



WRGW
District Radio
DJ Manual

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ONE AND DONE POLICY

This notice applies to ALL SHOWS. Failure to attend your show and log it on RadioActivity will result in the immediate removal of your show from the air. DJs get credit for show attendance by logging their show on RadioActivity (see pages 13-14). If you, and all of your co-hosts, have to miss your show for any reason, you must notify the Program Director or Assistant Program Directors via e-mail at least one week beforehand. If you cannot attend your show, but you have a co-host that will be able to cover it by themselves, you do not need to notify the Program/Assistant Program Directors. You will be granted 1 (one) excused absence from your show per semester; however this requires prior and proper notification to and response from the Program Director. Notifications of absence must be emailed to the Program Director (wrgwprogramdirector@gmail.com) at least 24 hours before your show is scheduled to begin. Other forms of communication such as text or phone call may not substitute a formal email. There are no strikes regarding excused absences. If you miss your show, you will lose your show.

3-STRIKE POLICY

There is a 3-strike policy for failure to comply with any of the rules found in this packet, with the exception of our “one and done” policy specified above. DJs and hosts will lose their show after 3 strikes. DJs are issued strikes on an individual basis. This policy is standard, regardless of how many DJs are associated with the show. The General Manager, Station Manager, Assistant Station Manager, Program Director, and Promotions Directors can issue strikes. In addition, the Production Director and specific department heads can advise the aforementioned staff in regards to strikes. All strikes will be delivered via e-mail.

MARKETING REQUIREMENTS

For every event that the station hosts, each station member must either participate in one shift at the event, or one promotional street team run prior to the event. This is monitored through the Marketing Director. It is the personal responsibility of each station member to take the initiative to sign up for these shifts at music meetings or during your show. Please note that failure to complete your marketing responsibilities for each event will result in a strike for your show, and play heavily into any future position applications at WRGW. However, as a reward for exceptional participation in promotions, select DJs may receive individual promotional

materials for their show and its content.

Note: All promotion of WRGW, its events, and its programming, must be run through our Marketing department (i.e. no DJ or department is allowed to market their show or event pertaining to WRGW without first consulting our Promotions or Assistant Promotions Director.) In doing so, we are able to make sure flyers/posters/etc. are acceptable and meet University and WRGW guidelines. Please do not hesitate to take your ideas and/or flyers to the Promotions Department staff for their assistance and/or approval. Please be aware that posting or distributing materials without consulting the proper guidelines (<http://gwired.gwu.edu/gwhousing/forms/>) can result in fines for our student organization.

MEETING ATTENDANCE POLICY

ALL DJs are REQUIRED to attend their respective departments' regular meetings unless rules within the department are specified otherwise. Failure to attend a meeting without notifying your department director about your absence at least 24 hours prior to the meeting will result in a strike for each offense. The department meeting times will be posted on the bulletin board in the news room, on the website, and will be emailed to you. Department directors may cancel or reschedule department meetings via email as necessary. As a reward for outstanding attendance, select DJs may receive individual promotional materials for their show and its content.

PARTICIPATION POLICY

DJ participation in all station-related meetings, promotions, and events is recorded and monitored by our department directors. As outlined in the preceding sections, some station participation is considered absolutely mandatory, and failure participate results in the accumulation of strikes. However, there are several optional opportunities each month for DJs to receive credit for additional participation. Should a DJ incur a strike for his or her show, he or she will have the opportunity to negate that strike by participating in three extra events or promotional activities that are considered optional. These opportunities will be posted periodically in the station.

GUEST POLICY

If you are going to have guests on your show, you need to email the Program Director and/or General Manager 24 HOURS IN ADVANCE. Guests cannot come on air three consecutive weeks in a row.

Exemptions from this policy will be made for University Administrators and callers who go on air. Exemptions will also be made for any station employees who have signed an on-air agreement but are not hosts on that specific show.

If you are going to have an in-studio performance on your show, you need to email the Program Director and/or the General Manager at least one week in advance. Any in-studio performances you want to hold in another time slot require at least two weeks notification prior to the event.

Failure to comply with this policy will result in a strike for each offense.

PRE-EMPTION POLICY

Any show may be pre-empted for special programming, including, but not limited to, basketball games and in-studio performances. All shows will receive proper notice, via email, of any pre-emption from the Program Director or General Manager at least 24 hours in advance of the preemption. Special programming helps to enhance the credibility of our station's content. DJs are required to be present for the entire part of their show that is NOT affected by the pre-emption. Shows may receive notice considerably earlier, and are responsible for remembering if no further reminders are sent.

SLANDER POLICY

Under no circumstance may you verbally attack any person on-air, whether they are present or not. If you are telling a story about someone, change the name. Abusing your privilege to be on the radio by being verbally abusive or by defaming another person is not a practice that WRGW condones or tolerates. If you are caught slandering someone you will be expelled from the radio station. As a WRGW employee, you are subject to the University Code of Conduct and all matter that violates this code and will be enforced by SJS (Student Judicial Services). If you have any questions as to what constitutes slander or verbal abuse please contact either the Station Manager or General Manager.

CHARTS POLICY

All New Music Rotation DJs (this includes hip-hop) are required to play four charted songs per hour (eight total charted songs during the course of a two hour show). Charted albums are those listed on the bulletin board in the control room, and the songs you choose may come from the Top-30 list, Top-10 lists, or the listed DJ Picks. These albums should be placed on the top left shelves of the CD racks in the Control Room.

FCC POLICY¹

The FCC policy basically describes what is indecent, and therefore not allowed on-air. This includes descriptions or depictions of sexual or excretory organs or activities. This also includes double entendre and innuendo if the meaning is unmistakable.

The three factors significantly used by the FCC to make decisions are the material:

- 1) Describes or depicts sexual or excretory organs or functions in an explicit or graphic manner;
- 2) Dwells on or repeats at length the description;
- 3) Appears to pander, is used to titillate, or is presented for shock value.

It must be noted that when the FCC assesses explicitness, the commission does look at the audibility of the material. This is not a way out though; material that is partially obscured or difficult to understand will not prevent a finding of indecency if some of the material is understandable or recognizable.

- 1) Always remember: ALL PERSONS CALLED MUST KNOW THEY ARE ON THE AIR; PERSONS WHO CALL INSIDE NUMBERS BY MISTAKE MUST ALSO BE INFORMED.
- 2) Forbidden words: SHIT, FUCK, PISS, TITS, CUNT, MOTHERFUCKER, COCKSUCKER, MASTURBATE, FISTING, ASSHOLE, and FINGERING.
- 3) You can't say oral sex/anal sex but you can say oral/anal.
- 4) You can say pee/poo but you can't ingest it and you can't go to the bathroom on someone.
- 5) Piss is okay if you are referring to anger, but you cannot use it to refer to excretory functions. You can be pissed off, but not pissed on.
- 6) You can talk about farting and hear farting, but you cannot talk about farting on someone. For example, "He farted on her face," is not okay.
- 7) The words "dick" and "pussy" are much the same. It can be said, "He's a dick," or, "he's a pussy." However, "My dick" or "My pussy" is not allowed. As long as these words are not used to describe someone's specific "dick" or "pussy" the words are allowed.

¹THIS SUMMARY IS TAKEN FROM THE WJFK GUIDELINES AND IS USED WITH PERMISSION.

- 8) Sex. Graphic descriptions of any sex act are not allowed.
- 9) This includes oral sex. “Blow job,” “going down on” and phrases like these, as well as any graphic descriptions of fellatio/cunnilingus are not allowed.
- 10) Sex sounds, masturbation sounds, or excretory sounds are not allowed if it is clear what the sounds are related to. For example, sound effects of excretory or sexual noises are okay to play only if the noises are not attributed to a specific excretory or sexual function.
- 11) “Cum” and “come” (in reference to having an orgasm) are not allowed because they are graphic descriptions.
- 12) The “A, B, C” (substitution) game is allowed only if the letters are not made clear, obvious as part of the graphic description. For example, “You take your C, put it in her P, stick it in her A, and shoot a wad of C in her face” would not be allowed because the rest of the words make C, P, and A clear enough to be a graphic description. It is okay to use letters if they do not become defined and are fleeting.

FCC POLICY for SLR DJS

Because you go on-air after 10pm, you have slightly different rules to follow as to what you can and cannot say on-air. However, you still have to follow regulations, and if you are caught saying something you are not supposed to you will receive the same repercussions as the non-SLR DJs. So, in a nutshell, here are the rules that apply to you guys:

- 1) Always remember: ALL PERSONS CALLED AND WHO CALL IN MUST KNOW THEY ARE ON THE AIR and be advised not to say any of the forbidden words
- 2) Forbidden words: SHIT, FUCK, PISS, TITS, CUNT, MOTHERFUCKER, and COCKSUCKER.
- 3) You can say pee/poo but you can’t ingest it and you can’t go to the bathroom on someone.
- 4) Piss is okay if you are referring to anger, but you cannot use it to refer to excretory functions. You can be pissed off, but not pissed on.
- 5) You can talk about farting and hear farting, but you cannot talk about farting on someone. For example, “He farted on her face,” is not okay.
- 6) You can talk about sex but you cannot go into detailed, graphic, descriptions of sexual acts. Things like “doggie style” and “minute man” are okay descriptions because they are not detailed and are in good taste.
- 9) This includes oral sex. “Blow job,” “going down on” and phrases like these are okay, but graphic descriptions of fellatio/cunnilingus are not allowed.
- 10) You can say “he was an ass” but not “asshole”
- 11) The “A, B, C” (substitution) game is allowed only if the letters are not made clear, obvious as part of the graphic description. For example, “You take your C, put it in her P, stick it in her A, and shoot a wad of C in her face” would not be allowed because the rest of the words make C, P, and A clear enough to be a graphic description. It is okay to use letters if they do not become defined and are fleeting.
- 12) Sex sounds, masturbation sounds, or excretory sounds are not allowed if it is clear what the sounds are related to. For example, sound effects of excretory or sexual noises are okay to play

only if the noises are not attributed to a specific excretory or sexual function.

Essentially, because of the Safe Harbor FCC ruling, with you everything just needs to be in good taste. No detailed descriptions, no poop jokes, and stay away from the seven deadly words.

Use your best taste and remember: You are representing WRGW when on air.

STATION AND ON-AIR RULES

Failure to comply will lead to a Strike per offense.

1. There is to be no cursing or use of explicit language by any DJ or anyone else on the air at WRGW at any time. Just to reiterate: You cannot speak a curse on the air, nor can any guest of yours. Use of such language by any DJ or anyone else on air will result in immediate administrative action.

Music containing explicit content is permitted only after 8 PM, but should be used with discretion and obvious reserve. WRGW does not promote or condone the playing of objectionable material under any circumstances, so content with explicit lyrics and the like should be avoided whenever possible.

This policy is explained in its entirety in WRGW On-Air Agreement.

2. All DJs must sign in on the operator log when they begin their show, and sign out at the end of their show. They must also abide by the following Public Service Announcement (PSA) and Station Identification schedule:

- Station Identification clips must be played at least every 20 minutes. In addition, each DJ should become familiar with announcing our station's call letters (WRGW: gwradio.com and Channel 22 for campus cable) to let our listeners know what they are listening to.

- Public Service Announcements (PSAs) must be played as outlined in the schedule posted on the Control Room wall. After playing the PSA, it must be logged on the playlist sheet as well as in the binder in the control room. The PSA schedule is maintained by our Production Department.

- Promos are programming announcements to keep listeners informed about WRGW special programming, shows and events. Write the name of the promo and time on the operator report in the control room. You must read ONE of these an hour.

- DO NOT, under any circumstances, comment on any PSAs or promos, or anything related to the PSAs or promos. The station is contracted to play these, and your opinion on their content should be kept to yourself. If you offend the sponsor with your opinion on-air, then they could possibly pull the spot, costing us money. If this happens there will be actions taken against you.

- Engineering notes: log all equipment problems in the Engineering Notes section. If an engineering or emergency causes the station to go off the air, enter the pertinent information in this column. If there are any problems that need fixing, make a note of it here.

3. There is to be absolutely no food or drink in the control room, studio, or preproduction room. DJs are allowed to eat and drink in the newsroom, although you must clean up after yourself.

4. Do not take any music, equipment, or anything else from the station unless you have explicit permission from the Music Director. You are NOT to take CDs from the control room, news room, or anywhere in the station unless you are given permission from the Music Director and have done the proper sign-out for the album. Do not steal our music. Do not steal our equipment. Any theft from the station is unacceptable and will be prosecuted to the highest level possible. We have webcams. Someone is always watching. If you are caught stealing from the station, there will be serious repercussions.
5. While good attendance is required, it is also required that you are on time for, and stay for the duration of, your show. If your show is partially pre-empted, you are required to be present for all of the time of your show that has not been pre-empted.
6. Do not have more than 2-3 people in the Control Room during a show, as the room is not that big and a certain level of professionalism must be maintained during all shows. Similarly, do not have more than 5 people in the On-Air Room during a show.
7. The last show of the day should follow the station closing procedures of activating the Rewind, putting the away message for RGWRADIO up, and turning off the lights in the station. Turn off the regular ceiling lights in the Control Room, the On-Air booth and the Newsroom. The pilot lights are the gold ones that hang down from the ceiling in these two rooms, and are to remain on.
8. Any in-studio performances or interviews must be cleared AT LEAST one week in advance with the Program Director and the Music Director for scheduling purposes. Additionally, you must mark the interview on the interview calendar with the following information: name of band, your name, time, and approximate length of the interview.
9. Every person on a show must be trained on the board, regardless of your position. If not everyone on your show is trained, then you cannot go on air until this is rectified.
10. Printing done at WRGW is for WRGW purposes only and should only be done by or with permission from an G-Board member.
11. DO NOT PROP THE DOOR OPEN TO THE STATION. This is how things get stolen.
12. Do not show up to the station under the influence of any substance, illegal or otherwise. If you do YOU WILL LOSE YOUR SHOW. In addition, you will be referred to SJS (student judicial services).
13. There are many ways for listeners to hear your show, and there are always more listeners than you know about. Do not insult the station, its personnel, or its content. This includes your own show. Furthermore, never talk about numbers of listeners, as it makes you seem ignorant and shows a complete lack of professionalism.

STATION AND ON-AIR TIPS

1. Please take care when using WRGW equipment, and do not adjust the microphones, amplifiers, or any other equipment settings in the station. Aside from using the main mixer board to broadcast, telephone, hybrid box, turntables, and computers, no other equipment should be touched by anyone except the Production Director or a qualified E-Board member. If you have technical issues, please inform the Production Director immediately.

2. Clean up after yourself. Leave the station as you find it. Make sure you are putting CDs, records, and anything else you are using back where they belong. Ensure that you remove anything you bring into the studio and pick up your trash! We want to keep this station nice and clean, for both your sake and ours. So let's keep it looking classy and pick up after ourselves.

3. Let your listeners know how they can get in contact with you:

Call-In phone number: (202) 994-WRGW(9749)

AOL Instant Messenger: RGWradio (this should always be logged in on the computer)

NOTE: Use AIM for the RGWradio account. You can open your own AIM account by using the AIM Express application at the same time if you would like. The screen name should always be logged on and it should be left open for request purposes throughout the broadcasting day.

The last show each day should put up the appropriate away message.

1. Be sure to let your listeners know what songs you are playing, by artist and title, after at least every 3 songs.

NOTE: Listeners will call you on the request line (202)994-WRGW(9749) to ask questions about what you played, complement you, complain at you, find out where to purchase an album, and to request songs. You are not required to play every request, but if you never play requests you may miss out on some really cool music. When you go on the mic between songs, give out the request line phone number for our listeners.

5. Always check your levels. Be sure that your output signal (i.e. volume) is not peaking too far into the Red Zone on the sound meter of the main mixer board. If your output/volume goes too much into the Red, the sound on the other end will be distorted for our listeners.

6. Be aware that when you are on the air, the microphones are sensitive and pick up background sound, particularly that of opening and closing doors. Do not allow guests, friends, or anyone else to come and go from any of the broadcasting rooms while the microphones are on. Also, be careful not to play with/move the microphones while on the air, because it will pick up the sounds of the mic-stand and broadcast it on air.

7. Bring your own headphones and adapters to be sure that you are able to hook into the main mixer board or the microphone lines in the On-Air room.

10. If the phone rings, answer it.

11. The phone does not ring in the Control Room. All DJs and/or producers need to keep an eye on the phone to monitor incoming phone calls since you will not be able to hear the ring, but rather will just see the phone line flashing.

12. When answering the phone, please say: “Good afternoon (evening/morning) WRGW, This is _____. How may I help you?” If the call is for the General Manager or Music Director, ask who is calling and forward the call to voicemail if they are unable to take it. If it is for someone else, and you need to take a message, please write down who the message is for, the time/date of the call, who it is from, where they can be reached, and sign YOUR NAME at the bottom of the paper. Then pin the message on the bottom of the corkboard or slip the note into the proper E-board member’s mailbox.

13. If the people from the show following yours do not show up, put on Rewind on the computer in the on-air studio.

Rules for Turntable Use

1. DJs must be trained by the hip-hop and/or Music director before they can use and/or get access to the turntables.
2. You must bring your own needles if you are going to be scratching or doing a mix show.
3. If you have guest DJs, they must provide their own needles and slipmats. Further, as with any other guest, you must send an email to the program director at least 24 hours before your show.
4. Do not kill the cross fader(s.) Please use your judgment when doing any mixing or scratching and realize that we are a broadcaster. Do not scratch every single track you play...make it sound professional.
5. DO NOT adjust the tone arm height or weight. DO NOT touch any of the cables or ground wires for the turntables.
6. Make sure you act responsibly with the dustcovers, needles, and any other parts necessary for the turntables. Dustcovers belong on the tables when the tables are not in use. Needles belong in their case and the case will be made available to those who have trained on the tables.
7. All on-air rules apply to the use of the turntables. You must announce the tracks you are playing after every 3-5 songs.

Notes for Turntable Use

1. The turntables are located on the main mixer board on the Channel 8 as the B input (so press the button to light it up in order to activate the tables for air-play.) Please be sure you select the A input on Channel 8 if you need to use the Digicart.

2. You can cue up the turntables by pressing the “Turntable CUE” button above Program 1 by the Headphone and Monitor volume knobs. (NOTE: you can listen to both the turntable cue and the on-air output by pressing both the Program 1 button and the Turntable Cue button.) Realize that the turntables, when cued, do not play out of the cue speaker on the main mixer board console. Rather, they play out of the main monitor speakers above you.

RadioActivity Instructions

The url for RadioActivity is wrgw.radioactivity.fm

You must log the times and ALL of the artists, song titles, and LABELS. If you don’t it is illegal, and we will lose money and end up with old and decrepit equipment.

Do not just put “s/t” for a record that is self-titled. That will screw up charts, and if the charts are messed up, they will just end up staying the same for weeks on end. You need to put the name of the artist as the title for the album. For example, you need to put “The Clash,” for the album title of the self-titled Clash album.

If you notice an error in your playlists, go to “Your shows/plays,” then to the individual show, and then to the song to edit it.

You are required to play at least 4 station IDs an hour. Also, any assigned PSAs listed on the calendar in the control room must be played. These must be logged in Radioactivity by labeling them as station ID or PSA and writing the title in the “song title” section.

Failure to comply with Radioactivity logging rules will result in a strike for your show per offense.

If you don’t know some of the information about the song you are playing, such as the title of the album it’s on, Google it! Wikipedia is your friend. Do not leave any of the fields in Radioactivity blank.

RadioActivity Dos & Don'ts

DO: Keep records of songs played using wrgw.radioactivity.fm including:

1. name of the featured artist
2. sound recording title
3. album title and marketing label OR International Recording Code

DO: Announce title, artist & CD/Album for each song

DO NOT: Play entire albums

DO NOT: Play more than three songs from a given album (no more than two consecutively) within a three hour time frame; (NOTE – be sure to check what the DJ before you played in RadioActivity)

DO NOT: Play more than three different selections from the same artist, or from any set or compilation, and no more than three consecutive selections within a three-hour period

DO NOT: Announce precise times when a song will play – Saying, for instance, “coming up...” is okay, but giving an exact time or a pre-published schedule of songs is not.

WRGW Production Manual

Board Signals

At the very top you see all the inputs the board receives:

CR Mic: The microphone in front of you (control room mic).

Mic 1-Mic 5: The 5 microphones in the studio. There is a diagram (top left of board) which assigns numbers to each of them.

Cass: The cassette deck located on the rack (to the right of the board).

M Disk: The Minidisk player also on the rack.

CD 1, CD 2: The two CD players on the rack.

Digicart: This device is located next to the computer (to the left of the board). It is only used during gaps in live programming.

Instant Replay: The Instant Replay machine (below the CD players), which is used for playing commercials, sound effects, and show intros.

Computer (CPU): The computer (to the left of the board), which can be used to play sound clips from Internet.

Telephone Hybrid: The hybrid is located above the tape deck on the rack. It is used for putting a phone call or basketball broadcast on air.

EXT: the cord coming from the board that you can attach to an external music source such as an iPod or a laptop. You must make sure to turn the volume up if you're having problems hearing music on air when using this option. Both the Laptop/iPod and board slide may have to be put on high to hear the music coming through the air.

A/B Buttons

Some of the A/B buttons at the very top have one item assigned to them, and some have two (like Mic3 and Cassette deck).

For buttons with only one item (like CR Mic), make sure the A/B button is UNLIT.

For buttons with multiple items (for example Mic3 and Cassette), if the A/B button is UNLIT, then Mic 3 is selected. If the A/B button is LIT, then the Cassette Deck is selected.

Program 1 & 2

Below the A/B buttons are the program 1 and program 2 buttons. These are essentially 2 separate networks for broadcasting.

Program 1 is the ON AIR network. If the program 1 button is lit, then that signal, when on, is going on air over the internet.

Program 2 is the OFF AIR network. If you select the program 2 button, you will not be on air.

You would use program 2 for a number of reasons. For example, if you want to tell broadcasters

at a basketball game that they'll be back on in 5 seconds without being heard on air, you would want to be on program 2.

Cue

Below the program 1 and 2 buttons and the offline button (don't worry about or push the offline buttons) is the cue button. With cue, you can listen to something in studio only to see how it sounds. For example, if you wanted to search to a particular section of tape (you could still leave the program 1 button lit), you would push the cue button, find the spot on the tape you want, and then pause the tape, push cue again to turn it off, and play the tape over the air when ready. If you're not comfortable with cue and/or it makes you nervous, you can just as easily use Program 2 to cue something up.

Levels

The majority of the board is dominated by the level bars (sliders). This allows you to control the volume of what you're playing. To judge how loud your output is, you need to look at the meters (pictured below) which are right above the A/B buttons on the board.

The left two meters are the program 1 meters (on air). The right two meters are the program 2 meters (off air). You'll obviously be concerned with the program 1 meters at left. They are symmetric, so they should appear identical or very close to it.

The goal is to adjust the sliders on the board so the needle peaks around zero. Zero is the point where the black turns to red on the meter. In this signal, the needle is peaking a little above zero which is ok. As long as the average peak is around zero, that's perfect for a broadcast. This is a very, very, very important aspect of your broadcast. Keep in mind that turning up your headphones doesn't allow people listening over the Internet to hear the broadcast any better.

On/Off

The last thing on this part of the board is the on/off buttons. If you want a particular signal to be put on either Program 1 or 2, it needs to be on and the levels need to be adjusted to an audible level.

Hybrid (T.H.):

This is the last input on the board. It is, again, for putting telephone calls on the air. Usually the levels need to be near the top to maintain a good output level. The hybrid can be on either program 1 or program 2, not both.

Studio:

Use the controls on the top half of this section of the board. Note the program 1 and program 2 buttons. This is what the people in the studio hear on their headphones. This should ALWAYS be on Program 1.

To control the volume in the studio, use the knob above the Talk Back button.

The Talk Back button is used to tell those in the studio things off air. Just push and hold the talk back button and speak into the little microphone above the talk back button.

Control Room:

Use the controls on the lower half of this section of the board. At the bottom is a headphone port. You may need a converter for your headphones (the port only accepts 1/4 inch jacks; basic headphones have 1/8 inch jacks). Make sure you have headphones and a converter if you're going to be producing!

Above the headphone jack are three dials. The top one is the volume of the cue if you decide to utilize that function. The middle dial is your headphone volume. Remember, adjust the sliders to make the needle peak at zero, THEN adjust the headphone volume. The bottom dial is to adjust the volume of the control room speakers. Don't forget that if you have the control room mic on, those speakers shut off and you need to have headphones on to hear the signal.

To the right of the dials are more program 1 and program 2 buttons. These buttons decide which signal you hear.

The other buttons to the right of this are not to be touched.

Getting Started:

Plug in your headphones with converter.

Make sure your A/B buttons are right.

Make sure whatever you're using (Mics, CDs) is on program 1 (to go on air).

Have level bar approximately where you think it should be before turning "on" and adjust immediately for each device so it peaks around 0.

Turn off Digicart if necessary (push stop twice) and turn off signal on the board

Transferring a Phone Call:

Listen for the phone in the main room of the station (it will only BLINK in the production room). Answer the phone by pressing on the button next to the green-lit button after picking up the receiver.

After briefing the caller (acceptable topics, cursing rules) ask them to hold.

Push (on phone) Transfer, 4 2 4 6 8, Transfer again, and then hang up the phone.

On the black console (hybrid console) in front of the computer, press button 1 twice.

Turn the T.H. on the board ON.

Make sure the T.H. is on program 2 so it's off air.

Turn the control room microphone on program 2 also and make sure you can hear the caller.

Turn their levels up if you can't hear them.

You should now be able to converse with the caller on the phone through the board.

When it's time for them to go on air, switch them from Program 2 to Program 1 (and don't forget to switch the CR microphone back to Program 1 as well)

G-Board Contact Sheet

Position:	Contact with questions regarding:	Contact:
General Manager	-designing/impl ementing of new policies/procedu res - budget and expenditures -administration and campus-related issues -room scheduling with Marvin Center Scheduling (MC 204)	Jorge Gadala-Maria generalmanager @ gwradio.com
Station Manager	-day-to-day tasks and situations at station as they arise	Paula Mejia stationmanager @gwradio.com Assistant: Ralph Ogundiran rogund@gwmai l.gwu.edu
Business Director	-financing -commercial advertising	Zahin Hasan business@gwra dio.com
Program Director	-show applications -interviews for DJs -programming schedule -DJ relations: pre-empting, DJ training, in-studio performances, etc. - 3-strike policy and all other station rules	Eliana Reyes wrgwprogramdi rector@gmail.co m Assistant: Ralph Ogundiran rogund@gwmai l.gwu.edu

Personnel Director	-managing new DJs -DJ training -keeping new members updated with WRGW events and opportunities	Alex Noghaven wrgwpersonneldirector@gmail.com
Sports Director	-any sports shows -basketball broadcasting	Nkwa Asonye sports@gwradio.com Assistants: Bryan Albin balbin3@gwmail.gwu.edu
Marketing Director	-head of marketing activities for WRGW -channel 22 on campus cable -Flyering for shows	Elyse Gainor elyse_g@gwmail.gwu.edu
Promotions Director	- Graphic design for events, development of promotional materials	Jason Green mjsgreen01@gmail.com
Social Media Director	- Updating and maintaining the WRGW Facebook and Twitter accounts	Anissa Najm anissanajm@gmail.com
Music Director	-station weekly Top 30 chart -new music coming into the station -any record labels and promotion companies the station is in contact with - Booking and production of interviews -WRGW	Paula Mejia music@gwradio.com

	concerts -any aspects of the station concerning music	
Asst. Music Directors	-scheduling interviews/in-stu dio performances -individualized genre charts -making sure DJs in respective departments are updated with station policies and information	Hip Hop: Saeed Barhoush: wrgwhiphopdire ctor@gmail.com Specialty: Drew Bandos: dbandos9@gw mail.gwu.edu Indie/Loud Rock: Matt Kalan mkalan@gwmai l.gwu.edu
Production Director	-PSAs, department IDs, and other clips for on-air use -DJ training - producers for shows -Best of WRGW loop	Sophia Panayotou Wrgwproductio ndirector@gmai l.com Assistant: Jim Walls jim.walls9@gm ail.com
News Director	-media relations -news broadcasts	Joey Rabinowitz wrgwnewsdirect or@gmail.com
Event Coordinator	- plans regarding events for the station and campus	Anna Hoover amhoover@gw mail.gwu.edu
Operations Director	-any station equipment	Nkwa Asonye nkwa.asonye@g mail.com

WRGW Policy Acknowledgement Form

I, a DJ/Host in good standing with WRGW and The George Washington University, do hereby attest that I have read WRGW's DJ Packet in full, and understand and accept the responsibilities given to me as outlined in this packet. I also understand that I am subject to the student code of conduct while a member of WRGW, and agree to submit to a written exam on the material stated within this packet before I can go on air.

Revised 1/12/11

DJ Signature: _____

Please Print Name: _____

Date: _____

WRGW On-Air Agreement

The following are a set of guidelines for your tenure at WRGW. WRGW, as well as the Federal Communication Commission, requires that certain specifications be met when producing a work for on-air broadcast. You are expected to help ensure that these specifications are met and that WRGW maintains a professional atmosphere.

Obscenities:

What is an obscenity? The Miller Test, devised by the Supreme Court in Miller v. California, is a test of obscenity and can be used to help clarify if a “work” truly is obscene. The test is as follows:

- 1) The average person, applying contemporary community standards, would find the work, taken as a whole, appeals to prurient interests (that is, excessive or somehow unhealthy sexual interests).
- 2) The work depicts, in a patently offensive way, sexual conduct specifically defined by applicable state law.
- 3) The work must lack serious, literary, artistic, political, or scientific value (aka the SLAPS test).

Also the “George Carlin Seven Dirty Words” are commonly used as a measure for what cannot be said on-air. Carlin’s monologue, deemed obscene in FCC v. the Pacifica Foundation et. al., included a group of words that now define radio indecency. The dirty seven are: “fuck,” “shit,” “piss,” “motherfucker,” “cocksucker,” “cunt,” and “tit.” These along with any variations are strictly prohibited.

Slander or Libel:

It is improper to slander on the radio. A radio station does not have the same privileges as a newspaper, and it may be in violation if complaints are made of a broadcaster defaming one’s character while on-air. You may not criticize the radio station, its personnel or policies.

False Information:

You should make every effort to avoid the broadcast of false information.

Hoaxes, prejudice or racist comments and invasion of privacy will not be tolerated.

If there is any doubt as to whether a statement may be categorized as either a hoax, racist comments, or an invasion of privacy, then do not say it. If any inaccurate statement is aired, you will be responsible for making every effort to repair any damage that may incur.

Safe Harbor Period:

Because many songs include lyrics thought to be “obscene” or “indecent” and the public has a right to hear these certain songs, the FCC has allowed for a “safe harbor” period. It is during these hours that explicit lyrics may be aired on the radio. You may vary on the hours as long as it is within the base hours of 8:00 pm to 6:00 am.

Failure to abide by these rules will result in immediate suspension from WRGW and a meeting with the General Manager and Program Director as well as the involved parties to determine how to resolve the situation.

As a part of the WRGW staff, I agree to the above rules as well as these conditions:

- 1) I will attend my scheduled time slot and if I am unable to do so I will notify the PD at least one week in advance.
- 2) I will follow the WRGW on-air guidelines as outlined in the above document and log my show completely and accurately.
- 3) I will not steal or destroy WRGW property, including music, CDs, headphones, and other equipment.
- 4) I will not bring food or drink into the WRGW studios.
- 5) I will notify the PD of any guests I would like to bring in the studio. I understand that I am responsible for my guests’ actions. I understand that unauthorized individuals may be asked to leave by the University Police or station board members. I understand that if found in violation of any WRGW policy including the ones found in the WRGW DJ Packet, I may be removed from the air and held accountable for damages that result from my actions. This agreement is applicable for the duration of my employment at WRGW and not limited to any one semester or school year. WRGW maintains the right to revise this contract at any time at which DJ.s will be required to sign the revised version.

DJ Signature: _____

Please Print Name: _____

Date: _____

WRGW Equipment and Station Property Agreement

All equipment, music (CDs, records, etc.), and other items in the station are the property of WRGW unless stated otherwise. Items are **not** to leave the station except under specific instruction and with proper permission. Unpermitted removal of items from the station will be considered theft.

Any and all theft from the station is unacceptable and will be prosecuted to the highest level possible.

In signing this contract:

- I agree that as a member of WRGW District Radio and the George Washington University I will not remove any items from the station without proper permission.
- I agree to sign out any items, such as CDs or speakers, when given permission to remove such items and to return them as instructed.
- I agree that violation of these terms will result in serious repercussions, including but not limited to termination from WRGW District Radio and will be held accountable for damages and/or losses to the station.

This agreement is binding and will last for the entire duration of employment at WRGW and is not limited to a semester or school year.

WRGW maintains the right to revise this contract at any time, at which DJs will be required to sign the revised version.

Signature _____

Printed Name _____

Date _____