

**WUSC**  
**COLUMBIA**  
**90.5FM**

**WUSC 90.5 FM**  
**Training Manual**  
**Spring 2013**

## PART I: EQUIPMENT

**Station equipment and property may not be removed from the station at any time without specified permission. Additionally, damage or destruction of station and/or university property is unacceptable. Incidents of theft or vandalism will be dealt with by the proper authorities.**

**Any equipment failures or broken equipment must be reported to the Station Manager immediately.**

### 1. The Remote Control

#### 1. Powering Up/Down

You will rarely be required to power the station up or down, but you are required to know this information. WUSC's transmitter and antenna are located on the top of Columbia Hall. When we turn the station on and off we send a signal from the studio to the transmitter via the **transmitter remote control**. Turning the station on and off is called **powering up/down**.

To "power up" the station, go to the remote control located in the small rack under the counter near the window. **Make sure the screen shows Channel "01."** (You can change channels by carefully turning the large knob to the right or left). Press the GREEN button on the right side of the remote control unit that is labeled **"TX ON."** You should see the numbers go up in value. At this point, the station is ready to broadcast. Before broadcasting begins, play the **WUSC Sign ON/OFF Cart**. The Sign ON/OFF cart contains information that the FCC requires us to broadcast directly after signing on or directly before signing off.

To "power down" the station, simply do the reverse of powering up. Make sure the channel is in "01", play the WUSC sign ON/OFF cart, and then press the RED button that is labeled **"TX OFF."** You should see the numbers on the telemetry screen drop, telling you that the station is powered down. Turn the dial to Channel 4 and verify a "0" per cent reading.



#### 2. Meter Readings

On the remote control there is a display used for various reading that pertain to the operation of the station. A large knob beside the display allows you to change from channel to channel. Two buttons to the right of the large knob allow operation of specific functions. For example on Channel 1, you can turn on or off the transmitter. These buttons on light up if a function is available for use on a specific channel.

Meter readings are how we keep track of the transmitter operation. The channel metering functions are as follows:

Channel 1 – Transmitter Voltage (Normally around 48.1 Volts)

Channel 2 – Transmitter current (Normally around 13.3 Amps)

Channel 3 – Transmitter power (Normally around 1730 – 1780 Watts)

Channel 4 – Transmitter per cent power (Normally between 90 – 105%)

Channel 5 – Transmitter module temperature (Normally 33 – 39 degrees Celsius)

Channel 6 – Transmitter Room temperature (Normally 65 – 78 degrees Fahrenheit)

The system will notify the engineer of any problems.

## 2. Basic Equipment

### 1. The Console.

The console, or mixing board, is a 12 channel Audio Arts mixer with lots of nifty functions. (Refer to fig. 1) The primary function of the mixer is to control all the devices that make sound (CD players, turntables, microphones, etc.). The mixing board consists of 12 potentiometers, or what we will call '**pots**'. Each pot consists of an 'A/B' selector at the top, three output functions, a cue, a vertically sliding volume switch, and on & off switches.

#### a. Selector Switch

The 'A/B' selector allows each pot to serve two functions, an 'A' and a 'B'. This input switch allows the 12-channel board to easily accommodate 24 different input devices. When the pot is in 'A' the little red light inside the button is off. If you see the red light turned on, then the pot is in 'B'.

#### b. Output Buttons

The three buttons underneath the 'A/B' selector switch are the output buttons, which designate where the device is going to be sent. The three possible designations are:

**PGM: Program.** This broadcasts a device over the air.

**AUD: Audition.** This plays the device over studio monitors and is helpful to determine levels before playing something on the air.

**AUX: Auxiliary.** This is basically an extra audition output and functions the same way.

**UTIL: Utility.** The Utility buttons are used mainly for the phone pot.

#### c. Cue

Underneath the output buttons is a **cue** button which allows you to listen to any device on the board through the cue speaker on the top right of the board. Simply press the cue button so the red light in the middle of the button turns on. Now the selected device will play through the cue speaker. When you want to turn the cue button off, press it again, or turn the pot on to broadcast.

Another way to cue music is to turn the PGM button off, turn the AUD button on, and

take the studio monitors out of PGM and into AUD. Now use the second set of level meters (on the right) to check the output of the device.

#### **d. The Pot Output Control Switch**

The pot output control switch (slider) determines the output of any given device by sliding the switch up and down. The higher the switch is the higher the output, or volume. The switch corresponds to the level meter, which graphically shows with the needle (the lights) how loud the sound is coming out of the board. **The meter should always be hitting on '0'**. If it hits too low, then the sound will be very faint, but if it is hitting too high, sound is **over-modulating** and sounds distorted. The cleanest and most even sound comes out when everything hits on '0'. The needle can go a little over the '0' if heavy bass noises hit it over there, but most of the sound should hit on '0' and nothing should ever stay in the red or hit on '3'.

#### **e. On/Off Buttons**

This should be a no-brainer. 'On' means on. 'Off' means off. These buttons allow you to turn on and off the pot. Remember if you have things in cue to turn the pot off or bring the level all the way down, so you do not air what you are cueing. You still use the 'On/Off' buttons in PGM, AUD, AUX, UTIL, or MONO, just **make sure you have the pot on the correct output function** for what you want to do. If you want to hear that one dirty song on AUD, but leave the pot on PGM, the audience will get an unexpected little treat, which in all cases is bad.

### **3. The Compact Disk Player**

#### **a. Playing a Song**

To program a CD, load the CD into the slot and wait for the CD player to process the information (it only takes a couple of seconds). Press SKIP until the track you want to play appears on the digital display. The track is now programmed and all you have to do to play the CD is press 'on' on the console pot for the corresponding CD player. These CD players will play directly from the console. To Remove a CD you must first hit STOP and then EJECT.

#### **b. Play Modes**

The CD players have 4 playing modes. One is "Single Play." This mode stops the track after it has played, so you don't have to worry about turning it off on the console. Another is "Continuous Mode." If the CD Player is in Continuous Mode the CD will not stop between tracks. Use this mode if there are two tracks on a CD that you want to play back-to-back. There is also a "Random Mode" and "Program Mode." Random allows to you play a random track, and program allows you to play more than one track that may not be consecutive. You can switch between these modes by pressing the SHIFT button to light the Shift Indicator and then pressing PLAY MODE to cycle through the modes. **Continuous Play** has no indicator, **Single Play** has an S indicator, **Program** has a PGM indicator, and **Random** has a RANDOM indicator.

#### **c. Pitch controls**

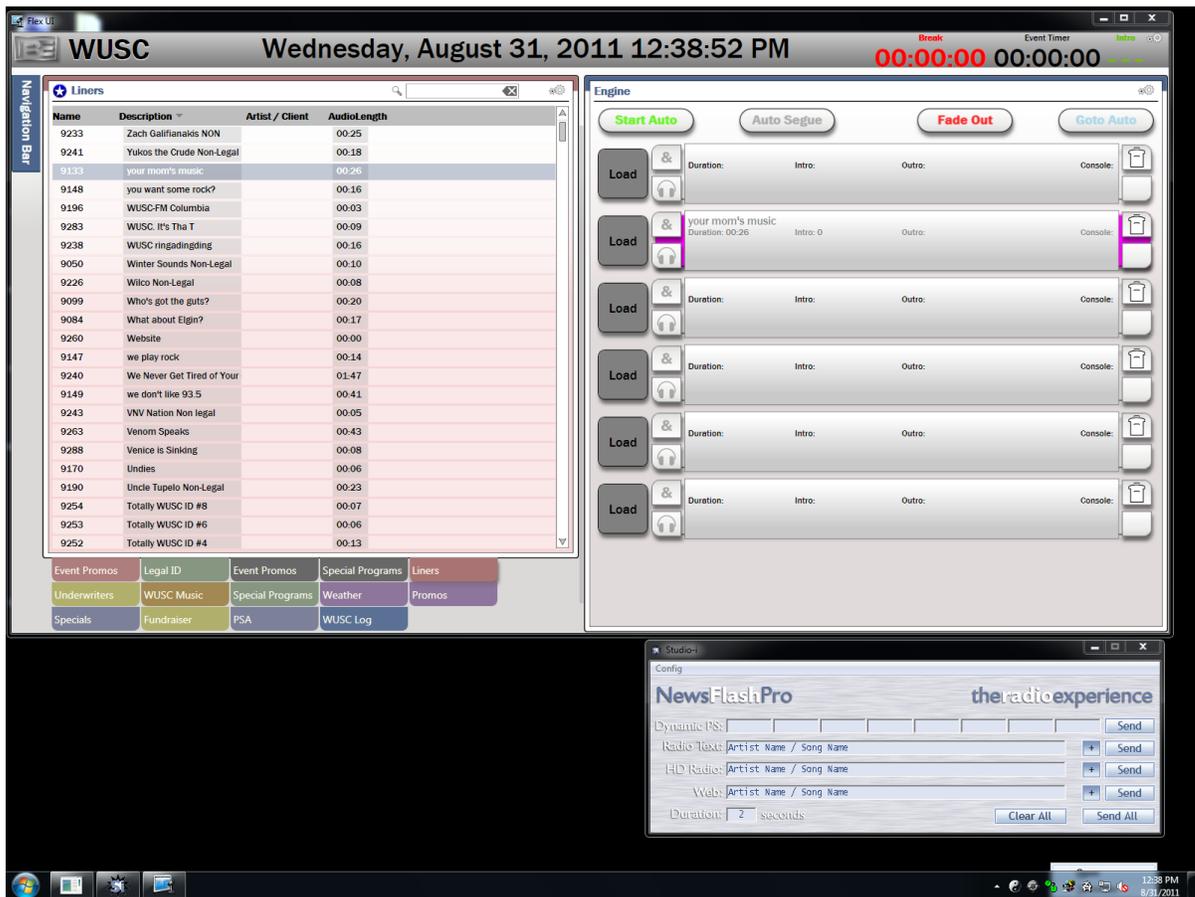
The CD players have pitch controls that allow you to make the track play faster or slower by percentage margins. **Please do not touch the pitch controls.**

#### 4. The turntables

Place the record on the turntable. Unhook the needle, flip the little lever to lift it, then flip the lever down to place the needle on the record. Use the cue function to find the correct place on the record. Next you will need to spin the record one and a half times counterclockwise. This is so the song does not start too quickly and make a “whirring” sound on-air. Then turn the turntable pot to ‘on’. Finally press the start/stop button on the turntable.

#### 5. Audiovault

Audiovault is an automation program that allows us to operate the station in the absence of an on-air DJ. **NOTE:** This is not a replacement tool, as having a real DJ is infinitely better than having a robot. This program is an upgrade from our long-running Cartworks program.



#### Loading a Cut in Audiovault

The leftmost monitor, keyboard, and mouse to the right of the mixing board run Audiovault. Click the colored tab for the category of the cut (sound clip) you wish to load. Categories consist of PSA, Underwriter, Music, Special Programs, Legal IDs,

Promos, Special, Log, Liners, Weather, etc.

Click on the cut you wish to load and drag it into one of the loading decks (the six grey boxes to the right). Up to six cuts can be loaded at one time. If box of an ampersand is blue, this box the cut will play continuously and you will not have to play cuts one at a time. Note: If you do not have a consecutive series of ampersands, continuous play will not initiate. They may also only be turned blue if the corresponding deck is loaded.

Once loaded, click the large far left buttons by each deck. These will usually read the word “**LOAD**” or display the time of the loaded audio. Often they are yellow or orange in color. Make sure that the Audiovault console pot is turned on or no sound will broadcast.

When a cut has been played it will shift upwards automatically. If you want to clear a cut before you have played it, or while it is playing: click the trashcan icon on the corresponding deck.

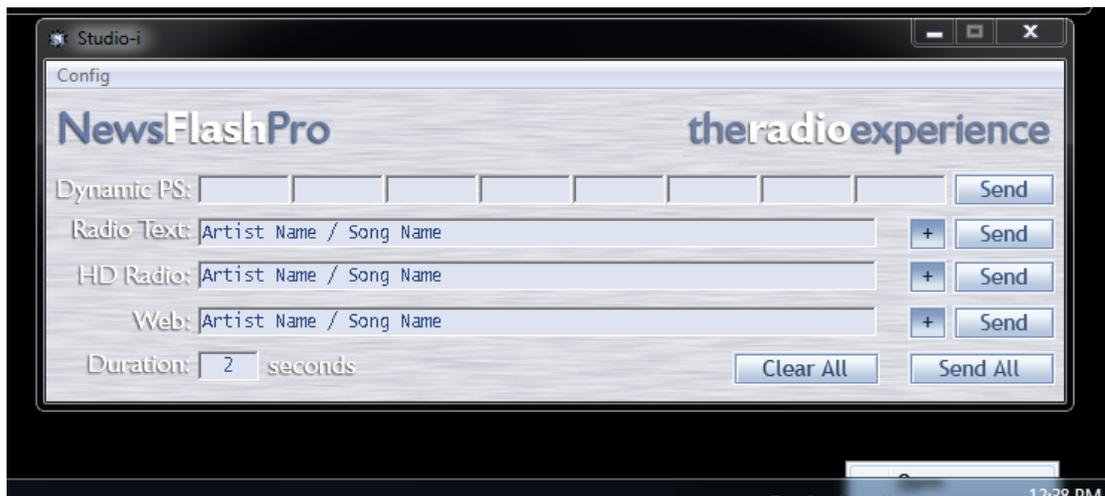
## **6. Automation**

To put the radio station into automated programming, click the “**GO TO AUTO**” button in the Audiovault window. The loading decks on the right will fill with a liner or legal ID, PSA, and/or music. When you are ready to start automation, click the largest leftmost button corresponding to the first deck where time is displayed. Be sure to hang around for a few minutes to make sure that automation is properly functioning. When automation is working correctly, when the topmost cart finishes playing, it will disappear, and all of the following cuts will shift up one deck. If the carts do not shift, you may need to click the ‘**Auto Segue**’ button.

To take the station out of automation, click the “**GO TO LIVE**” button (where it used to say “**GO TO AUTO**”) and the window will switch back to regular operation. The current cut will continue playing. You may cue it down if you like. Also, you may want to remove all the following cuts, as they will not be automatically deleted.

**Automation is a last resort. It should not be used as a crutch.**

## 7. NewsFlash: Using the Electronic Playlist Computer



1. Newsflash is how we log what songs are played.
2. When you type in the box that says “**RADIO TEXT**” your entry will show up in the following two: “**HD RADIO**” and “**WEB**”.
3. First you will write in the Artist Name, then a slash, and then the song name.
4. At the beginning of your show you will type in your show name, the word with, and your DJ name.
  - a. This is so we are aware of who is on air when we check the log.
5. In the duration box, you will enter in either 333 if a song played is not in rotation, or 333 if a song is. Instructions are posted in the studio for this as well.
6. Once all fields are filled out appropriately, you will hit send all *once*.
7. On the website, your last entry will show up under ‘Recent Jams’
  - a. WUSC.SC.EDU is our website.

## 8. Microphones

All you have to do is turn the pot on and talk. Keep these things in mind while you announce:

1. Don’t put your mouth too close to the microphone or the listener will hear your saliva snap and pop on the microphone head. It sounds gross.
2. Face the microphone when you talk. If you turn your head the other way, you will **talk off microphone**, and the microphone won’t pick up your voice very well. Watch your levels on the meter and adjust output control switch as necessary.

## 9. Headphones

Headphones plug into the board on the lower right corner of the console face. When you turn on the microphone pot, the monitors will turn off to avoid feedback. With the headphones, you can hear how you sound even when announcing. **Use headphones, they are a requirement.**

## 10. EAS (Emergency Alert System)



The **EAS system** is a digital replacement for the **Emergency Broadcast System (EBS)** and has more automation. The main operating procedures include weekly tests, monthly tests, weather alerts, or national or state level emergencies. The WUSC EAS unit is located in the Engineer's office and is set up to be fully automatic. In this mode, the EAS unit will initiate the Required Weekly Test, receive and send the Required Monthly Test, receive and send EAS activations and log all of this information as required by the FCC. In order to have the operator control of the EAS unit and to be aware of any EAS activity an EAS remote control unit installed in the Control Room. This unit is located on the top of the audio control board.

**Since the EAS unit is always set to the "AUTOMATIC" mode, it will be very rare that you have to initiate a weekly test. However, it is important for you to know all of this!**

The EAS Remote control front panel has 7 operator controlled functions and an earphone jack.

1. RWT: Pressing this button initiates a Required Weekly Test.

If you have to initiate a Required Weekly Test, you must first announce, "This is a weekly test of the emergency alert system." Then all that is required is to press the button marked "RWT" once. The test will start in about 15 seconds. The remote control will start to flash and a script of the RWT will scroll on the screen.

The following two buttons are not used when the EAS unit is in the AUTOMATIC mode.

2. RLS PEND: Pressing this button will release the alert that is shown active and pending on the LED display. This assumes that the Sage-Endec has not previously automatically relayed the alert.

3. KILL PEND: Pressing this button will deactivate the alert and return the Sage-Endec to its menu mode without relaying the alert. Date and time will again be displayed.

The next two buttons are used to reset the text screen, the flashing stobe and control the monitoring of alert audio.

4. CLR SIGN: Pressing this button will return the LED sign to the time and date mode as well as reset the flashing stobe.
5. CLR STROBE: Pressing this button will reset the flashing strobe.

The next button is not used when the EAS unit is in the AUTOMATIC mode.

6. PREVIEW AUDIO: Pressing this button will allow the audio portion of an alert to be heard through the internal speaker or earphone jack.
7. AUDIO GAIN: This control adjusts the audio output level for both the internal speaker and earphones for the Preview Audio function. Because our EAS is always set to automatic, this know should stay set to the “off” position to disable the internal audio amplifier if desired.

It is important to note that the RLS PEND, KILL PEND and REVIEW AUDIO functions are only enabled when there is a pending alert active on the EAS unit. This will not occur when it is set to automatic. This prevents commands being set in error resulting in a lock-up of the EAS unit, and avoids waiting for the automatic time-out cycle on the EAS unit to take affect. Random button pushing or issuing a command before the unit has completed decoding a previous command will also lock-up the unit. The red “Sending Data” LED must be out and/or displaying the green “Alert Pending” status before another command may be sent.

**Weekly tests** are just that: a weekly test to ensure our EAS system is working correctly. They must be done at least every seven days. The station also receives two transmissions each week from other radio stations, indicating that they have performed their weekly test. These announcements may be ignored.

**Monthly tests** are called for by the EAS system at **any** time and **must** be performed within fifteen minutes of receiving the message. If the station is off the air when a call for a monthly test is received, then the test must be performed within fifteen minutes of the next sign-on.

If a severe weather watch or warning comes over the EAS system, you must announce it if it is for **Lexington** or **Richland** counties (the counties of our primary listening area). Weather announcements for other counties do not have to be announced, but may be if the DJ so desires. After reading the alert, write 'Announced,' your name, and the time you announced it on the printout.

In the event of a national or state level emergency, immediately interrupt programming and read the announcement and wait for further instructions from the EAS system. The EAS unit will usually automatically perform any task that it needs to perform, which will over-ride

your programming.

### **11. Telos**

The Telos, or the linking device between the phone and the console, allows WUSC to broadcast phone calls on the air. The Telos can work independently but our console works through the pot on the end of the board. To answer a phone call, all you have to do is press 'cue' to answer the phone. The cue monitor will become your telephone receiver, and microphone 1 will be the mouthpiece. The caller will hear everything that microphone 1 picks up, so be careful once you press the cue button. Make sure the switch above the pot is set to PGM mode, there will be a light lit up next to PGM if it is. If it isn't then simply press the "SET" button until the light next to the PGM button turns on. **IF THIS IS NOT ON THEN YOUR CALLER WILL NOT BE ABLE TO HEAR YOU THROUGH THEIR PHONE.** Once, you are ready to broadcast, simply press the 'On' button on the pot, and the caller will be on air. The caller will hear everything you are broadcasting in their receiver. **Keep in mind that no one is allowed to use the telos unit unless they have permission from the executive staff.**

### **12. Delay Unit**

The delay unit is a protection device against airing anything that should not get on the airwaves. The delay unit delays your broadcast by 10 seconds. Turn the delay unit on by pressing the 'START' button. You will see the Delay Unit's display counting up seconds. Keep doing your show just as you normally would. Now that the delay unit is on, just press the 'DUMP' if an obscenity is broadcast. The delay unit will automatically kill the 10 seconds surrounding the time you pressed the 'DUMP' button and then rebuild the ten-second delay. So, you'll be ready to roll again automatically. Please note that it takes some time for the delay to rebuild. There is also a 'COUGH' button; this will cut out any audio while the 'COUGH' button is depressed. This can be used if you feel a sneeze or cough coming on. **You MUST run the Delay Unit during your show. It should always be on.**

### **13. AUX Input /Output Panel**

The AUX input/output panel is located on the right side of console desk. This allows you to connect more devices such as MP3 players or laptops through several different connection types. Audio from these devices, run through the console and are controlled by selecting the 'B' Mode of the Turntable 2 pot. Audio can also be sent from the console through the OUT FROM BOARD connections to any type of recording device such as a minidisc or laptop.

## **PART II: POLICIES**

### **1. Introduction/Purpose**

WUSC-FM is the radio station of the University of South Carolina and broadcasts at a frequency of 90.5 MHz, with 2500 watts of power and an approximate range of 30-40 miles. Chartered as a non-commercial educational radio station, WUSC seeks to provide musical diversity to the Columbia listening area and to serve the public interest. WUSC has been broadcasting for over sixty years. Transmitter and antenna facilities are located on top of Columbia Hall and are operated by remote control via the third floor studio in the Russell

House University Union.

WUSC-FM is a student-run educational radio station. Several bodies govern WUSC. The **USC Board of Trustees holds the license for WUSC-FM** and therefore is the main governing body. This responsibility is delegated to the Board of Student Publications and Communications as well as the Department of Student Life, including the Director of Student Media. WUSC-FM must also function under the mandate of the FCC.

The purpose of WUSC is to educate the listener and the DJ. WUSC educates by being Columbia's only source for diverse and unique programming. WUSC also provides the Carolina Community with information regarding both student life and community events. DJs are provided the technical experience of running a radio station.

## **2. Music Policy**

The music aired on WUSC-FM provides the Columbia community with an outlet for listening to artists not available on other Columbia area commercial radio stations. The intent of the music policy is to educate members of WUSC-FM and listeners. As an educational station, we are bound by our licensing agreement to uphold the following rules:

- A. Music heard on Columbia area commercial radio stations should not be played.
- B. No albums with songs in the Top 40 in the past forty years should be aired. Remixes, B-sides, covers, and live cuts may be played, but with discretion. Music policy questions should be directed to the Music Director.

Many people see the music policy as the heart of WUSC, and we absolutely stand by this policy. If you have any questions about music policy, feel free to ask the Music Director. This music policy is the minimum requirements and the current music directors may be stricter.

To determine if an artist/album/song is considered Top 40 or not, you can use a website such as [www.allmusic.com](http://www.allmusic.com) to check if an album is marked above 40 on the Billboard Pop Charts and Hot 100. Other charts, such as the charts of foreign countries or Top Independent Albums or Top Internet Albums do not count.

## **3. Rotation**

WUSC's rotation is the stickered CDs located in the studio. Rotation consists of new music reviewed by the music directors and DJs and is updated every week.

If you are interested in reviewing CDs, stop by during a Music Director's office hours and you can check out CDs to review. CDs may be taken for review but must return in two weeks whether they have been reviewed or not.

If there is a band that you love and you would like to see them in rotation or the music library, talk to the music director about contacting the band or label or making a copy of a

CD for the library.

#### **4. Show Formats**

There are two kinds of radio shows at WUSC, free format and specialty.

##### **1. Free Format**

A Free Format show is made up of at least 50% of heavy and light rotation. The other 50% comes from the WUSC's music library or the DJ's personal collection. Rotation is constantly updated to provide new and diverse music. DJs are required to play at **least three distinct genres** of music during their free-format show.

Remember that rock is a huge genre of music, so even if you are playing indie rock, power pop, metal, hardcore, and a singer-songwriter, you are still playing only one genre of music. Fortunately, the music library is separated into the genres of Rock, Americana, Electronica, Reggae, World, Blues, and Jazz, so it's easy to find other genres of music to play in your free format show.

**DJs must have a show for one semester before bringing in their own personal music.** New DJs can only play music from the library or rotation during their first semester.

##### **2. Specialty**

A Specialty show provides an in depth presentation of one genre or topic. All DJs are required to have completed a semester of free format before being eligible for a specialty show. Specialty shows have a separate application than free format shows and must be approved by the program director. Applying for a specialty show does not guarantee you will get one, but they are not difficult to obtain. The application is just to make sure you can still have a diverse, educational show while only covering one genre/topic.

#### **5. Playing music**

##### **a. Watching meters**

Watching your meters is absolutely important to do a good show. Watch your meters and make sure everything you broadcast (ex. Voice, music, carts) does not exceed '0' on the program levels so your broadcast stays at the same volume.

##### **b. Cueing music**

It is good to get in the habit of cueing CDs, records, and carts before you broadcast them. This way you can hear how the music is going to start. Cueing music will make your transitions in between songs sound much better.

### **c. Monitoring your broadcast**

Monitoring your broadcast is important to making sure everything sounds good. When you turn on the microphone the monitors turn off and you cannot hear a CD or segue music that may be playing in the background. You are **required to wear headphones** when announcing. You should also monitor your broadcast because sometimes things happen to the equipment between the console and the antennae that could shut down the transmitter. You can do this by checking the radio in the lobby area.

### **d. Track selection**

While this may be difficult for you at first, you should start to think about how you are going to select your tracks and in what order you are going to play them. Stylistically, it is up to you to do this. However, some things to consider are whether or not tracks work together, how the listener is going to respond to your track selections, and how your show is going to move from a start point to a finish point. You can do this spontaneously, but you need to be thinking about track selection while you are doing your show. Check with different DJs on how they pick and play their selections, and then come up with your own style.

## **6. Library**

You **must** re-file your albums after you have pulled them out of the library. If you are found to not be re-filing your albums you will be given advisory points.

## **7. FCC Regulations**

The **Federal Communications Commission (FCC)** governs all mass communications in the US, such as television, radio, and telephone, and sets codes and regulations for each media. The FCC mandates each medium must be in compliance with all codes all of the time. FCC regulations function as law. A listing and explanation of FCC regulations especially pertinent to WUSC-FM DJs follows.

### **1. Indecent, Obscene, and Profane Material**

These three things are different, and are treated differently by the FCC.

#### **a. Indecent Material**

Indecent material is material that does not rise to the level of obscenity. For this reason, the courts have held that indecent material is protected by the First Amendment and cannot be banned entirely.

Material is indecent if, in context, it depicts or describes sexual or excretory organs or activities in terms patently offensive as measured by contemporary community standards for the broadcast medium. This standard includes slang terms for sexual and excretory functions and organs, but is not limited just to slang words. Context is critical so even use of medical terms, in an indecent context, can be considered indecent.

The FCC looks at three primary factors when analyzing broadcast material:

- (1) Whether the description or depiction is explicit or graphic
- (2) Whether the material dwells on or repeats at length descriptions or depictions of sexual or excretory organs
- (3) Whether the material appears to pander or is used to titillate or shock.

### **b. Obscene Material**

Airing obscene indecent material is a serious criminal offense with respect to the Federal Communications Commission (FCC) and therefore must be guarded against at all times.

**Obscene material is not constitutionally protected and may not be aired at any time.** In 1973 Supreme Court, after their ruling on *Miller v. California*, a three-part test was instituted to determine if material is obscene:

- (1) The average person applying contemporary community standards would find the material appeals to the prurient (lustful) interest
- (2) The material describes or depicts sexual conduct in a patently offensive manner
- (3) The material lacks serious literary, artistic, political, or scientific value.

### **c. Profane material**

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

While the FCC does mandate that during some broadcast times, when children are not reasonably considered to be in the listening audience, indecent material may be aired without violating the indecency policy. This time is called “safe harbor” and is between the hours of 10pm and 6am. **The station’s policy is to not broadcast indecent material at any time of the day.** The reason for this is explained later.

WUSC-FM DJs are responsible for ensuring they do not air any material that is indecent, obscene, or profane at any time. This includes both recorded material, such as albums, and the DJ’s own remarks and oration. All records and compact discs at WUSC-FM have been reviewed and marked for obscenity and indecency, so the album cover indicates which tracks are airable and which are not. If you are not sure of the status of a piece of material, do not air the material. If you play a track that is not marked and it contains an indecency or obscenity, mark the track on the review sheet of the album.

If an obscenity or indecency does accidentally occur:

- 1) Delete the obscenity using the Delay Unit, which should always be kept on. If the delay unit is not on when you begin your show, turn it on!
- 2) **Do not call attention to the obscenity over the air.** If it is spoken by the DJ, go on with announcing and act as if nothing has happened.
- 3) If it is on an album, cue the album down and go to something else. If the offensive cut was not marked on the album cover, be sure to mark it.
- 4) The obscenity or indecency must be logged by the DJ on air, which includes writing exactly what was said, the day and time, and the DJ on air on the program log. Logging the obscenities is necessary so that the station has a record of what was broadcast.

Again, never call attention to obscenities or indecencies broadcast over the air.

Obscenity and profanity offenses are extremely serious and they threaten the licensure of WUSC-FM, so the station must be careful to protect its interests by ensuring that all DJs absolutely do not air obscene or indecent material.

## **2. Defamation**

Defamation is a general term that includes the acts of slander and libel. Defamation must contain five things:

- 1) There must be a defamatory statement
- 2) Identifies the plaintiff
- 3) Must be published/broadcast
- 4) Damages/Harms
- 5) Must not be privileged under the law

Common defamatory statements include remarks about a person's morality, business practice, or criminal dealings. Some examples of defamation are, but not limited to, calling someone an alcoholic without proof, accusing someone of a crime without verification, accusing someone of stealing without verification, and falsely calling someone a liar or thief. Even if the defamation is true, it is still considered defamation without evidence verifying it is true. However, merely insulting and uncomplimentary speech is not considered defamation if they do not contain a degrading charge or allegation. Settlements in defamation cases are often astronomical, especially when judges allow a plaintiff to collect punitive damages. The best way to avoid a lawsuit is to keep your personal beliefs to yourself. If you want to express an opinion about a particular person, don't do it on your radio show.

**Also, internal station business and problems should never be mentioned over the air.**

## **3. Invasion of Privacy**

Invasion of privacy is the violation of privacy in a person's personal affairs. Invasion of privacy involves four separate groups of offenses: intruding into personal affairs, publicly revealing private facts, public disclosure that places a person in an untrue evaluation, and commercial impersonation of an individual that suggests the person being imitated is actually talking. Airing private information previously unknown to the general public and not of public concern, other than public record, is considered invasion of privacy.

## **4. Station Identification Announcements**

The FCC requires that all radio stations transmit station identification at the beginning and end of each day of broadcast as well as hourly, or as close to the hour as natural programming breaks make feasible. Station identification consists of the call letters of the radio station and the city of licensure. For our station, the correct identification is "**WUSC-FM & HD-1 Columbia.**" No variations of this identification are permissible. While words can be inserted before and after this phrase, the phrase itself must not be altered. Therefore, announcing, "You are listening to WUSC-FM and HD1 Columbia" is a legal station identification, while the announcement "You are listening to WUSC-FM & HD-1 **in**

Columbia” is not a legal station identification. Again, these ids must be done as close to the hour as possible.

Additionally, they may be done by the announcer or may be played off of Audiovault. There are numerous carts in the studio that contain legal ids, many from bands, which contain legal ids and may be played instead of announcing station identification. WUSC also requires a non-legal identification, that is, an id that is not considered a legal id by the FCC, but none-the-less identifies the station. Non-legal ids are required at the bottom of the hour (9:30) as a means of identifying the station to listeners.

**Legal IDs are located in the Audiovault tab “Legal IDs” and Non-Legal IDs are located in the “Liners” tab.**

### **5. Public Inspection File**

The public inspection file is a file of station documents required by the FCC to document that a radio station is operating within specified limits and is serving the community of license. **Any person in the general public** during regular business hours may inspect the public file; the public has the right to examine this file for any reason and requests to examine the file must be honored if during regular business hours. Licensees may request only the name and address of the person wishing to inspect the file; no other information, such as reason for inspection, may be requested. If the person requests copies of material in the public file, the request must be granted, provided that the person pays reasonable costs of reproduction. For WUSC, the public file is located in **Student Media’s Central Office, Room 343 in the Russell House**. Normal business hours for Student Media are 8:30 AM until 5:00 PM, so these are the only times that WUSC allows inspections of its public access file. The public access file must never leave the station.

### **6. Point-to-Point Communications**

Radio communication is a medium intended to be accessible by the general public, therefore no message may be broadcast that is intended for a singular individual or group. An example of point-to-point communication is telling your roommate to “Cut off the stove because I left it on this morning.” This regulation may be exempted only during emergencies.

### **7. Call To Action**

An announcer issues a call to action when he/she asks, urges, or suggests that the listener should perform some task, which may result in a for-profit organization to make money. This rule does not apply to non-profit organizations, like WUSC itself. Calls to action include:

1. Urging the listener to buy a CD or music of a particular artist.
2. Urging the listener to attend a concert or other performance.
3. Mentioning the price of a CD or concert ticket.
4. Urging the listener to patronize a specific club or music store.
5. Urging the listener to engage in criminal activity.

You are free to rave about how great a CD or band is. That’s only a “review.” However, you may NOT overly encourage listeners to buy the CD. Additionally, you cannot rave about a

business establishment. For example, “Papa Jazz is a great record store” is considered a commercial.

Examples of what is and what isn’t a call to action:

- \* “That was a new one from The Band. I really like it” NOT A CALL TO ACTION.
- \* “The Band are playing tonight at NBT.” NOT A CALL TO ACTION.
- \* “The Band show at NBT tonight is only \$5.” CALL TO ACTION.
- \* “Check out The Band tonight at NBT.” CALL TO ACTION.
- \*”The Band’s new CD is great. You should check it out if you haven’t” CALL TO ACTION

Please note that these phrases refer to a specific band, club, record, and so forth. Non-profit organizations like WUSC are the only entities you can specifically urge people to spend money on. You can, and are encouraged, to tell listeners to attend a benefit for WUSC or purchase WUSC items (such as T-shirts). In short, if it directly makes KPSU or another non-profit organization money, it’s legal. Otherwise, it’s a call to action.

This can be a very hard habit to break, as it is very natural to say “This is a great band, check them out!” but with time and practice you’ll begin to catch yourself

### **8. Hoax Broadcast**

Due to Orson Welles’ original radio broadcast of *War of the Worlds*, where millions of listeners thought the program was an actual newscast, the FCC does not allow hoax broadcasts. No station shall broadcast material about catastrophe or emergency that is known not to be true and has the possibility to cause substantial public harm.

### **9. Announcing**

A DJ will ideally announce during their show approximately every 15 minutes. Not announcing frequently enough will leave listeners in the dark and they may think they are listening to automated programming. Announcing too frequently can make your show sound too choppy.

When announcing, try to keep your discussion based on the music that you played and try not to ramble. Keep your voice neat and clear and your announcing concise and pertinent to the show. Don’t try to announce too much information at once, because then it’ll just confuse or annoy the listener. Telling people eight page biographies on each band you played, plus thirty minutes of PSAs and complete run down of the current weather, including atmospheric trends as well as seismic and geo-political activities can be a bit too much information for one segue. Keep the segue trimmed down to maybe one or two PSAs, the announcing of all the songs you just played, an Id., what’s coming up, and any other announcement that you need to make during that break, like an underwriting announcement or a concert calendar mention. The listener won’t care what you have to say after you’ve given them so much information. You can always announce again, so don’t jam one announcement with all the information you want to broadcast.

Be careful of speaking too fast. Talk a little bit slower than you would in a normal conversation, and that is probably the perfect speed at which to be speaking on the radio.

Don't speak too slowly, though, or people will just think you are stupid. Also, a lot of DJs will speak in a very dull tone, with no rise or fall in their voice. Or they will try to make up an extreme shock jock radio voice. Speaking too monotone or being too energetic can be obnoxious. Just be yourself and you'll do fine!

### **1. Back/Pre Sell**

Backselling is telling the audience what you just played. Preselling is telling the audience what they will be hearing next. Announce the songs previously played and songs coming up. You want to make sure you keep the audience posted on what they are hearing.

### **2. Identification/Ids**

The station is identified by call letters (WUSC), the frequency (90.5-FM), and the location (Columbia). The FCC requires a **legal ID** at the top of every hour (ex. 9:00) consisting of the following: **“WUSC-FM & HD-1 Columbia.”** No variation of that phrase can be made. A **non-legal ID/Liner** is any identification other than the legal ID, such as “90.5” or “WUSC” and are required at the bottom of every hour (ex. 9:30).

### **3. PSAs, Concert Calendar, and Other Announcements**

All of the above are messages meant to serve the public with information that is useful to them. The FCC requires that all radio stations in some way serve community interests, and most of the time this is accomplished by PSAs. PSAs are announced at the bottom of the hour. The concert calendar can be read at any point on your show and it counts as a PSA.

### **4. Emergency Alert System**

Announcers are responsible for responding to the Emergency Alert System (EAS) and performing any necessary announcements or tests, such as announcing a thunderstorm warning. Information on how to perform an EAS report can be found in the Equipment portion of this manual.

### **5. Taking Calls**

Announcers must give courteous telephone and IM replies; however announcers are not obligated to fulfill listener requests. It is optional and the decision of the DJ.

WUSC has the ability to broadcast phone calls, however, announcers may not broadcast phone calls without the permission of the station manager, unless the phone call is WUSC staff calling for the purpose of promotional activities, i.e. calling from a concert to encourage listeners to go to the concert.

**Any complaints received by the public must be reported to the Station Manager.**

### **6. Guests**

Announcers are responsible for the behavior and actions of their guests in the radio station. If guests violate WUSC, RHUU, USC, or FCC policy, then the DJ on air is held responsible for disrupting regular station operations. DJs are strongly encouraged to limit the number of persons in the studio for issues of security and personal safety. DJs may limit access to the station by simply closing and locking the outer door of the station.

## 7. Promotional Materials

If an announcer is given promotional materials (albums, posters, tickets, etc.) to give away over the air, these materials must be given away over the air. The specific procedure is up to the announcer. If asking for a particular caller number, announcers should not ask for a caller number more than 3 or 4. If a DJ wants to give away a prize on his/her show, they are responsible for leaving the prize at Student Media's front desk with Sherry. The WUSC executive staff is not responsible for the prizes that you give away.

## 8. Logs

### a. Program Log

The program log records the time that WUSC is on the air and who is on the air at any given time the station is on. The top right hand corner has spaces to write when the station is turned on and off. When you turn the station on, you write the time in the 'on' slot, and then when you turn off the station, you write the time in the 'off' slot. If we continue to broadcast through midnight to the next day, you write 'cc' in the 'off' slot of the former day and in the 'on' slot on the new day. For instance, Wednesday nights we broadcast through midnight until Thursday at 2 a.m. We would write 'cc' in the 'off' slot Wednesday, then we would write 'cc' in the 'on' slot on Thursday. When we sign off for Thursday, we would write '2:00 a.m.' in the 'off' slot. Then if we turn the station on again at 9 a.m., we would write '9:00 a.m.' in the 'on' slot, and repeat the rest of the process. So it would look like this:

On: CC Off: 2:00 a.m.  
On: 9:00 a.m. Off: CC  
On: \_\_\_\_\_ Off: \_\_\_\_\_

Each DJ should record their names one right after the other until the next day begins. At the bottom of the sheet are the telemetry readings, consisting of a time, the readings, and your signature. A copy of this log can be found at the back of the manual.

### b. Obscenity Log

The obscenity log is found inside of the program log. It contains entries of obscenities broadcast over WUSC. If an obscenity is accidentally aired, log the obscenity along with your name, time of broadcast, and content of obscenity. WUSC and FCC prohibit the airing of obscenities. You must log ANY obscenity aired. You will not get in trouble for accidentally airing an obscenity, but you will get in trouble for not logging an obscenity.

### c. Playlist

The playlist documents what you have played during your show. For more information, consult the Playlist portion of the Equipment section.

### d. EAS Log

The EAS log provides documentation to the FCC that the EAS unit works and that WUSC

has been receiving and performing our EAS duties. The EAS will automatically pre-empt your programming and do whatever it has to do. However, you still need to be familiar with the manual operation of the EAS just to make sure if anything happens, you will know what to do. The EAS log list step-by-step instructions to help you. More instruction is listed in the Equipment section of this manual.

### **9. Listserv**

**All DJs are required to be on WUSC's FMANNOUNCE listserv.** This is so the executive staff can send out important information relevant to you, remind people about meetings or important DJ events, and more. There's another listserv for sub requests and other DJ announcement: WUSCDJ. It's encouraged that you join both of these listservs, but only FMANNOUNCE is required.

To join the listserv, send an email to [listserv@listserv.sc.edu](mailto:listserv@listserv.sc.edu) that says "join fmannounce yourfirstname yourlastname" or "join wuscdj yourfirstname yourlastname" and you will be added to the list. DJs can post to the WUSCDJ listserv but do not have posting privileges on FMANNOUNCE.

### **10. Attendance Guidelines**

**WUSC holds meetings every other Thursday at 7pm. Attendance at these meetings is mandatory.** If you cannot attend a meeting, you must let the Secretary ([wuscsec@sc.edu](mailto:wuscsec@sc.edu)) know BEFORE the meeting. Excuses sent after the meeting will be counted as unexcused. You are allowed **one** unexcused absence from meetings. Any more than that and you may receive advisory points.

When you make a commitment to a show you make a commitment for not just the initial 2 hours, you should arrive at LEAST 15 minutes prior to your show. If you are going to arrive even one minute after your scheduled show time, call the DJ before you and let them know.

On the same token, when you sign up for a show, be sure you realize in certain situations you may need to stay a half-hour after. Realize that this time commitment is for 15 minutes before your show begins and a half-hour after it ends. If you put the station on automation because no one shows up after you within a half-hour of your scheduled end show time you may receive points. (See protocol for this situation below.)

#### **What to do if no one shows up for the show after you:**

Imagine that your show is at 2-4pm and the 4-6pm DJ hasn't shown up. Please follow these steps to keep us on the air.

1. Give the DJ a few minutes to get there; it is not acceptable to give up at 4:02. Along the same lines, if you are running late or know you will be late by a few minutes call the DJ even if it will only be 5 or 10 minutes. This lets them know that someone is coming and helps them plan the end of their show accordingly.
2. At 4:10-4:15 try to call the DJ that is supposed to be there after you. If you are not sure

who it is, call the program director.

3. If you do not receive confirmation that the DJ is coming (either you talk to them, their roommate, etc.) call the program director. Leave a voice mail when you do this. If there is not a message from you, it will be assumed that you didn't try to reach anyone before you automate and that is BAD.
4. If you cannot reach the program director, attempt to contact the other executive staff members.
5. Also be sure to contact the DJ that follows so he/she will know that no one is currently in the studio.
6. If you've exhausted all of your other options, you will have to put on automated programming. It is an inconvenience to get stuck at the station past your scheduled show but please consider the greater good of WUSC. It sounds highly unprofessional when the station is being automated in the middle of the day and reflects badly on all of us.
7. Be sure that you let the program director know about the situation after the fact even if you couldn't get in touch initially. Let them know who didn't show up, who ended up covering, or what time you had to shut down after you tried everything else. Email at ([wuscpcpd@gwm.sc.edu](mailto:wuscpcpd@gwm.sc.edu)) or call with the details.

### **Things to do if you need a sub:**

- Attempt to line up a sub on your own a week in advance. **Make phone calls. Post to the listserv. Getting a sub is YOUR responsibility.**
- Notify the program director that you are searching for a sub.
- Notify the program director 24 hours before your scheduled show time of who is subbing or if you have not found a sub. (It is very important that you do this so 2 people do not show up to cover the same show...or 0.)

If you do not follow these steps you may receive points.

If you have an emergency situation where you need a sub and it is within 24 hours or less of your show contact the Program Director immediately via phone.

If there is an emergency in the Russell House and the fire alarm goes off, you must evacuate immediately. Put the station on automation and exit the Russell House via the fire exit to the left of the radio station. If you announce before you leave, just say that there are technical difficulties, not that the Russell House is on fire. Remember about hoax broadcasts? You don't want to cause terror, even if it is true.

### **11. Food & Drink**

1. No eating or drinking is allowed in the studio or production room at any time. **If you want to eat or drink during your show, use the lobby!**
2. No one under the influence of alcohol or illicit substances will be allowed on air or in the station under any circumstances.

## 12. DJ Safety

No person has the right to endanger the operating status of the radio station or the safety of its staff and DJs. If you ever feel threatened by a person that comes into the studio or a harassing phone call, do not hesitate to call the USC Police Department right away. Their number is (803) 777-4215 and the emergency number is (803) 777-9111.

In the case of a harassing phone call, hang up as soon as you feel uncomfortable and take note of the phone number so you don't have to answer the phone if they call again. Then, notify the USC Police Department and the Station Manager so the situation can be diffused.

If you do a radio show in the middle of the night and want an escort to your car or dorm, call the USC Police Department and they will escort you.

In addition to all of the policy above, all DJs are subject to the principles as pronounced in the Carolinian Creed and Russell House University Union Regulations. All DJs accept and agree to follow all station policies and USC policies by being active WUSC-FM staff.

## 13. Russell House University Union Regulations

### 1. Alcoholic Beverages

No alcoholic beverages are allowed in the Russell House at any time even if the carrier is 21 or over.

### 2. Smoking

No smoking is allowed in any part of the Russell House at any time.

### 3. Damage of Property

University property may not be damaged, destroyed, or defaced in any way, including removing signs, writing on walls, or otherwise vandalizing property.

### 4. Disruptive Activity

No person may disrupt normal operations of students, faculty, or staff in the Russell House.

### 5. Pets

No animals of any type are allowed in Russell House except those accompanying disabled individuals.

### **Note about after hours access to the Russell House University Union:**

The RHUU locks the glass door that leads to the Student Media Suite each night before the RHUU closes to limit access to the wing. This is usually done at 11:00 each night, although it does vary over break periods. The door is unlocked the following morning when the RHUU opens.

After the door is locked, the fire door at the other end of the hall is unlocked allowing access to the Preston College Dining Hall stairwell. The alarm on the fire door is still active, so **be sure not to press the red bar that sounds the fire alarm.** All you have to do is push the door to open it. The doors at the bottom of the stairwell should be locked from the outside.

If you need to get into the station for your show after hours, call the DJ on air and ask him or her to let you in through the door at the bottom of the Preston College Dining Hall stairwell. Again, this door will be locked from the outside, so someone will have to let you in.

If you are coming in to turn the station on after hours, then call the USC police department and ask to be let into the station. They keep an access list of DJs approved to access the station; they may check for picture id to be sure that you are you, so be ready! You can meet them at the Preston Dining Hall entrance, and they will unlock all the doors to the station for you. Note that the studio itself will be locked, so be sure to have the police unlock the studio as well. Do NOT prop open the Preston Dining Hall Entrance door. If you have a problem with the USCPD and they won't let you in, call the Program Director and let them know that you were denied access.

If you are at the station during RHUU business hours (M-F 8:30-5) then you can get the station opened without calling the police by going to any full-time staff person on the Student Media hall. This is preferable to calling the police, and usually takes less time. Try the Student Media hall first because it is the easiest and saves time.

#### **14. Helpful Hints**

1. Record your show and review it. This is the best way to see how your announcing sounds, how your song transitions are, and what the overall feel of your show is.
2. Prepare for your show and preplan your selections of music. This will help the flow of your show tremendously. You can't have a great show if you show up five minutes before it, having no idea what you want to play.
3. Listen to WUSC and other people's shows. This will give you some insight as to what works and what does not work. It will also give you ideas to strengthen your own show.
4. Remember that WUSC announcers always use "we" instead of "I". "We heard" is infinitely more professional than "I played". The station is a collective voice and should be represented as such.
5. Also, avoid using radio jargon on air (such as "cart", "cue", "PSA"). Just say "announcement" instead.
6. Get to know the names of the DJ on before and after your show. "Next up is DJ Crankbait!!" sounds ten times better than. "Next up... errr... DJ, errrr... blond-haired... er, guy in library".
7. Watch your meters!!!
8. While you are in the studio, THINK TWICE BEFORE DOING ANYTHING! If

you take the extra precaution of making sure the button you are pressing won't turn off the CD currently being played, your show will sound much more professional in the long run. This goes for everything you do in the studio.

9. Put yourself in the shoes of your listeners. Are you saying something that your listeners would want to hear while driving in rush hour traffic?

10. If you have any questions about something you are about to air or say, call a staff member for advice. DO NOT take the chance of being wrong about it.

## **PART III: APPENDIX**

### **1. Executive Staff Job Descriptions**

WUSC utilizes many specific personnel in order to maintain station operations. The following section will explain some of the important jobs and what department they fall under. The Board of Publications determines the description for the station manager, who in turn develops the job descriptions of the rest of the executive staff. All paid staff are required to stay in good academic standing in their respective colleges.

#### **A. Station Manager**

The station manager is selected each April by the USC Board of Student Publications and Communications. Applicants must be of junior or senior standing, must maintain a minimum 2.5 GPR or the cumulative GPR requirement for graduation and to remain in good standing in his/her respective college (whichever is higher), and must have worked at the station for at least one year (or equivalent experience). Applicants are judged on their submitted samples of work, responses on their application form, three letters of reference, and a formal interview before the Board. After the interviews, the Board votes and the new manager is selected. This process takes place at the end of the spring semester so that the new manager can begin planning his/her staff and any changes he/she wishes to make.

#### ***General Responsibilities***

The station manager is responsible for the student staff of the station, broadcast content, publications, promotions and fund raising. As the student leader of the station, the manager must always strive to ensure high quality and responsible standards. The manager must oversee the entire staff and be available to assist them in any way in order to ensure quality productions and an efficient organization. The manager must be familiar with and meet the requirements of the Board of Student Publications and Communications Bylaws, Statement of Understanding and Acceptance, and the constitution, as well as University policies and regulations. The manager must be familiar with and meet the requirements and policies set by the Federal Communications Commission. The station manager is a University of South Carolina student leader and represents the station at any and all functions.

#### ***Specific Duties***

- Fill all paid positions on the staff, which includes all assistant managers and directors. Supervise WUSC staff in elected and appointed positions.
- Determine which positions are needed and which are not, depending on what he/she feels

is in the best interest of the station. These decisions must be made within the boundaries of the money budgeted for the staff payroll.

- Work with the Director of Student Media in formulating a budget for the station and operate within the guidelines set by that budget. Maintain communications and consult with the director.
- Maintain communications with the creative director (in reference to publications) and the business manager. Maintain communications and consult with the faculty adviser, and affiliated resources (NAB, etc.).
- Work with the graduate assistant on the development and implementation of training sessions (include a focus on indecency and obscenity policies and issues) and upkeep of public access files.
- Work with the station engineer and maintain communications with regard to supply and equipment needs for the station. Report all technical problems and broken equipment to the station engineer.
- Set and maintain office hours in order to be available to staff members as well as concerned listeners and members of the Carolina community.
- Ensure the station is in full compliance with all FCC regulations.
- Attend and coordinate all station meetings, including executive council sessions.
- Recruit new staff members and strive to keep a high level of retention of staff members.
- Explain and enforce policies with the staff.
- Assume responsibility for all inventory assigned to WUSC.
- Address all concerns that listeners, staff members, or other interested parties may have about the station.
- Attend training sessions as necessary and participate in professional development opportunities.

### **B. Program Director (Program Office)**

The Program Director has the responsibility of keeping the station on air during all scheduled operating times, including substituting for absent DJs, assisting DJs in finding substitutions, and filling time slots by semester if necessary to keep a continuous and regular schedule. This responsibility requires both flexible hours and availability. In addition, the Program Director must organize shows and make schedules for each term as well as for break and exam periods. The director must also make and maintain information sheets of all active DJs available as substitutes. The director is responsible for in studio programming, music, and public service announcement logs. In addition the director must monitor the station, ensure all DJs are adequately trained and following station policy. This responsibility includes listening to each show at least once per semester. The director should also correct any problems found during monitoring. The director is responsible for working with Public Affairs to receive and add public service announcements, station ids, and station announcements on cart

The director is also expected to maintain regular weekly office hours and attend all weekly executive board meetings and general station meetings. The duties listed here are the responsibility of the director; staff in the department may take on duties assigned by the

director. The director is also responsible for other duties assigned by the station manager.

### **C. Music Director (Music Office)**

The Music Director is responsible for selecting new music and regularly changing rotation. The director must have the ability to appreciate diversity in music and create programming unavailable in other markets in Columbia in addition to being knowledgeable about various genres of music. In addition, the director must have extensive contact with record labels and therefore afternoon or early evening office hours are strongly recommended. The director must pick up mail and log in new music received. The music director must also review and oversee the review of albums received and ultimately decide which will be placed in rotation. Rotation must be updated significantly at least every two weeks. DJ playlists must be regularly reviewed to ensure the music policy is maintained and any problems addressed. The director also oversees specialty shows and is responsible for compiling and reporting to industry trade journals. The director must make sure that CDs are filed and the library maintained.

The duties listed here are the responsibility of the director; staff in the department may take on duties assigned by the director. The director is also responsible for other duties assigned by the station manager. The music director is also expected to maintain regular weekly office hours and attend all weekly executive board meetings and general station meetings.

### **D. Public Affairs Director (Public Affairs Office)**

The Public Affairs Director is responsible for the interaction of the station with the USC and Columbia community. The director must be able to contact and network with other USC organizations and Columbia businesses to achieve better visibility and recognition of the station. This position has latitude with respect to method, but the overall goal is promoting the station and assisting the Carolina community. The director should place a strong emphasis on promotion using a variety of approaches, including flyers and advertisements in print as well as design of these advertisements. (WUSC does have access to designers via the Student Media Creative Service area.) In addition, the director will be responsible for regularly updating and maintaining a concert calendar. The director will also be responsible for ensuring that ticket giveaways will be properly called in each night and should work to increase the ticket giveaways to include more venues. Underwriting will also be the responsibility of the director including managing current and bringing in new underwriters. The director is also responsible for implementing community affairs programming, which may include, but is not limited to, sports, news, and talk shows. The director is in charge of choosing public service announcements and distributing them to the Program department for carting and addition to station. The Public Affairs Director is also responsible for arranging and managing all station fundraising events

The duties listed here are the responsibility of the director; staff in the department may take on duties assigned by the director. The director is also responsible for other duties assigned by the station manager. The director is also expected to maintain regular weekly office hours and attend all weekly executive board meetings and general station meetings.

### **E. Members at Large**

Members at Large will serve as representatives in the executive board for the DJ body. Since members at large are voting members of the executive board, they take on the role of senators as well as addressing any concerns that DJs present to them and providing a link between the DJ body and the executive board. In order to prevent conflict of interest, members at large cannot work for any other department in the station. Members at large must attend all weekly executive board meetings and general station meetings and are responsible for other duties assigned by the station manager.

#### **F. Secretary**

The secretary is responsible for taking roll at station meetings and taking detailed minutes of the meetings. Minutes must be posted as well as copies made and placed in the station. The secretary must also work with the Program Director to create a phone list of active DJs. Other record keeping may be necessary. The secretary serves as an ex-officio member of the executive board. Availability for meetings is an absolute requirement.

#### **G. Librarians**

Librarians are responsible for the upkeep of WUSC's library facilities. They are responsible for filing CDs or vinyl, reorganizing, and adding CDs formerly in rotation into the library. They are expected to maintain weekly office hours and attend all weekly executive board meetings and general station meetings. They too are responsible for any other duties assigned by the station manager.

## **WUSC Executive Staff Contact info:**

Here is a list of the Exec Staff and what issues each office handles.

### **Station Manager:**

Technical Issues, Station Issues, General Questions  
wuscsm@sc.edu  
777-5468

### **Program Director:**

Programming Issues, Advisory Points, Sub Issues  
wuscpcd@sc.edu  
777-0653

### **Public Affairs:**

Sponsorship, Underwriting, Public Service Announcements, On-Air Performances/Interviews, Fundraising, Event Planning  
wuscpcad@sc.edu  
777-7172

### **Music Directors:**

Music Reviewing, New Artists, Charts  
wuscmd@sc.edu  
777-5124

### **Librarians:**

Music library upkeep  
wuscclibrarian@sc.edu

### **Secretary:**

Meeting Attendance, Meeting Notes  
wuscsec@sc.edu

### **Members at Large:**

Liaison between Exec Staff and DJ Body  
wuscml@sc.edu

## **2. WUSC- FM Specifications**

### ***Mailing address***

WUSC-FM  
343 RHUU  
1400 Greene St.  
Columbia, SC 29208

### ***License Holder***

USC Board of Trustees

### ***Primary Coverage Radius***

40 miles

### ***Frequency***

90.5 Mhz

### ***Secondary Coverage Radius***

60 miles

### ***Telephones***

Main Studio: 576-WUSC  
Student Media Main  
Office: 777-3888

### ***Hours of Broadcast***

12-24 hours per day

### ***Date on Air***

Carrier Current- 1947  
FM 100 Watts- 1977  
FM 3000 Watts- 1983  
FM 2500 Watts- 1987  
(raising of antenna)

### ***Location***

Room 335 RHUU  
1400 Greene St., Columbia

### ***Effective Radiated Power***

2500 watts stereo,  
omnidirectional pattern

### ***Antenna Height***

210 feet above ground

### ***Programming***

Free-form Alternative

### ***Location of Transmitter***

Columbia Hall, USC

## WUSC FAQ

### Public Affairs

*1. Some band called the studio and wants to set up an interview, what do I tell them?*

They can contact the Public Affairs Director, give them her WUSC office phone number and/or email address.

*2. Some band wants to know about getting us to play their CD, what do I tell them?*

They can send a CD to the appropriate genre director (world, loud rock, local) or care of the Music Director. Tell them that the best thing to do is just mail the music but if they insist on calling them give the WUSC Office phone number for the appropriate person.

*3. I want to give away something on my show, whom do I talk to about that?*

Discuss it with the Public Affairs Director. The prize needs to be left with Sherry in the Student Media office before you give it away. Then as soon as you have the name of the winner you must leave that information with her. This way, even after business hours, the prize will be ready to be picked up the next morning.

*4. Someone is at the studio to pick up a prize and I don't know anything about it, what should I do?*

Direct the person to pick up the prize in the main office from Sherry during business hours. If they say they won tickets they are probably on a guest list. Try to find out who gave away the prize and at what time in case there is some confusion (i.e. it is not there during business hours) also get the person's name and phone number and let the Public Affairs Director know about it.

## Reference Guide to WUSC and Radio Terms:

**Back selling:** refers to the announcing of songs previously played

**'Bottom of the Hour':** refers to the mid-point of an hour (i.e. 1:30, 2:30, etc)

**Cart:** a cassette similar to an 8-track used for short bits of information

**Cartridges:** the apparatus on the end of a turntable's tone arm that holds the needle

**Cue:** get something to be played

**Delay Unit:** a protection device that delays the sending of a radio signal in order to catch obscenities or other mishaps from being broadcast

**DJ (Disk Jockey):** one who plays selections over a sound system. Commonly refers to radio show hosts

**EAS (Emergency Alert System):** tells the studio of emergency messages to read to the public

**FCC (Federal Communications Commission):** government agency overseeing various forms of communication

**ID (identification):** a statement which names a radio station (i.e. "90.5", "WUSC")

**Legal ID:** the statement of identification that includes the call letters, the kind of frequency, and the city of broadcast, with no extra words or information between them. (ie. "WUSC-FM and HD1, Columbia")

**Levels:** in radio this refers to the value, in VU's, that a device produces

**Marti Unit:** a small, remote antennae unit that sends a signal directly to the WUSC console

**Pitch control:** a control on a device used to change the speed of a track played

**Platter:** the flat ring on a turntable that holds a record during play

**Pot (Potentiometer):** the switches on the console that direct one device's output

**Pre-Selling:** refers to the announcing of songs coming up

**Remote:** usually refers to 'remote broadcast', when staff broadcast off sight via the marti unit

**Segue:** the connection of two pieces of a broadcast. Commonly refers to announcements between tracks

**Talking off mic:** refers to when someone is not talking to the microphone and the sound cannot be pick up properly

**Telos:** the linking device between the phone and the console

**'Top of the hour':** refers to the beginning of an hour (i.e. 1pm, 2pm, etc.)

## **WUSC-FM Advisory Points List**

WUSC expects DJs to take responsibility for their shows, to demonstrate an interest in the station as a whole and to follow all station procedures outlined in the official WUSC training manual. For this reason, advisory points are assigned to DJs for the infractions listed below. Points can also be assigned for infractions that are not listed here at the discretion of the executive staff. Please consult the station manager or department head assigning points regarding any questions about WUSC advisory points policies.

Prior to assigning any advisory points, an executive board member is required to bring the reason for the advisory points notice before the rest of the executive board. This may be done during the weekly meeting, by emergency meeting, by phone or through email.

Remember that a DJ is not only responsible for themselves, but also responsible for any guests that they bring in the studio. If any rules are broken by a DJ's guests, the DJ gets the points and will also not be allowed to have guests in the studio for two semesters.

If a DJ has any points at the end of the semester that have not been worked off, the DJ reapplying for a show will be dropped to the bottom of their ranking class. With an accumulation of 5 or more points, a DJ reapplying for a show will go to the bottom of the reapplication list. An accumulation of 10 or more points at any time will result in a DJ's suspension from the air until the number of points is below 10. With an accumulation of 20 or more points, the DJ will be removed from the air permanently. All penalties are subject to appeal to the executive board.

**Any points not worked off by the end of semester carry over to the next.**

Points are not permanent. They can be removed by doing work around the radio station. An hour of working in the library, for example, will remove one point. Subbing shows is another way to work off points that is very beneficial to the station; one two hour show removes 2 points\*. Other work around the station can be assigned by executive staff members. The executive staff will assign and supervise all work done to remove points, and must sign off on all point removals.

Minor offenses may or may not receive warnings before points are distributed. DJs are allowed one unexcused show absence and two unexcused DJ body meetings per semester.

\* DJs who are suspended from the air cannot sub shows to work off points until they have less than 10 points.

### Station/FCC Issues

Removing station equipment or property without permission	20*
Being present on station grounds while under the influence of alcohol or drugs	10*
Smoking in studios, library, or any other non-designated area	10*
Bringing alcohol into the Russell House, drinking alcohol in the Russell House, or doing a radio show while intoxicated	10*
Abuse of studio equipment	10
Leaving the station doors unlocked	10
Leaving downstairs door propped	10
Mentioning internal station business or problems on air	5
Not logging or performing EAS test transmissions	5
Not being subscribed to FM Announce	2
Not logging technical problems or obscenities	2
Playing a marked cut (“no-play”)	2
Playing a cut from an album that you bring into the station that contains an obscenity.	2
Eating or drinking in main or production studios	2
Not cleaning up after yourself	2
Engaging in intercourse in studios or library	20*
Broadcasting a negative attitude towards on-air content (including underwriters)	2
Failure to attend a DJ body meeting without a legitimate excuse	2***
Listserv Abuse/Misconduct	2†
Dead air/not running a tight board	1
Broadcasting obscene/indecent material	1
Not taking or not logging meter readings	1
Not signing on or off (or not logging sign on or off)	1
Drawing attention to error on air	1

### Music Issues

Depending on the offense, instead of receiving points, DJ may be restricted from playing music from their personal library for one semester.

Disregarding music policy	2
Not filling out playlist properly	2
Not logging into playlist at beginning of set	2
Not following rotation policies	2
Playing music from personal library during first semester or while under restriction	2
Airing the same artist within a four hour period	1

### ***Library Issues***

Leaving CDs out in library/studio	2
Mistreating/Mishandling LPs, CDs, etc.	2
Not filing music immediately after show	1

### ***Programming Issues***

Not showing up for a show and failing to make a diligent effort to find a replacement**	4
Being late for a show without notice**	2
Failing to properly launch automation, resulting in dead air	2
Not filling out program log	1
Not playing an assigned PSA or ID	1

### ***Promotional Issues***

Unethical prize giveaway	4
Not calling in a guest list	2
Not attempting to give away prizes	2

\* You will also be reported to local and/or campus authorities.

\*\* When finding a sub, you should email the Program Director AND send a message out on the listserv at least 24 hours before your show, call other DJs, and inform the DJs before and after you. Finding a sub is *your* responsibility.

\*\*\* Legitimate excuses must be e-mailed to the secretary ([wuscsec@sc.edu](mailto:wuscsec@sc.edu)) at least 24 hours before the scheduled meeting.

† Abuse/Misconduct of the listserv includes but is not limited to: frivolous talk, disrespectful comments, quarreling etc.

## **Constitution Of WUSC-FM Radio Station**

WUSC-FM, being recognized by the Board of Student Publications and Communications of the University of South Carolina and by the Federal Communications Commission, do hereby adopt and establish this Constitution in good faith with the students of the University of South Carolina. We, the members of WUSC-FM, to fully realize our purpose, establish this constitution as the guiding instrument of our organization.

#### **ARTICLE I: NAME**

The name of this organization shall be WUSC-FM. The call letters of the radio station, WUSC-FM, will be used as registered with the Federal Communication Commission. WUSC-FM shall broadcast at 2,500 watts (2.5kW) at a frequency of 90.5 MHz on the FM band. The city of license is Columbia, South Carolina. The licensee of WUSC-FM is the Board of Trustees of the University of South Carolina.

#### **ARTICLE II: PURPOSE**

The purpose of WUSC-FM shall be to operate as an educational, non-profit radio station that provides training and education to WUSC-FM members and provides the community with entertainment, information and educational programming.

#### **ARTICLE III: MEMBERSHIP**

Section 1. Membership in WUSC-FM Columbia is limited to persons officially connected with the University of South Carolina at Columbia as faculty, staff, or full-time students. Students enrolled in the spring semester under the above conditions who have pre-registered for the fall semester, as well as students enrolled in summer classes, are eligible for summer membership.

Section 2. Membership in WUSC-FM shall not be limited to persons based on their race, color, religion, sex, national origin, age, disability, veteran status, or sexual orientation.

Section 3. All part-time undergraduates taking at least six (6) credit hours and paying Student Activity Fees are also eligible for membership at WUSC. WUSC-FM alumni are eligible for affiliate membership with approval of the Executive Board. Affiliate memberships for alumni DJs do not grant voting privileges, nor do they grant first priority in show application status.

Section 4. All prospective disc jockeys must successfully complete the station training program composed of both written and practical examinations. A minimum score of eighty percent is needed to pass the written exam. Disc jockeys may be required to undergo additional training if the Executive Board deems it necessary.

Section 5. The privileges of station membership may be suspended or revoked by the Executive Board of WUSC-FM for just cause. Just cause must be demonstrated and due process employed.

Section 6. Student disc jockeys have first priority for on-air time slots.

- Section 7. To be considered an active member, the following criteria must be met:
- A. Only current students are considered active members and therefore eligible to vote and hold office.
  - B. Students must attend at least 50% of the station meetings held to qualify for active membership.

#### **ARTICLE IV: ORGANIZATION**

Section 1. The Executive Board of WUSC-FM shall be responsible for supervision of the activities of WUSC-FM.

- A. The following officers of WUSC-FM shall comprise the Executive Board and shall each hold one vote when the board convenes: Station Manager, Program Director, two Music Directors, Public Affairs Director, Technology Coordinator, and two Members-at-Large representing the general staff.
  1. In the case of a tie, the Station Manager will make the final decision.
  2. Ex-officio members of the Executive Board shall be the Secretary and the Student Media Broadcasting Graduate Assistant.
- B. Four organizational departments shall be established and directed by the Directors for Program, Music and Public Affairs. These departments may include but not be limited to the following appointed departmental officers.
  1. Program Department: Traffic Director, Production Director.
  2. Music Department: Assistant Music Director, 2 Librarians.
  3. Public Affairs Department: Promotions Director, Underwriting Director, News Director, Sports Director.
  4. Technology Department: Production Director, Webmaster, Listserv Coordinator

Section 2. Complete authority on matters that ensure compliance with applicable FCC regulations and maintaining the station's license in good standing shall rest with the licensee or those University officials designated by the licensee.

Section 3. Ultimate authority on programming and operational matters concerning WUSC-FM, except those otherwise delegated in this Constitution, shall rest with the Station Manager.

Section 4. Grievances may be brought to the Board of Publications and Communications for appeal.

Section 5. The duties of the officers of WUSC-FM shall be in compliance with the approved position descriptions included in the Bylaws.

Section 6. The Director of Student Media, Chief Engineer and Faculty/Staff Advisor will work with the Executive Board to supervise station activities.

Section 7. The Faculty/Staff Advisor to WUSC-FM shall be nominated by the Executive Board and approved by a majority vote of a quorum of active members. The faculty/staff advisor must be selected from full-time faculty or administrative staff members at USC-

Columbia. The Advisor shall serve as a liaison with the University, and help in the transition period between officers. The advisor will be invited to and notified of all WUSC-FM meetings and activities.

#### **ARTICLE V: FORMAT**

The programming of WUSC-FM shall consist of two types of shows as follows:

- A. Free-form programs. A minimum of 50% new music as selected by the Music Department must be played. Selections must come from the WUSC-FM Library. After one complete semester on the air, a disc jockey may play music from his/her personal collection, as long as the music policy is maintained.
- B. Specialty programs. Shows may be comprised of one musical genre, talk shows and sports shows.
  1. Disc jockeys are only eligible for a specialty show after one semester of being a disc jockey for a free-form show.
  2. Disc jockeys requesting a specialty show must submit a show proposal. Interviews will be conducted by members of the Executive Board to ascertain knowledge of the genre. Recommendations will be given to the Music Director and Program Director, who will make the final decision.

#### **ARTICLE VI: MUSIC POLICY**

The music aired on WUSC-FM provides the Columbia community an outlet for listening to artists not available on other Columbia area commercial radio stations. The intent of the music policy is to educate members of WUSC-FM and listeners.

- A. Music heard on Columbia area commercial radio stations should not be played, except at the discretion of the Music Director.
- B. No albums with songs in the Top 40 in the past forty years should be aired. Re-mixes, B-sides, covers, and live cuts may be played, but with discretion. Music policy questions should be directed to the Music Director.

#### **ARTICLE VII: ELECTIONS**

Elections shall be held yearly in April. Members of the active WUSC-FM staff elect all voting Executive Board officers, except for the station manager and the technology coordinator, for a one-year term. Due to the educational purpose of WUSC-FM, only students are eligible for positions on the Executive Board. The Board of Publications and Communications appoints the Station Manager. The executive board leaving office appoints the following years technology coordinator.

- A. All candidates for offices must meet the WUSC-FM requirements for active membership and fulfill all University requirements for student organization officers.
- B. Any student seeking to hold or holding office must maintain the cumulative GPR requirement for graduation and remain in good standing in their respective college.
- C. Officers may be re-elected so long as they meet the above requirements.

- D. Respective department heads shall appoint departmental officers after an interview and selection process conducted by the Executive Board.
- E. The Technology Coordinator shall be appointed on the same day as elections for the rest of the Executive Board.

#### **ARTICLE VIII: ASSEMBLY**

Meetings shall be held as follows.

- A. General staff meetings shall be held at least twice each semester and more frequently as necessary. Notification of meetings shall be posted.
- B. The Executive Board and Departmental Officers shall meet at least every other week.
- C. Special meetings of both the Executive Board and the General Staff may be called by the Station Manager provided sufficient notice of the meeting is given.
- D. Parliamentary procedure shall be employed at all times. Members will be recognized by the Station Manager and speak in an orderly fashion.
- E. Quorum. A quorum consists of 60% of the active membership. All motions shall require a 2/3 majority to pass.

#### **ARTICLE IX: REMOVAL FROM OFFICE**

Section 1. An officer whose dereliction of duty adversely affects the operations of the organization shall be subject to disciplinary action or removal from office.

Section 2. A written request stating the reasons for dismissal and signed by at least 3 active members of the organization must be submitted at a regularly scheduled meeting.

Section 3. Before the next regularly scheduled meeting, written notification of the request and the reasons for dismissal must have been given to the offending officer, who should come to that regular meeting prepared to speak.

Section 4. A 2/3 affirmative vote of all active members is required to remove the officer from office.

Section 5. Members and appointed officers may be removed by a 2/3 vote of the Executive Board. Temporary suspension of on-air privileges may be imposed by the Station Manager.

#### **ARTICLE X: AMENDMENTS**

Section 1. All proposed amendments must be put forth at two consecutive meetings before being voted upon.

Section 2. Amendments may be proposed by the Executive Board or by a petition of 50% plus one of the active membership, and presented to the Station Manager.

Section 3. Ratification of the proposed amendment shall require 2/3 affirmative vote of the active membership.

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Calvin Koon-Stack, Station Manager

17 September 2012