



ON-AIR MANUAL



MUSIC PROGRAMMING

THE WAVE Staff Training

New staff must register for training with the Program Director(s). The training is done in studios under the production and engineering departments. All staff members must also train on presentation and on-air aesthetics. This is done under the direction of the Program Director(s).

New Staffers learn FCC regulations, how to use digital radio equipment, and how to plan and produce a radio show and or newscast.

THE WAVE operators must have completed training satisfactorily in the following areas:

WCWP Radio Station policies in the **online** Station Manual

Go to: www.WCWP.org > LINKS > WCWP RADIO STAFF INFO

THE WAVE policies

Board and equipment operation

Trouble reports

Logs

Telephone etiquette

On-air delivery/style

Production

All staff members trained in studio operations must pass a series of proficiencies including but not limited to a written and practical test.

Automation

The WAVE operates on automation when live programming is not scheduled. The system is managed by the Program Director(s).

LIVE program switching is performed by the automation system.

If a scheduled LIVE show does not air the system will still connect to the studio. If there is no one there the station will transmit “dead air” or no sound.

If you cannot make your scheduled LIVE show, you must inform the Program Director at least 24 hours prior to missing your shift. Failure to do so will result in suspension from your show for a period determined by the Program Director.

Recordkeeping of On-Air elements

Every element broadcast on THE WAVE must be logged in writing with the date, time and operator on duty.

Two forms of logs:

- Program log – FOR LIVE SHOWS
 - The time of each element broadcast must be clearly logged. If an element is unavailable the operator must draw a line through the element and initial.
 - Logs must be filled out in blue or black ink only.
 - Every second of a 24-hour day must be documented on the logs.
 - This is done by signing on at the exact same time the person before you signed off.
 - Logs begin at 12:00 am and end at 11:59 pm (24 hours). If your show starts before 12:00 am and continues past 12:00 am, you may have to sign on and off two logs.
 - Automation hours are logged by the system.

- Playlist- this is a record of the music which is played on the air. Each playlist must be filled out completely with all the information asked for on the form. Playlist forms are assigned by the music or program director to the specific genre, format or program. Completed playlists must be turned in to the music director for charting purposes and BMI/ASCAP fee calculations.

Station regulations require that THE WAVE must account for its operators at all times. THE WAVE uses a log system, the scheduled staff member who is responsible for the operations of the audio board must sign on and off on that days log in blue or black ink. Any staff member who fails to do so will be notified by a log correction memo by email. If more than 3 errors occur, a meeting will be scheduled with senior station management.

**LOGS MUST BE COMPLETED IN REAL TIME
DURING THE BROADCAST.**

THE WAVE On-Air Manual

Playlist -EXAMPLE

The playlist is the programmer's blueprint. Songs are placed in the hour to assure the stations core identity is reinforced.

SAMPLE:

A= Heavy (hot) rotation
 B= New coming up or recurrent
 C= Experiment or novelty
 Q= Core artist
 L= Library

Name _____

Hour _____ to _____

Date _____

FILE	ARTIST	ALBUM	CUT
A			
L			
L			

:10 Liner "88.1 THE WAVE

L			
B			

:20 Break

C			
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:30 Liner "88.1 THE WAVE

A			
L			

:35 Break

Q			
L			
A			
L			

:50 Break

B			
L			

:00 Top of Hour Liner

The following are definitions of program elements each on-air personality should know and be able to execute.

Back timing

Calculating the time, it takes to reach the scheduled time to a break or programmed element and playing a song to end at that scheduled time.

Back timing will have an affect your on-air performance. If done incorrectly can cause you to be off schedule with the elements required by the program log

Talking up a song “to the post”

The act of calculating the intro time on a song before the vocal begins and then starting the CD or audio source with that song so that when the preceding audio element (usually something without music under it) ends, the vocal on the song you back timed begins directly at the end of the previous element.

If you do not calculate the time correctly you will step on the vocals of the song. This is annoying to the listener.

Bumper

A pre-recorded audio element consisting of voice over music that acts as a transition to or from a stop set (commercials/recorded material) and other content.

Using bumper music can help the transition from music to required break material back to music. Not required but enhances the sound of your show.

Liner

A written sentence or sentences that a DJ says over an intro of a song or during a break between songs and spots. Usually, Liners stand by themselves and are meant to communicate concise station imaging. Liners can be prerecorded as a required log item.

THE WAVE Format Clock

The following is the default format clock for all THE WAVE music shifts. Program Directors may alter this format for the music program they are managing. Elements and times are subject to change. You must follow the log sheets as written.

:00:00 TOP OF THE HOUR LINER/LEGAL ID

:08:00 to :10:00 Recorded or LIVE LINER

: 15:00 Spot break

: 30:00 Recorded or LIVE LINER

: 45:00 Spot break

:50:00 to :55:00 Recorded or LIVE LINER

Program Directors may change the format clock with approval by the Director of Broadcasting.

Station Breaks for Music Formats

The break is the most important part of your on-air performance. You will either lose your audience or hold on to them depending on how smoothly you can carry them through what they may NOT want to hear, but you are required to air.

Breaks must be taken when scheduled in the program log.

ON TIME.

Within a minute before or after logged.

Breaks must be organized and planned.

Opening the mic and “winging it” makes for an awful performance.

The four “B”s to a good break:

Backsell – let your audience know what you played, who you are and what STATION THEY ARE LISTENING TO. Back sell all songs/artists in the set.

Bull – your chance to shine. This is your space in the break to develop your on-air personality. Use this time wisely, be prepared and keep them interested. You need them to be there after the required business of the break. Tease them to stay with you into the business.

THERE IS NO NEED TO PRE-SELL the BUSINESS PORTION OF YOUR BREAK.
JUST DO IT.

Business – The business of the break, PSA – CBB – Weather etc.. Whatever is required in the program log.

Back to it – Get back to the music. Pre-sell music and end with the CALL LETTERS into the song.
(except during the last break in the hour, use legal ID)

Legal IDs

The legal ID is logged and must be played at the appropriate time. Legal IDs are only LEGAL if broadcast once an hour between :55 and :05.

Usually this is part of a TOP of the Hour element.

Weather

People plan their day's activities and dress around the weather. A music formatted station has an obligation to make sure our listeners are prepared for the day.

SHORT WEATHER

A short weather report includes:

- Current conditions and temperature
- Forecast for:
 - Today
 - Tonight
 - Tomorrow

Include high and low temperatures.

Do not include:

- Wind conditions, unless they are dangerous.
- Barometer readings because they are useless to the average person.

EXTENDED FORECAST

Current conditions and temperature

- Forecast for:
 - Today
 - Tonight
 - And 4 additional days into the future
- Include high and low temperatures.

Do not include:

- Wind conditions, unless they are dangerous.
- Barometer readings because they are useless to the average person.

Giveaways

Interacting with the audience by offering “free stuff” a radio station can attract new listeners and create loyalty among its existing listeners.

Giveaways acquired by the radio station must be promoted. Through production and live reads we can “tease” the audience. The goal is to maintain your current listeners and attract others to tune in by offering something they may want.

All appropriate paperwork associated with the giveaway should be completed and filed with front office PRIOR to any on-air announcement or promise of a giveaway promotion.

All giveaways should be accompanied by a print release to other media outlets TWO Weeks BEFORE the event.

- Each giveaway should be teased for at least a week prior to the giveaway cycle.
- Giveaways should have a produced promo.
- Giveaways should be format appropriate.
- A print release to other media outlets promoting the giveaway.

During the giveaway cycle:

- Live reads should be used to tease the giveaway at the :20 break.
- Produced promos should be aired once an hour according to the log.
- Actual giveaways should be done at the :35 break.
- Winners should be recorded and played back as part of the :55 break.
- DO NOT PUT WINNERS ON LIVE.

We lead the listener around the hour using giveaways.

Music Rotation

Program and Music Directors use rotations to assure that new music is played at a rate which enhances the station identity and exposes the audience to new music.

Songs are placed in rotation categories which will assure that they are played the amount of times a PD/MD wants them to air in a specific period of time.

Categories:

Heavy Rotation

- These songs are the latest best music which compliments the programming. They are played the most often and must be monitored carefully for listener burnout.

Medium Rotation

- These are songs which could rise to or are dropping from heavy rotation. They could also be songs that compliment the station image but are not as good musically then heavy rotation. Some songs may only be played in this rotation.

Light Rotation

- These are experimental or novelty songs. They may also have potential to rise to medium rotation. They have a short rotation life and must be monitored closely.

Identity Rotation

- These are a limited group of artists who are used as the main identity for your station image. These artists are played on a rotation, usually hourly assuring the station image is maintained.

The rest of the hour is filled with library cuts approved by the PD/MD to complete the hour. A request is honored only from approved cuts from the library. If a rotation song is requested when it comes up in the rotation that is when it honored.

Promos

Production enhances the sound of the radio station and connects its programs to its identity.

What to include in promos:

- Call Letters or identity : THE WAVE at LIUWAVE.org
- Day and times of the program.
- : 30 exactly.
- A music bed which matches the genre.
 - A bed includes more than one element of music and sound effects.
 - Vocals should ***not*** be under your voice.
 - Vocals can be used as copy.

Scripts should be written **BEFORE** production.

Station management may require the submission of a script before a promo can be produced or aired.

Content Policy

All recordings supplied by outside sources played over WCWP must be free of traditionally accepted objectionable material.

The use of expletives in pre-recorded or live material is prohibited. All pre-recorded material which contains potentially prohibited material must be labeled “radio edit” by the manufacturer or cleared by the music and production departments and labeled as such.

Radio editing refers to the process of altering objectionable words in the lyrics of a song in order for it to be playable on the radio.

Anyone found playing non-radio edits on WCWP will be suspended from the program schedule.

1st offense – one week

2nd offense- two weeks

3rd offense- Six months

An offense is defined as one “non-radio edit” song or live occurrence.

Copyright Policy

All media recorded at WCWP/THE WAVE is the property of Long Island University.

All media delivered, recorded or purchased for use at WCWP/THE WAVE is the property of WCWP and does not leave the building without the permission of the Director of Broadcasting.

WCWP/THE WAVE equipment cannot be used to record copyrighted material for personal use.

The burning of copyrighted material on CD must be authorized by station management then labeled, logged and filed by the music director or his/her designee.

Any unauthorized CD burning or recording of any copyrighted material will result in an immediate two-week suspension from participation at WCWP. Subsequent violations will result in expulsion from WCWP.