, 47 CFR, Part 11, and the EAS Activation and Testing Procedures.

In the event the EAS equipment becomes defective, a broadcast station or cable system may operate without the defective equipment pending its repair or replacement for a period not in excess of 60 days without further FCC authority.

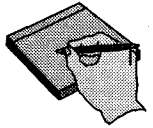
Entries shall be made in the broadcast station or cable system records showing the date and time the equipment was removed and restored to service.

For personnel training purposes, the required monthly test script must still be transmitted even though the equipment for generating the EAS message codes, Attention Signal and EOM code is not functioning.

Use of Automatic Encoder and Decoder Equipment

EAS equipment can be programmed to automatically retransmit EAS alerts. If management has done this, your programming may be interrupted shortly after incoming EAS messages.

More information on EAS may be obtained from the Federal Communications Commission on our toll free number 888-225-5322 (888-CALL FCC) or Visit our EAS Website at www.fcc.gov/eb/eas



Station Notes

A large, empty rectangular box with rounded corners, intended for handwritten notes or observations.

National Activation Procedures

1 Receive the Emergency Action Notification Message (EAN)

Automatic and Manual Operation

You will see the words "Emergency Action Notification" on the broadcast station EAS decoder display.

You will hear the following Emergency Action Notification Message from the EAS decoder.



Emergency Action Notification Audio Message

This is an Emergency Action Notification requested by the White House. All broadcast stations will follow activation procedures in the EAS Operating Handbook for a national level emergency. The President of the United States or his representative will shortly deliver a message over the Emergency Alert System.

National Activation Procedures

2 Discontinue
normal
programming

For manual operation

Cease all programming and prepare to transmit the following announcement

3 Transmit this
announcement:

For manual operation



Broadcast this Announcement

This announcement may be made in the primary language of the station.

We interrupt our programming; this is a national emergency.

Important instructions will follow.

National Activation Procedures

4 Transmit the EAS header codes followed by the attention signal.

•For automatic operation

EAS equipment will retransmit header codes and the attention signal.

•For manual operation

Use the EAS encoder to retransmit the header codes and the attention signal .



**Participating
Stations**

Go to Step 5 of the
National Level EAS Activation Procedures

**Non-Participating
Stations**

Go to Step 10 of the
National Level EAS Activation Procedures.



National Activation Procedures

5 Participating Stations

For manual operation

State Relay or State Primary Stations

Include this announcement:



Broadcast this Announcement

This is an Emergency Action Notification. All broadcast stations and cable systems shall transmit this Emergency Action Notification Message. This station has interrupted its regular programming at the request of the White House to participate in the Emergency Alert System.

During this emergency, most stations will remain on the air providing news and information to the public in assigned areas. This is (station call name). We will continue to serve the (EAS Local Area name) area. If you are not in this Local Area, you should tune to stations providing news and information for your Local Area. You are listening to the Emergency Alert System serving the (EAS Local Area name) area.

Do not use your telephone. The telephone lines should be kept open for emergency use. The Emergency Alert System has been activated

We will also be serving as a message distribution and relay source to other broadcast stations

National Activation Procedures

6 Monitor the following sources for further instructions

Select your monitoring source in the following order.

1 Local Primary Source (LP)

LP-1 and LP-2
of your EAS Local Area
(If unavailable)

2 State Relay Source (SR)

SR source for the
State EAS Relay Network.

(Next)

- 3**
- Any other broadcast station
 - Any other available source

National Activation Procedures

7 Transmit emergency messages as soon as they are available

The priorities for EAS messages are:

- **First** - Presidential messages must be carried live
- **Second**- Local Area messages
- **Third** - State messages
- **Fourth** - National Information Center (NIC) messages

National Activation Procedures

8 **Transmit
this standby
script until
emergency
messages are
available**

Manual Operation



Broadcast this Announcement

We interrupt our programming at the request of the White House. This is the Emergency Alert System. All normal programming has been discontinued during this emergency.

This is (station call). This station will continue furnishing news, official information and instructions for the (EAS Local Area name) area.

If you are not in (EAS Local Area name) area, you should tune to stations providing news and information for your area. It is important that you listen carefully to announcements from the station in your local area.

REPEAT AS NEEDED

National Activation Procedures

9

After the Presidential message:

**Transmit the
End of
Message Code**

Log



Monitor



For automatic operation

The EAS encoder is programmed to automatically transmit the End of Message (EOM) code.

For manual operation

Manually transmit the End of Message (EOM) code with the EAS encoder.

1

Log the time and date the Emergency Action Notification is received at your station

2

Monitor Your EAS Source for the Emergency Action Termination Message

3

When the Emergency Action Termination message is received on the EAS decoder, follow the National Level Termination procedures included in this Handbook.

National Activation Procedures

10 Transmit this Announcement

**Only
Non-Participating
National Stations**

This Announcement
should be pre-recorded
if automatic operation
is used

For manual operation transmit the following :



Broadcast this Announcement

This is an Emergency Action Notification. This station has interrupted its regular programming at the request of the White House to participate in the Emergency Alert System.

During this emergency, most stations will remain on the air providing news and information to the public in assigned areas.

This is (station call). We will be discontinuing programming. You should now tune to stations providing news and information for your Local Area.

This station will be discontinuing programming.

Do not use your telephone. The telephone lines should be kept open for emergency use. The Emergency Alert System has been activated to keep you informed...

Repeat Announcement

National Activation Procedures

11 Transmit the End of Message Code

Only
Non-Participating
National Stations

Log



Monitor



For automatic operation

The EAS encoder is programmed to automatically transmit the End of Message (EOM) code and may remove the carrier from the air.

For manual operation

- Manually transmit the End of Message (EOM) code with the EAS encoder.
- Sign Off
- Remove the carrier from the air

1 Log the time and date the Emergency Action Notification is received at your station

2 Monitor Your EAS Source for the Emergency Action Termination Message

When the Emergency Action Termination message is received on the EAS decoder, follow the National Level Termination procedures included in this Handbook.

National Level Termination Procedures

1 Receive Emergency Action Termination

Automatic and Manual Operation

You will see the words "Emergency Action Termination" on the broadcast station EAS decoder display.

You will hear the following Emergency Action Termination Message from the EAS decoder.



Emergency Action Termination Message

This concludes operations under the Emergency Alert System. All broadcast stations may now resume normal programming operations.

Non-Participating Stations return carrier to air and Go to Step 2.

National Level Termination Procedures

2 Transmit EAS header codes and attention signal

automatic operation

The EAS encoder will automatically transmit your EAS header code and attention signal.

EAS HEADER CODES

For manual operation

Use your EAS encoder to transmit the EAS header code.

ATTENTION SIGNAL

Use your EAS encoder to transmit the EAS attention signal.

National Level Termination Procedures

3 Transmit
this
announcement

For manual operation

Use the EAS encoder to transmit this announcement



Broadcast this Announcement

This concludes operations under the Emergency Alert System. All broadcast stations may now resume normal programming operations.

Repeat Announcement

National Level Termination Procedures

4 Transmit the End of Message Code

For automatic operation

The EAS encoder will automatically transmit the end of message code.

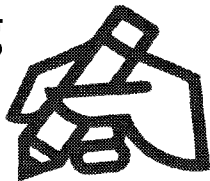
For manual operation

Use the EAS encoder to transmit the end of message code.

5 Resume Programming

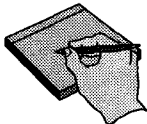
Resume Normal Programming

6 Log



Log Receipt of Emergency Message

Record the time the Emergency Action Termination Notice was received in records/logs.



Station Notes



State and Local Activation Procedures

The EAS may be activated at management's discretion in connection with day-to-day emergency situations posing a threat to life and property. These activations may be performed at the State or Local Area level by any AM, FM, TV station or cable system.

State and Local Area emergency messages may be transmitted by using EAS Header and End of Message Codes. If this option is used by a TV broadcast station, the FCC recommends that the codes be preceded by an announcement that informs listeners that an EAS transmission will occur.

EMERGENCY:

A situation posing an extraordinary threat to the safety of life and property. Examples are, but not limited to natural situations such as: tornadoes, flash floods, icing conditions, heavy snows, fires and man-made situations such as: discharge of hazardous materials, power failures, industrial explosions, civil disorders and nuclear incidents.

SEVERE WEATHER WATCH:

A severe weather WATCH indicates that the probabilities of a particular severe weather storm are high, and is an alert to the public of such severe weather conditions.

SEVERE WEATHER WARNING:

A severe weather WARNING indicates that a particular severe weather storm has actually been sighted in an area or indicated by radar, and serves notice to the public that severe weather conditions are almost certain to occur.

State and Local Activation Procedures

1 Receive requests for EAS activation by any of these methods:

STATE LEVEL OFFICIAL: A request for activation may be directed to the State Primary (SP) source by the Governor, his designated representative, the National Weather Service, or the State Office of Emergency Services. Other designated government officials may be found in your State EAS Plan.

LOCAL LEVEL OFFICIAL: A request for activation may be directed to the Local Primary (LP) source by the National Weather Service, Local Emergency Management or Public Safety Officials. Other designated government officials may be found in your Local EAS Plan.

2 Authenticate EAS Message

State Primary or the Local Primary Sources

EAS DECODER DISPLAY. You will see the Emergency Message on the decoder display.

Authenticate the request for activation according to the EAS State or Local Area plan.

These sources do not require authentication.

National Weather Service, NOAA Weather Radio, NOAA Weather Wire

State & Local Activation Procedures

3 Transmit State/Local EAS opening message

For automatic operation

Programming may be interrupted shortly after you hear the incoming message. Procedures may vary according to Station policy.

For manual operation

Record or store the message unless programming is interrupted to allow the emergency message to be transmitted live.



Broadcast this Announcement

**We Interrupt this program because of a
(State or Local) emergency. Important
information will follow.**

State & Local Activation Procedures

- 4** **Transmit the EAS header codes followed by the attention signal**
- *For automatic operation* EAS equipment will retransmit header codes and the attention signal.
 - *For manual operation* Use the EAS encoder to retransmit the header codes and the attention signal
- 5** **Transmit the Emergency Message**
- *For automatic operation* EAS equipment will transmit the emergency message
 - *For manual operation* Transmit the emergency message (live or from storage) over the air.

If the emergency is continuing, advise your audience to stay tuned for more messages

State and Local Activation Procedures

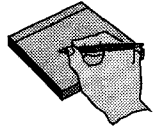
6 Transmit the End of Message Code (EOM) & Resume regular programming

For automatic operation

The EAS equipment will switch to normal programming when the EOM is received.

For manual operation

Transmit the EOM and Follow station procedures to resume normal programming.



Station Notes

A large, empty rectangular box with a black border, intended for handwritten notes.



Monthly and Weekly Tests

EAS Tests Are Required By FCC Regulations

Weekly Tests

Weekly tests consist of transmitting the EAS digital header codes and end of message codes once each week.

Weekly tests must be conducted:

- On different days
- At different times

Monthly Tests

Consist of transmitting:

- the EAS digital header codes,
- the two-tone attention signal,
- a brief test script and end of message code.
- a visual display of header code data.

Is substituted for one weekly test.

In odd months monthly tests must be conducted in daylight hours (8:30AM to sunset)

In even months monthly tests must be conducted at night (sunset to 8:30 AM)

Must be retransmitted within 15 minutes of receipt.

Can be scheduled by State/Local Plan.

Monthly and Weekly Tests

Substitution of Weekly and Monthly Tests

NO WEEKLY TEST IS NECESSARY during a week when the monthly test is conducted or when there is an EAS activation for a State or Local emergency.

NO MONTHLY TEST IS NECESSARY during a month when there is an EAS activation that includes a two-tone alert signal, a video and an audio message.

Failure to receive an EAS test

IF YOU DO NOT RECEIVE A TEST EACH WEEK from your two assigned monitoring sources take the following actions.

- **Determine why no test was received.**
 - Check your station equipment
 - Call your monitoring source(s).
- **Document your findings in the station logs.**
- **Take appropriate corrective action.**

Monthly and Weekly Tests

Weekly Digital Test

1 Receive Test

Receive and Log the weekly test from your EAS Monitoring Assignments

2 Transmit Weekly Test

Weekly tests must be conducted on different days and at different times. Weekly tests do not have to be transmitted upon receipt.

You may wish to notify your listening audience that you are performing a test of the EAS equipment.

3 Discontinue normal programming

Sample Audio Message

This is a test of the Emergency Alert System.

- Transmit Weekly Test Codes
- Transmit End of Message Codes

Use the station EAS encoder to transmit the EAS header code and the EOM code.

4 Resume Normal Programming and Log

Resume Normal Programming and Log receipt and transmission of the test

Monthly and Weekly Tests

Monthly Test

- 1 Receive the test from your EAS Monitoring Assignment**
- 2 Transmit this optional announcement**
- 3 Discontinue normal programming**
- 4 Re-transmit**

You may wish to notify your listening audience that you are performing a test of the EAS equipment.



Sample Audio Message

This is a test of the Emergency Alert System.

Use the EAS encoder to re-transmit the header codes and attention signal within 15 minutes of receipt.

Monthly and Weekly Tests

Monthly Test

5 Monthly Test

**Retransmit
the monthly
test script as
received
from your
source**



Sample Test Script

This is a coordinated monthly test of the broadcast stations of your area. Equipment that can quickly warn you during emergencies is being tested. If this had been an actual emergency such as (insert types of emergencies that may occur in the geographic area), official messages would have followed the alert tone.

This concludes this test of the Emergency Alert System.

Monthly and Weekly Tests

Monthly Test

6 Transmit
the End
of Message
(EOM) Codes

Use the station EAS encoder to transmit the EOM code.

7 Resume Normal
Programming
and Log



Resume Normal Programming and Log receipt and transmission of the test

Steps 3 through 7 of the monthly tests may be performed automatically.

Station Logo or Call Letters

OPERATING LOG

Day: _____

Date: _____

Time	Operating Power	Comments
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	
	watts	

REGULAR OPERATION: (Time and Initials)		OFF - UNSCHEDULED - ON	
Transmitter Off:	End modulation:		
Transmitter On:	Begin modulation:		
EAS sent:	EAS received:		
Continued through midnight to next day	YES: <input type="checkbox"/>	NO: <input type="checkbox"/>	

	Time Started	Time Ended
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:
Certifying Operator:	ON:	OFF:

REVIEWED BY
CHIEF OPERATOR:

DATE:

Organization name, address, city of origin

TIME	ACTUAL	CATEGORY	PROGRAM	SOURCE	MODE
0800					
			LEGAL ID:		
0815					
0830					
0845					
0900					
			LEGAL ID:		
0915					
0930					
0945					
1000					
			LEGAL ID:		
1015					
1030					
1045					
1100					
			LEGAL ID:		
1115					
1130					
1145					
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:

TIME	ACTUAL	CATEGORY	PROGRAM	SOURCE	MODE
1200					
			LEGAL ID:		
1215					
1230					
1245					
1300					
			LEGAL ID:		
1315					
1330					
1345					
1400					
			LEGAL ID:		
1415					
1430					
1445					
1500					
			LEGAL ID:		
1515					
1530					
1545					
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:

TIME	ACTUAL	CATEGORY	PROGRAM	SOURCE	MODE
1600			LEGAL ID:		
1615					
1630					
1645					
1700			LEGAL ID:		
1715					
1730					
1745					
1800			LEGAL ID:		
1815					
1830					
1845					
1900			LEGAL ID:		
1915					
1930					
1945					
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:

TIME	ACTUAL	CATEGORY	PROGRAM	SOURCE	MODE
2000			LEGAL ID:		
2015					
2030					
2045					
2100			LEGAL ID:		
2115					
2130					
2145					
2200			LEGAL ID:		
2215					
2230					
2245					
2300			LEGAL ID:		
2315					
2330					
2345					
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:
Certifying Operator:				ON:	OFF:

LICENSE RENEWAL SCHEDULE FOR RADIO

STATE	BROADCAST ANNOUNCEMENTS			
	NEXT	FILE	1st & 16th each month	
	EXPIRATION	APPLICATION	PRE-FILING	POST-FILING
Alabama	April 1, 2004	December 1, 2003	Oct, Nov 2003	Dec 2003; Jan, Feb 2004
Alaska	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
American Samoa	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
Arizona	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005
Arkansas	June 1, 2004	February 1, 2004	Dec 2003, Jan 2004	Feb, Mar, Apr 2004
California	December 1, 2005	August 1, 2005	June, July 2005	Aug, Sept, Oct 2005
Colorado	April 1, 2005	December 1, 2004	Oct, Nov 2004	Dec 2004; Jan, Feb 2005
Connecticut	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
D.C.	October 1, 2003	June 1, 2003	Apr, May 2003	June, July, Aug 2003
Delaware	August 1, 2006	April 1, 2006	Feb, Mar 2006	Apr, May, June 2006
Florida	February 1, 2004	October 1, 2003	Aug, Sept 2003	Oct, Nov, Dec 2003
Georgia	April 1, 2004	December 1, 2003	Oct, Nov 2003	Dec 2003; Jan, Feb 2004
Guam	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
Hawaii	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
Idaho	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005
Illinois	December 1, 2004	August 1, 2004	June, July 2004	Aug, Sept, Oct 2004
Indiana	August 1, 2004	April 1, 2004	Feb, Mar 2004	Apr, May, June 2004
Iowa	February 1, 2005	October 1, 2004	Aug, Sept 2004	Oct, Nov, Dec 2004
Kansas	June 1, 2005	February 1, 2005	Dec 2004, Jan 2005	Feb, Mar, Apr 2005
Kentucky	August 1, 2004	April 1, 2004	Feb, Mar 2004	Apr, May, June 2004
Louisiana	June 1, 2004	February 1, 2004	Dec 2003, Jan 2004	Feb, Mar, Apr 2004
Maine	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
Maryland	October 1, 2003	June 1, 2003	Apr, May 2003	June, July, Aug 2003
Massachusetts	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
Michigan	October 1, 2004	June 1, 2004	Apr, May 2004	June, July, Aug 2004
Minnesota	April 1, 2005	December 1, 2004	Oct, Nov 2004	Dec 2004; Jan, Feb 2005
Mississippi	June 1, 2004	February 1, 2004	Dec 2003, Jan 2004	Feb, Mar, Apr 2004
Missouri	February 1, 2005	October 1, 2004	Aug, Sept 2004	Oct, Nov, Dec 2004
Montana	April 1, 2005	December 1, 2004	Oct, Nov 2004	Dec 2004; Jan, Feb 2005
Nebraska	June 1, 2005	February 1, 2005	Dec 2004, Jan 2005	Feb, Mar, Apr 2005
Nevada	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005
New Hampshire	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
New Jersey	June 1, 2006	February 1, 2006	Dec 2005, Jan 2006	Feb, Mar, Apr 2006
New Mexico	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005
New York	June 1, 2006	February 1, 2006	Dec 2005, Jan 2006	Feb, Mar, Apr 2006
North Carolina	December 1, 2003	August 1, 2003	June, July 2003	Aug, Sept, Oct 2003
North Dakota	April 1, 2005	December 1, 2004	Oct, Nov 2004	Dec 2004; Jan, Feb 2005
Ohio	October 1, 2004	June 1, 2004	Apr, May 2004	June, July, Aug 2004
Oklahoma	June 1, 2005	February 1, 2005	Dec 2004, Jan 2005	Feb, Mar, Apr 2005
Oregon	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
Pennsylvania	August 1, 2006	April 1, 2006	Feb, Mar 2006	Apr, May, June 2006
Puerto Rico	February 1, 2004	October 1, 2003	Aug, Sept 2003	Oct, Nov, Dec 2003
Rhode Island	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
South Carolina	December 1, 2003	August 1, 2003	June, July 2003	Aug, Sept, Oct 2003
South Dakota	April 1, 2005	December 1, 2004	Oct, Nov 2004	Dec 2004; Jan, Feb 2005
Tennessee	August 1, 2004	April 1, 2004	Feb, Mar 2004	Apr, May, June 2004
Texas	August 1, 2005	April 1, 2005	Feb, Mar 2005	Apr, May, June 2005
Utah	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005
Vermont	April 1, 2006	December 1, 2005	Oct, Nov 2005	Dec 2005; Jan, Feb 2006
Virgin Islands	February 1, 2004	October 1, 2003	Aug, Sept 2003	Oct, Nov, Dec 2003
Virginia	October 1, 2003	June 1, 2003	Apr, May 2003	June, July, Aug 2003
Washington	February 1, 2006	October 1, 2005	Aug, Sept 2005	Oct, Nov, Dec 2005
West Virginia	October 1, 2003	June 1, 2003	Apr, May 2003	June, July, Aug 2003
Wisconsin	December 1, 2004	August 1, 2004	June, July 2004	Aug, Sept, Oct 2004
Wyoming	October 1, 2005	June 1, 2005	Apr, May 2005	June, July, Aug 2005

(Station Logo)

PRESS RELEASE

Date: August 4, 2003

Contact Person: Development or Station Manager

Phone: 000-000-0000

Writing a press release –A powerful promotional tool!

Home Town, ST –The information that you write would include just about everything one would need to know about your subject and allow them to write a quick story without contacting you. Start with a power statement in the heading to draw the reader into the body of the press release. Make sure that you include: who, what, when, where, how and why information in the body of the notice. The information would suffice to add to an ongoing column or calendar schedule of events published in their paper, magazine or newsletter. Most press releases are 500 words or less.

Philanthropists would use the information to keep abreast of the work that you do in the community. This will keep you in their minds when there is an opportunity to offer funding for specific programs or tasks that they wish to support.

PRESS RELEASE
Thin Air Community Radio

FOR IMMEDIATE RELEASE

For more information contact:
Lupito Flores: (509)-747-3807

**THIN AIR RADIO RECEIVES CONSTRUCTION PERMIT
AND CALL LETTERS**

KYRS WILL BROADCAST ON 95.3 FM IN SPOKANE

(SPOKANE, WA, April 10)— On January 14, 2003, two years after its application was submitted, Thin Air Community Radio received a permit from the Federal Communications Commission to begin construction of a new Low Power FM (LPFM) station in Spokane, Washington. The new station, which will transmit from a tower south of Spokane and broadcast on the frequency of 95.3 FM, now has 18 months to complete final construction and begin broadcasting. It will be Spokane's only non-profit, non-commercial community LPFM. The call letters of the new station will be KYRS, an acronym for "Your Radio Station"—a three-word summary of the station's mission to extend media democracy in Spokane.

"Getting the construction permit is by far the most exciting development for Thin Air Community Radio," said Thin Air Coordinator Lupito Flores.

"We've enjoyed so much support from the community in the form of program ideas, donations and volunteers. This is concrete evidence that everyone's hard work is paying off."

"Program ideas have come in from such diverse, underserved groups as Russian refugees, Hmong, Latino and dozens of eclectic music shows."

"Thin Air has also recruited volunteers and provided internships for local high school and college students," Flores added.

Thin Air Community Radio has already built a broadcast studio and purchased a transmitter tower with funds raised in the past two years. Now the focus will be directed towards raising completion funds to purchase the transmitter and other necessary equipment, and professional services that will make the station operational.

Bonnie Mager, Board member of Thin Air's parent organization, Citizen's for Clean Air, put the construction permit in perspective; "There are hundreds of LPFM applicants across the country who have been waiting longer than we have to begin construction. We are extremely fortunate to have received our construction permit from the FCC."

About Thin Air Community Radio.

Thin Air Community Radio was formed in 1999. The mission of Thin Air is to fill the needs that other media do not, providing programming to diverse communities and unserved or underserved groups. Thin Air has received generous support from New Priorities Foundation, Foundation Northwest, The Center For Justice, Metropolitan Mortgage's CA-RE Program, and numerous individual community members. Thin Air is located at 35 W. Main in downtown Spokane. To inquire about volunteer or donation opportunities please call 747-3807. For further information please call or visit the Thin Air website: www.thinairradio.org.

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Thin Air Community Radio, 35 W. Main, Suite 340, Spokane WA, 99201, USA, phone: (509)-747-3807,
www.thinairradio.org

WRFG 89.3 FM Program Guide

STUDIO 404-523-8989

MON

TUES

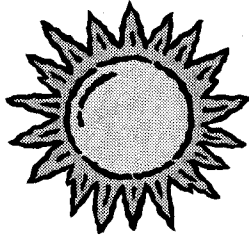
WED

THURS

FRI

SAT

SUN



Good Morning Blues

Traditional & Contemporary Blues
(6am - 10am)

DOO-WOP
6am - 8am

GOOD TIME
GOSPEL
5am - 7am

R&B
on 'RFG
8am - 10am

ROUTE
66
7am - 9am

Rhythm & Brunch

R&B from '50s through today (10am - 12noon)

STRAIGHT
NO CHASER
10am - 12noon

MY OWN
HOUSE
9am - 11am

WORLD PARTY

African, Latin, American, Caribbean
News, Views & Interviews
(12noon - 4pm)



AFRICAN
EXPERIENCE
WORLDWIDE
12noon - 3pm

MUSIC FROM
INDIA
11am - 1pm

ZYDECO
SHOW
1pm - 3pm

Our Americas

Labor Forum

Disability Radio

Making Contact

Counterspin

PACIFICA NEWS (4:30pm - 5pm)

DEMOCRACY NOW! (5PM - 6PM)

Alternative Talk

JUST
PEACE

LAMBDA
Radio Report

Current
Events

SISTA'S
TIME

What
Good
Is A Song?

In Tune
to Nature

Health Issues
Today

ROCKERS
INTERNATIONAL
3pm - 6pm

PLAIN OL'
HORIZONS
3pm - 5pm

SERENATA
LATINA
6pm - 9pm

CELTIC
SHOW
5pm - 7pm

PEACH STATE FESTIVAL
AMERICANA, FOLK, COUNTRY & BLUEGRASS
(7pm - 9pm)



BEATS
&
LYRICS
9pm - 12mn

FOX'S
MINSTREL
7pm - 10pm



Jazz to Soothe Your Soul

Traditional/Contemporary Jazz
Commentary & Interviews (9pm - 11pm)

STREET
SOLDIERS
10pm - 12mn

NIGHT WATCH

Edutainment: African Diaspora, Poetry, Lectures, Information
(11pm - 2am)

POWERPOINT

EARLY
MORNING
MOODS
12mn - 3am

M.A.P.T.I.M.E.
12mn - 3-am

RUFF, RUGGED AND RAW
Righteous Revolutionary Rap & Reggae
(2am - 6am)



ALTERNATIVE
ROCK
SOUL-U-TIONS
3am - 5am

TBA
3am - 6am



KFAI FRESH AIR COMMUNITY RADIO PROGRAM GUIDE

SPRING 2003																			
MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY		SUNDAY							
5:00		DEMOCRACY NOW (REBROADCAST)										5:00		OVERNIGHT, CONTINUED					
6:00		FRESH AIR in the MORNING (Rock, Pop, World, Blues, Folk, Jazz, and more)										6:00		R & B / JAZZ		GOSPEL			
		GOOD NOISE with ROGER & AMY		PAM HILL		DAVID CUMMINGS		ROCKHOUSE		FUBAR OMNIVERSE with BLANCHE		A GREAT BLEND OF WATERCOLORS		SONGS OF PRAISE					
9:00		ROOTS and RHYTHM										9:00		WORLD MUSIC					
		HEALTH NOTES		BLUESLADY'S TIME MACHINE		STONE SOUP		DAKOTA DAVE HULL		LOUISIANA RHYTHMS		MOSTLY JAZZ		CENTURY SONG					
11:00		ARTS / PUBLIC AFFAIRS										11:00		TEX/MEX/LANO		FOLK			
11:30		COVERSATIONS WITH AL McFARLANE		CATALYST: POLITICS AND CULTURE		WEDNESDAY'S SPOKEN WORD		WRITE ON RADIO		ART MATTERS		NOON		SABADOS ALEGRES		URBAN FOLK			
				INNER JOURNEY		LISTENING LOUNGE		NORTHERN SUN NEWS											
NOON		PUBLIC AFFAIRS										12:30							
		DEMOCRACY NOW HOSTED BY PACIFICA'S AMY GOODMAN DAILY UPDATE ON CURRENT EVENTS & POLITICS										1:00		FOLK/COUNTRY					
1:00		WORLD MUSIC										1:30		GOOD N' COUNTRY		WOMENFOLK			
		SHAKE & BAKE		HURAKAN CARIBE		GLOBAL BEAT		AFRICAN RHYTHMS		RADIO ANTILLES		3:00		COMEDY/DRAMA		PUBLIC ACCESS			
3:00		BLUES, SOUL, AND R&B										3:30		SOUND AFFECTS		WAVE PROJECT			
		BOP STREET		ROLLIN' AND TUMBLIN'		JACKSON BUCK		LAZY BILL LUCAS SHOW		SUGAR SHOP		4:00		SHOCKWAVE		REGGAE		COMMUNITY	
6:00		KFAI LOCALLY PRODUCED NEWS										4:30		CARIBBEAN JAM		5:00		VOICE OF ETHIOPIA	
6:30		PACIFICA NETWORK NEWS										5:30		R&B/BLUES					
7:00		PUBLIC AFFAIRS, COMMUNITY & BILINGUAL										6:00		SHOWCASE OF RHYTHM & BLUES		ERITREAN COMMUNITY RADIO			
		REGIONAL INDIGENOUS NEWS		DISABLED & PROUD		LATINO USA		FRESH FRUIT		COUNTERSPIN		6:30		FUNK/HIPHOP/JAZZ		7:00		FOCUS ON AFRICA	
7:30		COMMUNITY & BILINGUAL				CENTRO CULTURAL CHICANO				LOCAL SOUND DEPARTMENT		7:30		GROOVE GARDEN						VOICE OF OROMIA
8:00		SANGAM		SOMALI VOICES		FILIPINO-AMERICAN NEWS		RADIO UKRAINE				8:00		HIP HOP		LESBIAN/GAY			
8:30						BONJOUR MINNESOTA		HMONG-AMERICAN REACHOUT		RADIO RUMPUS ROOM		9:00		2-THE-BREAK-A-DAWN		LESBIAN POWER AUTHORITY			
9:00				HMONG WAMENG		SCANDINAVIAN CULTURAL HOUR		VIETNAM-MN RADIO				9:30				THIS WAY OUT			
9:30		KHMERS IN MINNESOTA										10:30		DRUM & BASS		FORBIDDEN FRUIT			
10:30		JAZZ & NEW MUSIC										11:00		STRICTLY BUTTER		OVERNIGHT			
11:00		MONDAY NIGHT JAZZ: THE NEW THING		FRESH EARS		THE INTERNATIONAL JAZZ CONSPIRACY		COLLECTIVE EYE		CRAP FROM THE PAST		MIDNIGHT		METAL		THIS LITTLE GIRL'S GONE ROCKIN'			
MIDNIGHT		MIDNIGHT ROCK/PUNK/ETC.										1:00		ROOT OF ALL EVIL		SONIC PLEASURE			
1:00		RADIO RIOT		DART GUN RADIO		IN YOUR EAR		VOICE CRIED SOFTLY		MUSICAL TRANSPORTATION SPREE		2:00							
2:00		OVERNIGHT																	
		HEART OF CHROME		ROCKET SHIP SKA TRIP		ECHO CHAMBER		POP FOR THE UNPOPULAR		THE SESSION									



For most recent updates: visit <http://www.kpft.org/>

KPFT 90.1 Program Schedule - As of November 11, 2003

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday		
6:00a		Morning Music with Phil & Co-Hosts -						6:00a	
7:00a	Redeye Special	Earth & Sky @ 6:20; Hightower Radio@ 7:58; BBC Headline News: 6:01						Pe-te's Cajun Bandstand	7:00a
8:00a		BBC World Service Newshour. <i>Writer's Almanac @ 8:55</i>							8:00a
9:00a		Democracy Now! - Hosted by Amy Goodman							9:00a
10:00a	Blues on the Move	Whole Mother	Earth 101	Human Rights Show	Border Crossings	Thresholds	Latino Voices	Lone Star Juke Box	10:00a
10:30a									10:30a
11:00a	History of the Blues	Go Vegan Texas		Connect The Dots	People of Earth		LivingArt		11:00a
11:30a		Open Journal (*)							11:30a
Noon		World Café (**)						SpareChange	Noon
1:00p	Blues Brunch	with David Dye from Public Radio International.							1:00p
2:00p		<i>Acoustic Rock, Folk, Roots & Blues. Featuring Interviews and Live Performances</i>							2:00p
3:00p	Howlin' the Blues	Live in the studio & interviews						Joe's Roadhouse	3:00p
4:00p									4:00p
5:00p	Bluegrass Zone	Afternoon Music: Monday: Reprogram Radio; Tuesday: 6 degrees of Separation/Soundawake; Wednesday: Living in Rhythm; Thursday: GenerAsian Radio; Friday: Uncastrated Classic Rock 4:20 Drug war News @ 4:20						Blues Rock	5:00p
5:30p	Seccer Hour with Glen Davis	Free Speech Radio News with Hightower Radio at 5:58							5:30p
6:00p	Sunday Monitor	KPFT News	Counterspin	KPFT News	Wings	KPFT News	This American Life	6:00p	
6:30p	<i>News and Analysts</i>	<i>Activist Calendar from Houston Peace and Justice Coalition @ 6:29</i>							6:30p
7:00p		Houston IndyMedia	Cultural Baggage	Disability Radio Workshop	TUC Radio	Between the Lines	Irish Aires	7:00p	
7:30p	African Journal	Flashpoints - Investigative Journalism by Dennis Bernstein with Robert Knight.							7:30p
8:00p	CPR	Queer Voices	Nuestra Palabra	Technology Bytes	The Progressive Forum	Proyecto Latino Americano	Ballando on Tejas	8:00p	
9:00p	<i>Critical Progressive Review</i>	<i>Gay & Lesbian Issues</i>	Working Voices						9:00p
9:30p		Fight Back	The New Capital	Sexto Sol	Arab Voices	The Women's Collective	Soular Grooves: <i>Eclectic, Trip Hop, Deep House, Jazzy R&B</i>	10:00p	
10:00p	Community Dialogue with Cliff Smith							10:00p	
11:00p		Bernie Sanders Show	Making Contact	Alternative Radio	The Other Side	Prison Show (***)	Prison Show (***) Dead Air	11:00p	
11:30p			Sprouts - News and Features						11:30p
Midnight		Songlines	Messerschmitt World Domination Happy Hour	Damage Control	Big City Secrets with <i>Judeh</i>	Dead Air (cont)	After Hours	Midnight	
1:00a	<i>with Mary Thomas</i>								
1:30a		<i>with Cliff Smith</i>	<i>with Ann Arcky</i>	<i>With DJ Chill</i>	Rock & Roll Revue	Esoteric Adventures <i>Eclectic/Rock</i>	<i>Gay/Lesbian</i> <i>Bisexual/Transgender Variety</i>	1:30a	
2:00a									2:00a
3:00a	Night Sounds	Ejacula	Reach out in the Darkness	Alternative Scream - <i>DJ Woo</i>	Late Nite Snax	The Groove	Lee Dibala Show	3:00a	
4:00a	<i>with Pat & Rosie</i>	<i>Heavy Metal - Bill Bates & Jason</i>	<i>60's Retro</i>					<i>Rap - Hip Hop</i>	4:00a
5:00a		DawnStarz - Jason Beck & Bill Bates	<i>Frisco Jen and the Vinyl Avenger</i>				Rasta Vibrations	5:00a	

Talkshows and Public Affairs

(**) First Friday of the Month

(*) via Satellite

(*) First Monday of the Month - Managers Report

(*) Last Thursday of the Month: Community Connection with Houston Council member Ada Edwards

KPFT 90.1 FM 419 Lovett Blvd Houston TX 77006 www.kpft.org

713 526 4000 Business 713 526 5738 (jam-kpft) Pledge, Studio and Request line 713-5265750 (fax)

Sample Public Service Announcement Policies

KBCS, a listener-sponsored, public radio station licensed to Bellevue Community College airs a variety of music, cultural features, and public affairs programming. If your non-profit group or cultural organization is hosting an event or providing a service that you would like the general public to know about, please be sure to send a notice to KBCS so we can help spread the word.

All Public Service Announcements must be approved by the Program Director. We air 40 announcements on an hourly rotation (24 per day) for a run of not more than two weeks. Announcements must be received at least two weeks in advance of a scheduled event. Early notice may allow for a longer run (up to two weeks). Announcements aired are based on relevance to our listeners and are distributed as follows:

- Ten announcements of BCC events of interest to the general public (excluding announcements of specific course offerings)
- Twenty announcements of non-profit Puget Sound regional arts and cultural events
- Ten announcements of non-profit service-oriented Puget Sound regional events
- National (non-local) non-profit service announcements, only as needed when other categories are not filled

Announcements of approximately 30-60 words may be sent to:

KBCS -Attn: PSA Department
(If event is MUSIC RELATED: ATTN. Music Calendar)
3000 Landerholm Circle SE
Bellevue, WA 98007
By e-mail kbcsc@ctc.edu

Sorry, we can't receive faxes

Please include the following information:

- Date, time, location and brief description of event
- Contact phone number or e-mail

Sorry, we cannot mention specific prices of events

Some typical announcements:

The Bellevue Art Museum presents a new exhibit entitled "The Self, Absorbed," exploring self portraits of regional, national and international artists. The show runs through November 7th at the Bellevue Art Museum, located on the 3rd floor of the Bellevue Square Mall.

For gallery hours, call 425.454.3322

If you are a ferry commuter, you may be interested in a new e-mail service which alerts you to ferry schedule disruptions and a new web site with live camera views of ferry terminal lines. Check the web at www.smarttrek.org/ferry.

PSA Policy: Submission Guidelines & Contact Info

[Copy](#) | [Mailing](#) | [PSA Checklist](#) | [Example](#)

WABE gladly accepts Public Service Announcements from state-registered, not-for-profit corporations in standard format for on-air-delivery. The Georgia Secretary of State office, 404.656.2817, provides information on registering.

Copy - The most effective announcements are always straightforward: Event description, date, location, and phone number for information. WABE reserves the right to edit all copy.

Mailing - Mail your copy early, to be received at least **two weeks** prior to the event. If you have not sent PSA's to WABE before, email your draft copy for review to PSA@wabe.org before mailing the copy. Mail two copies of your announcement; we do not accept faxed PSA scripts.

Checklist - Follow the prescribed layout exactly and double-check **every** detail on the checklist below. PSA's received out of format are edited as time allows, often delaying the first air date for the PSA.

- **Sentence Format** - Write only in complete sentences, using upper case letters, and always double-space the copy in a 12-point font (or larger) for clear, professional delivery by announcers (see sample).
- **Timing** - Time the copy by reading aloud, slowly, to 15 seconds maximum. If you wish to provide a separate, longer version of copy, timed to 25 seconds, you may, but we must receive one 15 second version. Due to time limitations, copy that reads longer than 15 seconds will rarely air.
- **Schedule Date** - Provide a clear end date for the PSA (date of the event) on the lower right-hand corner of the page.
- **Closing** - End your copy with: "the number for information is..." Or, "the number for tickets is..." (A phone number is required.)
- **Non-Commercial Tone** - Do not use call-to-action verb phrases (example: do not use the word "call...", or phrases such as, "join us for...", "come celebrate...", "visit...", or "you're invited to..."). We appreciate your help maintaining our distinctive, non-commercial delivery, valued highly by our listeners.
- **Language** - WABE does not air PSA's with comparative language ("Atlanta's finest...performs"), as there are many exceptional groups in similar fields in Atlanta.
- **Prices** - If the event is free, please mention this. If it is not free, do not list ticket prices. If the event is a benefit or involves donations, just describe the event -- do not refer to donations, auctions, or benefits, etc.
- **Cultural Events** - For arts events, always include program highlights (composers or works, for example). Our audience is well-read; attract them with your intriguing program, not with commercial language.

As air time is limited, we cannot guarantee that PSAs will run. Feel free to call for help with your text; we will be glad to work with you on your copy or timing. We appreciate receiving your PSAs and hope to support you wherever we may. For more information, contact:

Rebecca Bullock
Communications Writer
rbullock@wabe-wpba.org

Example

BRASS ENSEMBLE
THE SMITHSONIAN BRASS ENSEMBLE PERFORMS WORKS INCLUDING BACH AND
PAULUS ON WEDNESDAY, NOVEMBER THE TWELFTH AT EIGHT P.M. IN THE TUCKER
COMMUNITY CENTER. THE NUMBER FOR INFORMATION IS 770-939-0000.

Public Service Announcements

Radio:

The radio stations run PSA's under the auspices of the Arts Calendar. Only cultural events will be considered for inclusion, such as concerts, theater performances and exhibitions. When submitting materials, the following information should be included: type of event, special guests or performers, location, date and time, ticket information, contact name and phone number.

The information should be received three weeks in advance. Copy is subject to editing in accordance with FCC and station regulations. The stations air PSA's subject to availability of airtime and do not guarantee that specific PSA's will be aired.

To submit items of interest to radio news, send information to: Radio News Department, c/o KUAT Radio, University of Arizona, Tucson, AZ 85721 or fax to 520-621-9105.

Minnesota Common Grant Application Form

Revised December 2000

Dear Nonprofit Colleague,

We are pleased to introduce an updated version of the Minnesota Common Grant Application form. Minnesota grantmakers developed this form to make the grantseeking process simpler and more efficient for nonprofits. For ease of use and to eliminate unnecessary duplication of work, you may reproduce any part of the form you find helpful including the COVER SHEET and BUDGET forms.

Keep in mind that every grantmaker has different guidelines and priorities, as well as different deadlines and timetables. Before submitting this application to a potential funder, it is very important that you check to see whether your project or program matches their published interests. Any funder that has agreed to accept this form may request additional information as needed.

STRATEGIES FOR SUCCESSFUL GRANTSEEKING

1. **Do your research** to determine whether the foundations' and corporations' goals and objectives for grantmaking are consistent with your type of grant request.
2. After you do the research, find out the preferred method of contact for the grantmaker, and contact the grantmaker to secure their specific grantmaking guidelines. Many grantmakers generally like to have initial contact with you before receiving a written proposal.
3. Include a cover letter with each proposal that introduces your organization and your proposal, and makes a strategic link between your proposal and the funder's mission and grantmaking interests.
4. Type and single-space all proposals.
5. Answer all the questions in the order listed.
6. Submit the number of copies each grantmaker requests according to their guidelines.
7. Do not include any materials other than those specifically requested at this time.

RESOURCES

- Call, write or check the Website of each grantmaker to obtain a copy of their funding guidelines (for a list of Minnesota grantmaker sites, visit MCF's Web site at www.mcf.org; select "Links of Interest").
- Use MCF's *Guide to Minnesota Grantmakers* and other directories listing foundations' interests and processes.
- Visit a Foundation Center Collection Library in Minneapolis, St. Paul, Fargo, Duluth, Rochester or Marshall-SW State.

For a list of grantmakers that accept the Minnesota Common Grant Application Form, or to download the Form, visit MCF's Web site at:
www.mcf.org/mcf/grant/applicat.htm

Minnesota Common Grant Application Form

Grant Application Cover Sheet

You may reproduce this form on your computer

Date of application: _____ Application submitted to: _____

Organization Information

Name of organization _____ Legal name, if different _____

Address _____ City, State, Zip _____ Employer Identification Number (EIN) _____

Phone _____ Fax _____ Web site _____

Name of top paid staff _____ Title _____ Phone _____ E-mail _____

Name of contact person regarding this application _____ Title _____ Phone _____ E-mail _____

Is your organization an IRS 501(c)(3) not-for-profit? _____ Yes _____ No

If no, is your organization a public agency/unit of government? _____ Yes _____ No

If no, check with funder for details on using fiscal agents, and list name and address of fiscal agent:

_____ Fiscal agent's EIN number _____

Proposal Information

Please give a 2-3 sentence summary of request:

Population served: _____

Geographic area served: _____

Funds are being requested for (check one) *Note: Please be sure funder provides the type of support you are requesting.*

_____ General operating support _____ Start-up costs _____ Capital
_____ Project/program support _____ Technical assistance _____ Other (list) _____

Project dates (if applicable): _____ Fiscal year end: _____

Budget

Dollar amount requested: \$ _____

Total annual organization budget: \$ _____

Total project budget (for support other than general operating): \$ _____

Authorization

Name and title of top paid staff or board chair: _____

Signature _____

Minnesota Common Grant Application Form

PROPOSAL NARRATIVE

Please use the following outline as a guide to your proposal narrative. Most grantmakers prefer up to five pages, excluding attachments, but *be sure to ask each individual funder if they have page limitations or any additional requirements*. Also, include a cover letter with your application that introduces your organization and proposal and makes the link between your proposal and the mission of the grantmaker to whom you are applying. For assistance with terms, refer to MCF's Web site (www.mcf.org; select "Grantseeking in Minnesota").

I. ORGANIZATION INFORMATION

- A. Brief summary of organization history, including the date your organization was established.
- B. Brief summary of organization mission and goals.
- C. Brief description of organization's current programs or activities, including any service statistics and strengths or accomplishments. Please highlight new or different activities, if any, for your organization.
- D. Your organization's relationship with other organizations working with similar missions. What is your organization's role relative to these organizations?
- E. Number of board members, full-time paid staff, part-time paid staff and volunteers.
- F. Additional organization information required by each individual funder.

II. PURPOSE OF GRANT

General operating proposals: Complete Section A below and move to Part III - Evaluation.

All other proposal types: Complete Section B below and move to Part III - Evaluation.

A. General Operating Proposals

1. The opportunity, challenges, issues or need currently facing your organization.
2. Overall goal(s) of the organization for the funding period.
3. Objectives or ways in which you will meet the goal(s).
4. Activities and who will carry out these activities.
5. Time frame in which this will take place.
6. Long-term funding strategies.
7. Additional information regarding general operating proposals required by each individual funder.

B. All Other Proposal Types

1. Situation
 - a. The opportunity, challenges, issues or need and the community that your proposal addresses.
 - b. How that focus was determined and who was involved in that decision-making process.
2. Activities
 - a. Overall goal(s) regarding the situation described above.
 - b. Objectives or ways in which you will meet the goal(s).
 - c. Specific activities for which you seek funding.
 - d. Who will carry out those activities.
 - e. Time frame in which this will take place.
 - f. How the proposed activities will benefit the community in which they will occur, being as clear as you can about the impact you expect to have.
 - g. Long-term funding strategies (if applicable) for sustaining this effort.

Minnesota Common Grant Application Form

III. EVALUATION

- A. Please describe your criteria for success. What do you want to happen as a result of your activities?
You may find it helpful to describe both immediate and long-term effects.
- B. How will you measure these changes?
- C. Who will be involved in evaluating this work (staff, board, constituents, community, consultants)?
- D. What will you do with your evaluation results?

ATTACHMENTS

Generally the following attachments are required:

1. Finances (*for assistance with terms, check MCF's Web site at www.mcf.org.*)
 - Most recent financial statement from most recently completed year, audited if available, showing actual expenses. This information should include a balance sheet, a statement of activities (or statement of income and expenses) and functional expenses. Some funders require your most recent Form 990 tax return.
 - Organization budget for current year, including income and expenses.
 - Project Budget, including income and expenses (if not a general operating proposal).
 - Additional funders. List names of corporations and foundations from which you are requesting funds, with dollar amounts, indicating which sources are committed or pending.
2. List of board members and their affiliations.
3. Brief description of key staff, including qualifications relevant to the specific request.
4. A copy of your current IRS determination letter (or your fiscal agent's) indicating tax-exempt 501(c)(3) status.
5. If applying to a corporate funder only: if an employee of this corporation is involved with your organization, list names and involvement.

Be sure to check each funder's guidelines, and use discretion when sending additional attachments.

PROPOSAL CHECKLIST

- | | |
|--|---|
| <input type="checkbox"/> Cover letter. | <input type="checkbox"/> List of board members and their affiliations. |
| <input type="checkbox"/> Cover sheet. | <input type="checkbox"/> Brief description of key staff. |
| <input type="checkbox"/> Proposal narrative. | <input type="checkbox"/> IRS determination letter. |
| <input type="checkbox"/> Organization budget. | <input type="checkbox"/> Confirmation letter of fiscal agent (if required). |
| <input type="checkbox"/> Project budget (if not general operating grant). | <input type="checkbox"/> Additional information required by each individual funder. |
| <input type="checkbox"/> Financial statements, preferably audited, showing actual expenses including: <ul style="list-style-type: none"><input type="checkbox"/> Balance sheet.<input type="checkbox"/> Statement of activities (income and expenses).<input type="checkbox"/> Statement of functional expenses. | |
| <input type="checkbox"/> List of additional funders. | |

Minnesota Common Grant Application Form

ORGANIZATION BUDGET

This format is optional and can serve as a guide to budgeting. If you already prepare an organization budget that contains this information, please feel free to submit it in its original form. Feel free to attach a budget narrative explaining your numbers if necessary.

INCOME

<u>Source</u>	<u>Amount</u>
<i>Support</i>	
Government grants	\$ _____
Foundations	\$ _____
Corporations	\$ _____
United Way or other federated campaigns	\$ _____
Individual contributions	\$ _____
Fundraising events and products	\$ _____
Membership income	\$ _____
In-kind support	\$ _____
Investment income	\$ _____
 <i>Revenue</i>	
Government contracts	\$ _____
Earned income	\$ _____
Other (specify)	\$ _____
_____	\$ _____
_____	\$ _____
Total Income	\$ _____

EXPENSES

<u>Item</u>	<u>Amount</u>
Salaries and wages	\$ _____
Insurance, benefits and other related taxes	\$ _____
Consultants and professional fees	\$ _____
Travel	\$ _____
Equipment	\$ _____
Supplies	\$ _____
Printing and copying	\$ _____
Telephone and fax	\$ _____
Postage and delivery	\$ _____
Rent and utilities	\$ _____
In-kind expenses	\$ _____
Depreciation	\$ _____
Other (specify)	\$ _____
_____	\$ _____
_____	\$ _____
Total Expense	\$ _____
Difference (Income less Expense)	\$ _____

Minnesota Common Grant Application Form

PROJECT BUDGET

This format is optional and can serve as a guide to budgeting. If you already prepare project budgets that contain this information, please feel free to submit them in their original forms. Feel free to attach a budget narrative explaining your numbers if necessary.

INCOME

<u>Source</u>	<u>Amount</u>
<i>Support</i>	
Government grants	\$
Foundations	\$
Corporations	\$
United Way or other federated campaigns	\$
Individual contributions	\$
Fundraising events and products	\$
Membership income	\$
In-kind support	\$
Investment income	\$
<i>Revenue</i>	
Government contracts	\$
Earned income	\$
Other (specify)	\$
	\$
Total Income	\$

EXPENSES

<u>Item</u>	<u>Amount</u>	<u>%FT/PT</u>
Salaries and wages (breakdown by individual position and indicate full- or part-time.)	\$	
	\$	
	\$	
	\$	
	\$	
SUBTOTAL	\$	
Insurance, benefits and other related taxes	\$	
Consultants and professional fees	\$	
Travel	\$	
Equipment	\$	
Supplies	\$	
Printing and copying	\$	
Telephone and fax	\$	
Postage and delivery	\$	
Rent and utilities	\$	
In-kind expenses	\$	
Depreciation	\$	
Other (specify)	\$	
	\$	
Total Expense	\$	
Difference (Income less Expense)	\$	

Nonprofit Resource Centers

STATE	ACRONYM	ORGANIZATION NAME	WEBSITE OR EMAIL ADDRESS
Alabama	NRCA	Nonprofit Resource Center of Alabama	www.nonprofit-al.org
Alaska		Association of Nonprofit Corporation	nscheetz@gci.net
California	CAN	California Association of Nonprofits	www.canoprofits.org
Colorado	CANPO	Colorado Association of Nonprofit Organizations	www.canopo.org
Connecticut	CNIN	Connecticut Nonprofit Information Network	www.ctnonprofits.org
Delaware	DANA	Delaware Association of Nonprofit Agencies	www.delawarenonprofit.org
District of Columbia	WCA	Washington Council of Agencies	www.wcanonprofits.org
Florida	FANO	Florida Association of Nonprofit Organizations	www.fano.org
Georgia	GCN	Georgia Center for Nonprofits	www.nonprofitgeorgia.org
Illinois		Donor Forum of Chicago	www.donorsforum.org
Indiana	IANO	Indiana Association of Nonprofit Organizations	npteam@att.net
Kansas	KNA	Kansas Nonprofit Association	www.ksnonprofitassoc.net
Louisiana	LANO	Louisiana Association of Nonprofit Organizations	www.lano.org
Maine	MANP	The Maine Association of Nonprofits	www.nonprofitmaine.org
Maryland		Maryland Association of Nonprofit Organizations	www.mdnonprofit.org
Massachusetts		Massachusetts Council of Human Services	www.providers.org
Michigan	MNA	Michigan Nonprofit Association	www.manonline.org
Michigan	MLHS	Michigan League for Human Services	www.milhs.org
Minnesota	MCN	Minnesota Council of Nonprofits	www.mncn.org
Mississippi		Mississippi Center for Nonprofits	www.msnonprofits.org
Missouri		Greater Kansas City Council on Philanthropy	www.kcphilnet.org
Missouri	MCNL	Midwest Center for Nonprofit Leadership	www.bsbpa.umkc.edu/mwcnl/
National	NCNA	National Council of Nonprofit Associations	www.ncna.org
National	IS	Independent Sector	www.independentsector.org
New Hampshire		Granite State Association of Nonprofits	www.nhnonprofits.org
New Jersey		The Center for Nonprofit Corporations	www.njnonprofits.org
New York	CCSNYS	The Council of Community Services of New York State	www.ccsnys.org
New York	NPCC	Nonprofit Coordinating Committee of New York	www.npccny.org
North Carolina		North Carolina Center for Nonprofits	www.ncnonprofits.org
North Dakota	NDANO	North Dakota Association of Nonprofit Organizations	www.ndano.org
Ohio	OANO	Ohio Association of Nonprofit Organizations	www.ohiononprofits.org
Oregon	TACS	Technical Assistance for Community Services	www.tacs.org
Pennsylvania	PANO	Pennsylvania Association of Nonprofit Organizations	www.pano.org
Rhode Island	NPR	Nonprofit Resources of Southern New England	www.nonprofitresourcesne.org
South Carolina	SCANPO	South Carolina Association of Nonprofit Organizations	www.scanpo.org
South Dakota		South Dakota State Association	yack@sullybuttes.net
Texas	TANO	Texas Association of Nonprofit Organizations	www.tano.org
Utah		Utah Nonprofits Association	www.utahnonprofits.org
Vermont	VANPO	Vermont Alliance of Nonprofit Organizations	www.vanpo.org
Washington		The Evergreen State Society	www.tess.org
Washington		Northwest Nonprofit Resources	www.transform.org/nnr

Arts Councils

Alabama	www.arts.state.al.us/arts-artists/local-arts.html
Alabama State Council on the Arts	www.arts.state.al.us
Alaska State Council on the Arts	www.aksca.org
Arizona Commission on the Arts	www.arizonaarts.org
Arkansas Arts Council	www.arkansasarts.com
Arts Council of Brazos Valley	www.acbv.org/programs/pdf.html
Arts Council of Greater Kalamazoo	www.kazooart.org
Arts Council Silicon Valley	www.artsCouncil.org
California	www.fracturedatlas.org/site/links/Organizations/Art_Councils/
California Arts Council	www.cac.ca.gov
Colorado Council on the Arts	www.coloarts.state.co.us/default.asp
Cultural Arts Council of Houston and Harris County	www.cachh.org
Durham Arts Council	www.durhamarts.org
Georgia Council for the Arts	www.gaarts.org
Greater Hartford Arts Council	www.connectthedots.org
Iowa Arts Council	www.culturalaffairs.org/iac/index.html
Jersey Arts	www.njartscouncil.org
Kansas	www.phillipsburgks.us/community/recreation/arts_council.htm
Maryland	www.msac.org/resource.cfm?id=102
Maryland State Arts Council	www.msac.org
Massachusetts Cultural Council	www.massculturalcouncil.org
Mississippi	www.msartsalliance.com/resources/councils.htm
Montana Arts Council	www.art.state.mt.us/orgs/orgs.htm
Nevada Arts Council	http://dmla.clan.lib.nv.us/docs/arts
New Hampshire State Council on the Arts	www.state.nh.us/nharts
New York State Council on the Arts	www.nysca.org/home.html
North Carolina	www.ashcountyyarts.org/
North Carolina Arts Council	www.ncarts.org
North Dakota Council on the Arts	www.state.nd.us/arts
Oklahoma Arts Council	www.state.ok.us/~arts
Pennsylvania Council on the Arts	www.artsnet.org/pca/pca.html
Regional Arts & Culture Council Portland Metro Area	www.racc.org
Rhode Island State Council on the Arts	www.risca.state.ri.us
Somerville Arts Council	www.somervilleartscouncil.org/programs/lotgrant/index.html
South Dakota Arts Council	www.state.sd.us/deca/sdarts
The Kentucky Arts Council	www.kyarts.org
The Sarasota County Arts Council	www.sarasota-arts.org/index.cfm
Utah Arts Council	www.arts.utah.gov/grantsandcomps.html
Vermont Arts Council	www.vermontartscouncil.org
Washington	www.cultural-alliance.org/regional/councils.html
Westchester Arts Council	www.westarts.com/Westchester_Arts_Council.htm

Humanities Councils

Alabama Humanities Foundation	http://www.ahf.net/
Alaska Humanities Forum	http://www.akhf.org/
American Samoa Humanities Council	P. O. Box 5800, Pago Pago, AS 96799
Arizona Humanities Council	http://www.azhumanities.org/
Arkansas Humanities Council	http://www.arkhums.org/
California Council for the Humanities	http://www.calhum.org/
Colorado Endowment for the Humanities	http://www.keh.org/
Connecticut Humanities Council	http://www.ctculture.org/applicants/def_apps.htm
Delaware Humanities Forum	http://www.dhf.org/
Florida Humanities Council	http://www.flahum.org/
Fundacion Puertorriqueña De Las Humanidades	http://www.fprh.org/
Georgia Humanities Council	http://www.georgiahumanities.org/
Guam Humanities Council	http://www.guamhumanitiescouncil.org/
Hawai'i Council for the Humanities	http://www.hihumanities.org/
Humanities Council of Washington DC	http://wdchumanities.org/
Humanities Iowa	http://www.uiowa.edu/~humiowa/
Idaho Humanities Council	http://www.idahohumanities.org/
Illinois Humanities Council	http://www.prairie.org/
Indiana Humanities Council	http://www.ihc4u.org/
Kansas Humanities Council	http://www.ukans.edu/kansas/khc/
Kentucky Humanities Council	http://www.kyhumanities.org/
Louisiana Endowment of the Humanities	http://www.leh.org/
Maine Humanities Council	http://www.mainehumanities.org/
Maryland Humanities Council	http://www.mdhc.org/
Massachusetts Humanities Council	http://www.mfh.org/
Michigan Humanities Council	http://michiganhumanities.org/
Minnesota Humanities Commission	http://www.thinkmhc.org/
Mississippi Humanities Council	http://www.ihl.state.ms.us/mhc/index.html
Missouri Humanities Council	http://www.mohumanities.org/
Montana Committee for the Humanities	http://www.umt.edu/lastbest/
Nebraska Humanities Council	http://www.lincolne.com/nonprofit/nhc/
Nevada Humanities Committee	http://www.unr.edu/nhc/
New Hampshire Humanities Council	http://www.nhhc.org/
New Jersey Council for the Humanities	http://www.njch.org/
New Mexico Endowment for the Humanities	http://www.nmeh.org/
New York Council for the Humanities	http://www.nyhumanities.org/grantsmain.html
North Carolina Humanities Council	http://www.nchumanities.org/
North Dakota Humanities Council	http://www.nd-humanities.org/
Northern Mariana Islands Council for the Humanities	http://cnmi.humanities.org.mp/
Ohio Humanities Council	http://www.ohiohumanities.org/
Oklahoma Humanities Council	http://www.okhumanitiescouncil.org/

Oregon Council for the Humanities	http://www.oregonhum.org/
Pennsylvania Humanities Council	http://www.pahumanities.org/
Rhode Island Committee for the Humanities	http://www.uri.edu/rich/
South Carolina Humanities Council	http://www.schumanities.org/
South Dakota Humanities Council	http://web.sdstate.edu/humanities/
Tennessee Humanities Council	http://tn-humanities.org/
Texas Council for the Humanities	http://www.public-humanities.org/
Utah Humanities Council	http://www.utahhumanities.org/index.php
Vermont Council for the Humanities	http://www.vermonthumanities.org/
Virgin Island Humanities Council	http://www.vihumanities.org/
Virginia Center for the Humanities	http://www.virginia.edu/vfh/ctr/ctr1.html
Washington Commission on the Humanities	http://www.humanities.org/
West Virginia Humanities Council	http://www.wvhumanities.org/
Wisconsin Humanities Council	http://www.danenet.org/whc/
Wyoming Council for the Humanities	http://www.uwyo.edu/wch/

Shares Organizations

WEBSITE	SHARES ORGANIZATIONS
www.appalachiancommunityfund.org	Appalachian Community Fund
www.cshares.org	Community Shares of Colorado
www.communityshares.com	Community Shares of Wisconsin
www.georgiashares.org	Georgia Shares
www.cintishares.com	Community Shares Cincinnati
www.communityshares.org	Community Shares (Cleveland)
www.montanashares.org	Montana Shares
www.ncshares.org	North Carolina Shares
www.kornet.org/cshares	Community Shares (Tennessee)
www.anotherway.org	Texas Shares

Black United Fund

WEBSITE	BLACK UNITED FUND	STATE
www.babuf.org	Bay Area Black United Fund, Inc.	California
www.brotherhoodcrusade.org	Brotherhood Crusade Black United Fund, Inc.	California
www.bufi.org	Black United Fund of Illinois	Illinois
www.bufnj.org	Black United Fund of New Jersey	New Jersey
www.bufor.org	Black United Fund of Oregon	Oregon
www.hometown.aol.com/bufpa	Black United Fund of Pennsylvania	Pennsylvania
www.nbuf.org/georgia	Georgia Black United Fund, Inc.	Georgia
www.blackunitedfundoftexas.org	Black United Fund of Texas	Texas
www.nbuf.org	National Black United Fund	National



Radio Free Georgia Broadcasting Foundation,
 Inc.
 1083 Austin Avenue NE
 Atlanta, Georgia 30307

INSERTION ORDER

UNDERWRITING (YELLOW)	PROMOTIONS (GREEN)	PUBLIC SERVICE ANNOUNCEMENT PSA (RED)	VIGNETTE (BLUE)
--------------------------	-----------------------	--	--------------------

NAME ON MINIDISK:	DATE:	ANNOUNCEMENTS PER WEEK:
COMPANY NAME:		ANNOUNCEMENTS PER DAY:
CONTACT PERSON:	PHONE:	PRODUCTION MANAGER:
ADDRESS:	FAX/ALT PHONE:	TALENT:
CITY:	STATE:	PRODUCTION TIME:
ZIP:		

START DATE:	KILL DATE:
-------------	------------

Please read carefully: All underwriting rules established by the Federal Communications Commission (FCC) governing this non-commercial radio station apply for all announcements. If for any reason, the scheduled announcement(s) is/are not broadcast during the specified times, WRFG 89.3 FM will provide a "make-good" broadcast at another appropriate time automatically selected by the

SCHEDULE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY

NOTES:	
AUTHORIZED BY:	WRFG REPRESENTATIVE:

89.3 FM

WRFG



Radio Free Georgia Broadcasting Foundation, Inc.
1083 Austin Avenue NE
Atlanta, Georgia 30307
404-523-3471

UNDERWRITING AGREEMENT

CONTACT NAME:		DATE:	
BUSINESS NAME:			
ADDRESS:			
CITY:	STATE:	ZIP:	
PHONE:	ALTERNATE PHONE:		

This contract agreement is between Radio Free Georgia Broadcasting Foundation, Inc., licensee of radio station WRFG 89.3 FM and _____ (Underwriter). WRFG will acknowledge the contribution from

the underwriter with broadcast underwriting credits _____ times in _____ day(s).

Start date _____ End date _____. Program(s) to be sponsored through this underwriting agreement as follows:

Please read carefully: All underwriting rules established by the Federal Communication Commission (FCC) governing this non-commercial radio station apply for all announcements. If for any reason, the scheduled announcement(s) is/are not broadcast during the specified times, WRFG 89.3 FM will provide a "make-good" broadcast at another appropriate time automatically selected by the station or credit the donor for the announcement time missed only.

Broadcast Underwriting Credit Announcement Copy:

Payment Arrangements:

Total underwriting contribution is \$ _____ for this contract only.

Payment may be made by cash, check, VISA, MasterCard, or American Express.

Amount received:
Check #:
Rec'd by:

Card #:	Expiration date:
Signature:	Date:
Signature:	Date:

SUPPORT COMMUNITY RADIO



**SMALL
BUSINESS
ANNOUNCEMENTS**

**RATE
CARD
#2**

Effective 2/1/99 BKA

Radio Free Georgia Broadcasting Foundation, Inc.
WRFG 89.3 FM
1083 Austin Avenue NE
Atlanta, GA 30307
404-523-3471

**WRFG 89.3 FM
ATLANTA**

WHAT IS SPONSORSHIP?

WRFG is a noncommercial, educational, community radio station that receives its operating revenue from sponsorship of programs, special events and listener support. Your company or organization may support the great programming offered through WRFG and gain name recognition through this type of sponsorship. Funding is provided, in part, by your company or organization through underwriting announcements aired at the top of the hour during the programs that you choose to sponsor. This sponsorship links your entity with the type of programs that you may wish to support being aired on this station.

UNDERWRITING RATES

Per announcement cost for small business accounts:

- ◆ \$50 for one announcement
- ◆ \$45 for 2 - 4 announcements
- ◆ \$35 for 5 - 9 announcements
- ◆ \$25 for 10 or more announcements

Payments must be made in advance of airing announcements weekly, monthly or yearly. Check, money orders, cash, Mastercard, VISA or American Express accepted. Make all checks or money orders payable to WRFG 89.3 FM. Additional fees may apply for returned checks.



UNDERWRITING POLICIES

- ◆ All underwriting announcements are for the sole purpose of sponsoring WRFG programming only. Not to promote or advertise businesses or concerts. WRFG is a noncommercial radio station and must adhere to special rules and regulations as governed by the Federal Communications Commission (FCC).
- ◆ All underwriting announcements must be produced without music or sound affects.
- ◆ Announcements may be produced in the WRFG production studios or an outside production house, provided announcements are produced in accordance with WRFG policy.
- ◆ Underwriting announcement time allotment is 15 seconds and/or 30 words only.
- ◆ Underwriting announcements will consist of name of company or organization, brief neutral description, location and phone number only. (example: "Radio Free Georgia Broadcasting Foundation, Inc., a community radio station serving the metropolitan Atlanta area located at 1083 Austin Avenue NE, Atlanta, GA. Phone number 404-523-3471.") No call to action or comparative statements, prices nor inducements to buy are allowed.
- ◆ Announcements must remain the same throughout the contract date. No changes except in cases of new address or phone number.
- ◆ Scripts must be approved by management 24 hours prior to production.

**SUPPORT COMMUNITY
RADIO
404-523-3471**

Special Events Coordination Budget Form

Event Name: _____

Date of Event: _____ Time: _____

Venue: _____ Ticket Amount: _____

Address: _____ Phone: _____

City: _____ ST: _____ Zip: _____

Budget		Proposed	Actual	In-Kind
<i>Talent Expense</i>				
1				
2				
3				
4				
<i>Accommodations Expense</i>				
	Hotel			
	Transportation			
	Beverage			
	Meals			
	Backstage Catering Expense			
<i>Venue Expense</i>				
	Venue rental			
	Sound			
	Lighting			
	Stage			
	Insurance			
	Security			
<i>Promotions Expense</i>				
	Graphic Artist			
	Newspaper			
	Television			
	Radio			
	Print			
	Postage			
<i>Printing Expense</i>				
	Tickets			
	Fliers			
	Posters			
	Mailer			
<i>Goods For Sale</i>				
	License			
	Beverage For Sale			
	Food For Sale			
<i>Miscellaneous Supplies</i>				

Presented by: _____ Date: _____

Approved by: _____ Date: _____

Special Events Report

SOURCE		Amount Received
Door		
Cash		
Checks		
Mastercard/VISA		
American Express		
Raffle		
Beverages		
Vendors		
Membership		
Donations		
Merchandise Sales		
T-Shirts		
Bumper Stickers		
License Plates		
Other		
Total Received		

Deposited by: _____

Date: _____

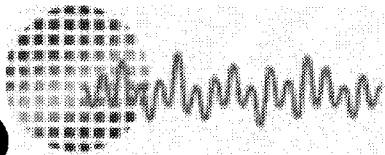
Sample General Ledger

Item #	Date	Mode of Payment	Amount	Payee
	4/1/03	Check 209	150.00	Contributor's name
	4/3/03	Check 555	100.00	Contributor's name
	4/5/03	Check 0029	50.00	Contributor's name
	4/5/03	MO 4925890	250.00	Contributor's name
	4/7/03	Cash	50.00	Contributor's name
	4/7/03	Cash	50.00	Contributor's name
	4/7/03	Cash	25.00	Contributor's name
	4/8/03	Cash – door	500.00	Event name
Deposit #101	4/9/03	Cash/checks/MO	1175.00	
	5/10/03	Check 440	20.00	Contributor's name
	5/12/03	Check 938	150.00	Contributor's name
	5/15/03	MO 39758973	300.00	Contributor's name
	5/17/03	Cash	50.00	Contributor's name
	5/17/03	Cash	50.00	Contributor's name
	5/17/03	Cash	50.00	Contributor's name
	5/17/03	Cash	50.00	Contributor's name
Deposit #102	5/19/03	Cash/check/MO	620.00	
	6/7/03	Cash	500.00	Special Event
Deposit #103	6/9/03	Cash	500.00	

Sample Check Request

LOGO

Check to:		date:	
Address:		Amount:	
City:	State:	Zip:	Purpose:
Approval:			
Date Paid:	Check #:		Amt. Pd:



NFCB The National Federation of Community Broadcasters

1970 Broadway, Suite 1000 Oakland, CA 94612

Phone: (510) 451-8200 Fax: (510) 451-8208 / comments@nfc.org / www.nfc.org

Our Mission

The National Federation of Community Broadcasters (NFCB) is a national membership organization of community non-commercial radio stations. As the sole national membership and service organization for community radio, NFCB is an alliance of stations, producers, and others committed to community radio. NFCB provides advocacy on the national level and empowers community stations on the local level.

NFCB's members come from across the United States, from Alaska to Florida; from every major market to the smallest Native American reservation station. Large or small, rural or urban, the membership is distinguished by its localism and its community participation and support.

NFCB has two major organizational concerns:

- 1) Represent the membership and the field of community radio on national policy and funding criteria.
- 2) Provide technical assistance to improve the quality of community radio.

Representation

NFCB represents the views and interests of its membership wherever policy and system-wide issues are discussed: the National Telecommunications and Information Administration (NTIA), the Public Radio Satellite System (PRSS), the Copyright Office, the Corporation for Public Broadcasting (CPB), the Federal Communications Commission (FCC), and Congress. We work to protect local stations' broadcast opportunities and to ensure continued funding for all community radio stations.

In addition, we advocate for media policy issues that are in line with the core values of NFCB: localism; diversity of media ownership; diversity and preservation of peoples and cultures; empowerment through access to information; and community building.

Station Services

Through our listserv, email and telephone consultations, NFCB provides its members a direct source of information and referrals for daily operational questions, FCC rules and regulations, management and organizational development, fundraising and technical issues. On-site station consulting is also available. NFCB staff can assist with board and staff retreats, financial planning, development and programming issues, long-range planning, manager training and conflict resolution. Limited funding is available for Low Power FM consultation during the present grant period provided by The John D. and Catherine T. MacArthur Foundation and The Ford Foundation.

Annual Conference

The Annual Community Radio Conference is held every spring and is a major resource and training event that attracts hundreds of community radio professionals from around the country. It is an opportunity to discuss trends and issues relevant to community radio and to learn the latest developments in national policy, technology, programming and production. In conjunction with the annual conference, NFCB is proud to also host the National Youth in Radio Training Conference for high school students. For more information about our conference, please visit our web site at www.nfc.org.

Group Buys and Discounts

NFCB identifies services needed by member stations and negotiates discounted group rates. We are currently offering a flagging service group buy that provides monitoring and notification of FCC filings which may affect your broadcast

facility. Members receive discounts on internet broadcasting through Live 365, directors and officers insurance, equipment purchases and all NFCB publications. Our monthly newsletter, Community Radio News, is free with membership.

Membership

All full-power radio stations must join as Participant Members. This level of membership receives comprehensive services and governs the organization by electing the Board of Directors and providing assistance with long-range planning. The needs and interests of Participant Members determine the majority of our organizational efforts. Each new Participant Member must be approved by a majority of existing Participant Members at NFCB's Annual Meeting.

Stations that may join as Associate Members are student-run stations and Lower-Power FM stations during their initial construction period. The rest of our Associate Membership consists of production groups, organizations and individuals who rely upon NFCB as an avenue to participate in and support the goals of community radio. Associates receive a subscription to our newsletter, limited technical support, and discounts on publications and the annual conference.

Dues

Participant Dues are 1.1 percent of a member's annual cash operating budget with a \$200 minimum and \$3,150 maximum.

Associate Dues levels are:

\$100 for individuals

\$200 for organizations with budgets under \$75,000

\$395 for budgets between \$75,000 and \$149,999

\$525 for budgets between \$150,000 and \$300,000

\$685 for budgets over \$300,000



NFCB The National Federation of Community Broadcasters

1970 Broadway, Suite 1000 Oakland, CA 94612

Phone: (510) 451-8200 Fax: (510) 451-8208 / comments@nfc.org / www.nfc.org

NFCB Membership Application

Type of membership being applied for (please circle:

Participant Member / Associate Membership / Individual

Licensee/Organization Name: _____ Station Call Letters: _____

Frequency: _____ Address: _____

Telephone: _____ Fax: _____ E-Mail: _____

Website: _____ Station Manager/Contact: _____

Key Staff Names/Titles: _____ Format: _____

Service Area Population (#): _____ Annual Budget: _____ Satellite Interconnected? _____

Network Affiliations: _____

Signed: _____ Date _____

Participant Member applicants, please include with your application:

- A copy of your Articles of Incorporation, Bylaws and Tax Exempt status;
- Board of Directors' resolution approving membership;
- Voting delegate and alternate names.

Please note: Participant membership will be considered provisional until the applicant is voted in by the membership as a whole at the next business meeting (to take place at the next Annual Conference)

Participant Membership is based upon 1.1% of the station's yearly income, with a minimum of \$200 and a maximum of \$3,310.

Associate Members applicants, please indicate dues level (please circle):

Payment must accompany Associate Member applications.

Associate Membership is open to individuals, organizations, college stations and religious broadcasters. **All other stations must join at the Participant level.**

\$100 Individuals / \$200 for budgets under \$75,000 / \$395 for budgets \$75,000 to \$149,999

\$525 for budgets \$150,000 to \$299,999 / \$685 for budgets \$300,000 and over

Payment Options

Check Enclosed / Please Invoice (Participant Applicants only) / Credit Card

Card Type: AMEX / VISA / MC

Card # _____ Exp. _____ Name on Card: _____

Return To

NFCB, 1970 Broadway, Suite 1000, Oakland, CA 94612

By Fax: (510) 451-8208



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NFCB Publications

NFCB publishes a variety of periodicals, books and guides designed to equip stations with a reference library of useful materials.

Community Radio News

NFCB's monthly online newsletter of issues and events in the world of public and community radio includes regular updates on national issues from Congress, the Federal Communications Commission (FCC), and the Corporation for Public Broadcasting (CPB), program offerings, employment listings and even a little community radio gossip.

Free to members

AudioCraft: An Introduction to the Tools and Techniques of Audio Production

Authored by Oscar-winning LucasFilm Sound Designer Randy Thom, *AudioCraft* is a practical, results-oriented guide. This textbook covers the concepts of sound from the basics to the production of full-scale documentaries and concert recordings.

\$25 plus \$2.26 Postage for members / \$33 plus \$2.26 Postage for non-members

\$21 for bookstore or bulk (Bulk rate is 10 or more books) - UPS ground rate billed with order

The Public Radio Legal Handbook

To receive FREE one-year online subscription with purchase of print version order online! www.nfcbl.org

An easy to read reference guide to broadcasting rules and regulations. Checklists, examples and full explanations of the law guide readers over all commonly encountered procedural hurdles. A yearly online subscription allows you to check for changes in regulations as they occur. Funded by the Corporation for Public Broadcasting.

Online subscription: \$45 per year members / \$70 per year non-members

Hard copy: \$75 plus \$3.10 Postage for members / \$129 plus \$3.10 Postage for non-members

The Volunteer Management Handbook for Community Radio

This handbook will help you define your needs, identify resources, recruit new volunteers and develop systems to monitor and encourage volunteer growth.

\$10 plus \$.83 Postage for members / \$15 plus \$.83 Postage for non-members

The NFCB Guide to Underwriting, 2nd Edition

The newly revised handbook for understanding and using the rules and regulations of on-air underwriting announcements.

\$20 plus \$.83 Postage for members / \$35 plus \$.83 Postage for non-members

Let a Thousand Voices Speak: A Guide to Youth in Radio Programs in the United States

This guide is filled with ideas and tips on beginning and running a youth radio project. From programming ideas to training curricula and organizational structure, this guide will help you create a project of your own. Funded by OSI.

OUT OF PRINT - Available for download online at www.nfcbl.org

Starting an LPFM Station

This primer is full of startup information including FCC application information, sample logs, and contracts. Just what your station will need to develop your new LPFM station.

\$50.00 plus \$3.10 Shipping and Handling

The Producers Guide to the Hereafter

Funded by the Corporation for Public Broadcasting and the Smithsonian Institute, this guide gives advice about "versioning" radio broadcasts – creating ancillary products such as books, CDs and cassettes which extend the life of a radio broadcast.

\$15.00 plus \$2.68 Postage

The Rural Program Directors Manual

This manual addresses the unique programming concerns of rural stations. Written by Ginny Z. Berson, NFCB; edited by Marcia Alvar, PRPD; and funded by the Corporation for Public Broadcasting.

\$10.00 plus \$.83 Postage

EEO Compliance Forms on CD

\$40.00 plus \$1.52 Postage

Order Date:

Publication	Price (member/non-member)	Quantity	Postage
AudioCraft by Randy Thom	(Bookstore/Bulk rate \$21) \$25/\$33		\$2.26 <i>UPS ground rate billed for larger orders</i>
AudioCraft (Spanish Language)	(Bookstore/Bulk rate \$21) \$25/\$33		\$2.26 <i>UPS ground rate billed for larger orders</i>
The Public Radio Legal Handbook	\$45/\$70 (online) \$75/\$129 (Print)		\$3.10
Starting an LPFM Station	\$50		\$3.10
The NFCB Volunteer Handbook	\$10/\$15		\$.83
The NFCB Guide To Underwriting, 2nd Ed.	\$20/\$35		\$.83
The Producer's Guide to the Hereafter	\$15		\$2.68
The Rural Program Directors Manual	\$10		\$.83
Let a Thousand Voices Speak	OUT OF PRINT	download at www.nfcb.org	
Community Radio News Online	free/\$75		
NFCB Member Labels (200+)	\$75/\$125		\$.83
LPFM Station Labels (900+)	\$175/\$250		\$.83
EEO Compliance Forms on CD	\$40/\$40		\$1.52

Postage Rates are for individual copies. Postage for bulk orders will be billed to the customer at UPS ground rate.

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PLEASE ADD \$4.00 HANDLING CHARGE TO TOTAL	+ \$4.00 Handling
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Acronyms you will probably hear used in the Radio Industry

AFIM	Association of Independent Music
AFM	American Federation of Musicians
AFTRA	American Federation of Television and Radio Artists
AIR	Association of Independents in Radio
APR	American Public Radio (now PRI)
ASCAP	American Society of Composers, Authors and Publishers
BMI	Broadcast Music, Inc.
CARP	Copyright Arbitration Royalty Panel
CB	Citizens Band
CBI	College Broadcasters
CDBS	Consolidated Database System
CFR	Code of Federal Regulations
CPB	Corporation for Public Broadcasting
DEI	Development Exchange
DTAC	Digital Task Force Committee
DTV	Digital Television
EEO	Equal Employment Opportunity
EIN	Employer Identification Number
ERP	Effective Radiated Power
FAA	Federal Aviation Administration
FCC	Federal Communications Commission
FMC	The Future of Music Coalition
FRN	FCC Registration Number
HAAT	Height Above Average Terrain
IBS	Intercollegiate Broadcast System
LPFM	Low Power Frequency Modulation
MMB	Mass Media Bureau
MPR	Minnesota Public Radio
Mxed	Mutually Exclusive
NAPT	Native American Public Telecommunications
NARAS	Recording Academy
NARM	National Association of Recording Merchandisers
NCE	Noncommercial Educational
NETA	National Educational Telecommunications Association
NFCB	National Federation of Community Broadcasters
NPR	National Public Radio
NRSC	National Radio Standards Committee
NSAI	Nashville Songwriters Association International
PBS	Public Broadcasting System
PRADO	Public Radio Association of Development Officers
PRC	Public Radio Conference
PRDMC	Public Radio Development/Marketing Conference
PRI	Public Radio International
PRPD	Public Radio Program Directors Conference

Acronyms you will probably hear used in the Radio Industry

PRSS	Public Radio Satellite System
PSA	Public Service Announcement
PTV	Public Television
RF	Radio Frequency
RIAA	Recording Industry Association of America
RMT	Required Monthly Test
RWT	Required Weekly Test
SCA	Subcarrier Communications Authority
SESAC	Society of European Stage Authors and Composers
STL	Studio Transmitter Link
TIN	Taxpayer Identification Number
TVC	Traditional Values Coalition
USPS	United States Postal Service
VOA	Voice of America