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## Welcome from the Faculty Advisor

Welcome to KSFS Radio! I am excited about where KSFS is now, and where we are headed. Radio is a dynamic place to be these days, and we hope that you will help us take part in developing what radio will become.

Radio and Podcasting are the mediums of sound, and as such afford uniquely wonderful opportunities for the programmer and listener alike. This is often lost in the rush to commercialism, redundancy, and mediocrity, but it need not be that way. Radio and Podcasting require that its audience actively participate in the experience of listening—and imagining—and therein lies the true power of the medium.

My intent is to maintain KSFS as a freeform, kinetic, cutting-edge learning community and dynamic college radio station and podcasting center. It is my strongly held belief that the best learning outcomes take place when students are given the freedom—and the demand—to produce and perform their own programs. This leads to the challenges inherent in the creation of original programming: artistic expression, planning and preparation, improvisation, audience consideration, and the responsibilities of passionate ownership. College radio is also one of the most downright fun experiences you can participate in during your college career, and I am delighted you are joining us!

## Mission Statement

KSFS Radio is an Internet based radio station operated by the students in the department of Broadcast & Electronic Communication Arts (BECA) at San Francisco State University. We provide cutting-edge, free-form radio with programming that includes music, theater, talk, sports, and information. The shows we stream seek to push the boundaries of what radio can be, and are always focused on our listeners. KSFS serves as a learning community for students, and as a radio station and podcast producer for the university, the city of San Francisco, and our worldwide audience. We intend to be an integral part of the ongoing media (r)evolution and the myriad communities we serve, and we prioritize a dynamic educational experience for the students of BECA and San Francisco State University.

## KSFS Infrastructure

### Structure

KSFS is a service of the department of Broadcast & Electronic Communication Arts. The station is managed and programmed by students enrolled in BECA 505 (KSFS II), and BECA 305 (KSFS I). The Internet signal is distributed by an outside ISP, and the website is operated by BECA. KSFS is live from 9 AM-10 PM on weekdays and 9 AM-5 PM on weekends. Our customized loop provides the stream during off hours. KSFS participates in most social networking sites such as Facebook, Instagram, and Twitter.

### Programming

KSFS is conceived as a freeform, student-run radio station. While the station certainly provides training for jobs in the radio industry, it also provides skillsets that are fundamental to success in virtually all show business applications: writing, performing, leadership, responsibility, creative expression, hands-on experience, teamwork, and the nurturing of a culture of inclusiveness and passion.

### Facilities

KSFS maintains three studios: the Air Studio and two Production Suites for the use of KSFS staff. The Air Studio has the usual array of broadcast gear. Production Studios are equipped with 16 x 8 mixers and Pro-Tools workstations. There is a music library / multi-purpose area for the exclusive use of KSFS students. We have a remote rack for broadcasting from outside the station.

### Management & Staff

The students of BECA 505 make up the primary staff and the Management Council. Candidates for the Management Council are elected at the end of each semester. The Council typically consists of 10 students, plus the Faculty Advisor, each having one vote on all decisions, with the Faculty Advisor maintaining veto power in all decisions. The Council meets each week in advance of class.

## KSFS Management Positions

### Note:

The positions outlined below may be split into more than one position depending on the interests and skill-sets of students. It is the goal of KSFS Management to include, when possible, everyone that wishes to be involved in management. If a position is not filled, it is the responsibility of the GM to assign those tasks to another manager.

### Faculty Advisor

The Advisor provides the guiding vision for KSFS and works to maintain the inclusive and demanding culture of the station. The Faculty Advisor offers an experienced perspective, guidance of student ideas and initiatives, and directs overall station development. The Faculty Advisor maintains veto power and discretion over all decisions that pertain to KSFS. If the instructors of 505, 305, and the Faculty Advisor are separate positions, they should work as a team to achieve a shared vision and to maximize the student experience.

### General Manager (GM)

The GM is the lead management position, responsible for the overall function of KSFS in conjunction with the faculty advisor and BECA 305 and 505 instructors. The General Manager has input on nearly everything that happens at KSFS, and an activist GM can achieve significant influence, push forward ideas, and direct the future path of KSFS. The GM supports the rest of the management team, ensuring they have what they need to work effectively, and is the party ultimately responsible for the operation of KSFS.

### Program Director (PD)

The Program Director oversees the programming—A.K.A. the creative content—of KSFS. The PD builds and finalizes the schedule of weekly programs each semester. The PD also maintains the website calendar to reflect all current shows and special events, and is responsible for maintaining the customized loop. If any programmer is unable to go on air during the show, the PD is the key manager to help resolve any interruption in programming.

### Operations Manager

The Operations Manager job is to oversee daily operation of the station. The Operations Manager is a resource for everyone affiliated with the station. The Ops manager is also responsible for training incoming staff. Should an issue arise in any area of the station, the Ops Manager, with input from the GM and associated department managers, will help assemble a task force to brainstorm and offer solutions. The Operations Manager coordinates the weekly staff meetings, prepares an agenda, and ensures everyone remains on task.

### Communications Manager

The Communications Director of KSFS maintains communication between KSFS and those trying to interface with us, such as underwriters, other departments, students, and vendors. The Communications Director is responsible for receiving, maintaining, and distributing incoming e-mails, phone calls & snail-mail from the BECA office. The Communications Director is in charge of organizing any social events for the staff.

### Social Media Manager

The Social Media Manager develops and maintains the KSFS social media presence, and is responsible for regular postings, updates and social media initiatives.

### Music Director

The KSFS Music Director is responsible for the KSFS music library, including CDs, vinyl, and all digital content. Responsibilities include listening to new music sent in, responding to musically related requests, seeking out new music, and connecting bands to programmers for telephone interviews & live appearances. The Music Director also develops relationships with major record labels, and helps maintain Radiologik, our overnight loop software.

### News Director

The News Director is responsible for coordinating news programming on KSFS. These programs may include daily or weekly news blocks in various formats or magazine style programs. The News Director should be a key manager in any project that pertains to news gathering, reporting news stories, and informing listeners of major events. This manager is authorized to assemble a team to help achieve its goals and produce any special programs both live and pre-recorded.

### Production Manager

This is the person in charge of the KSFS Production Studios. It is critical to be familiar with the production studios, the On-Air Studio, remote equipment, and all software used at KSFS and for remote broadcasts. When needed, the Production Manager and production team assist all staff in recording or producing any special broadcasts, spots, PSA's and promos for the station. This manager also assists with the Production Skills Workshop within the class structure.

### Promotions Manager

The main responsibility of the Promotions Manager is get more people involved with and listening to KSFS. This includes cross-promotions with other departments and entities, promoting regular programming and special events, distributing flyers, and using any available avenue to increase listenership.

### Underwriting Director

The Underwriting Director directs the underwriting of KSFS and/or specific programs. The duty of the position is to secure and generate revenue for the benefit of KSFS and its staff. This primarily involves developing potential underwriters and creating a revenue stream for the station.

### Sports Director

The Sports Director takes the leadership role for the station regarding all sports coverage and content. This includes SF State Athletic Events. This may include working closely with the SF State Athletic Department as well as the University's Sports Information Office.

## Basic Rules & Regulations

### 1. Keep the Station Orderly, Secure & Clean

No food anywhere in station. Drinks only permitted in multi-use room. Do not remove gear, music or furniture from station. Do not share passwords or access codes. Use the broom and pick up trash as you confront it. Clean up and normalize the studio after your show. Graffiti is only permitted on walls of multi-purpose room.

### 2. Talk to Strangers

If you run into a stranger in any KSFS facility, ask them if they need help. Call University Police (415) 338-7200 if necessary. If a stranger comes to the door, check the access list. If they are not on that list or a guest of a host or staff, do not grant access.

### 3. Report Problems

Report gear or facility problems to the appropriate manager.

### 4. Be Responsible With Your Air Time

Don't miss your show! If you must, inform the PD at least 24 hours in advance. One missed, uncovered shows will result in suspension and a required reinstatement hearing.

### 5. Think of Your Audience

Keep your listeners happy. Interact via chat-roll and telephone.

They are depending on you! Enjoy the college radio experience. You'll remember it forever.

### 6. Respect the On-Air DJ

The programmer on-air is in charge of the station. Do not touch equipment or enter air studio without permission from DJ. Be respectfully quiet in the lounge area. Be aware of a good hand-off to the next programmer.

### 7. Help New Programmers & Contribute to the Station.

Be available to mentor new programmers. Let management know your ideas, complaints, and compliments. Be a positive, demanding, friendly, agitating, open, and dynamic part of KSFS.

### 8. Maintain Logs

Keep accurate logs of your show and other paperwork as instructed.

### 9. On-Air Language

Slander, defamation, and foul language from programmers is not permitted. This also applies to any guests you may have on your show. A pattern of abuse will result in suspension. Profanity is permitted within music during certain hours, determined by the PD and Faculty Advisor.

### 10. Official KSFS ID to be read at the top of each hour:

You are listening to KSFS radio, San Francisco, at [KSFS.SFSU.EDU](http://KSFS.SFSU.EDU). KSFS is an audio service of the Broadcast and Electronic Communication Arts Department at San Francisco State University. Some rights reserved under creative commons license.

## Tips on Producing Your Show

*“The eye sees, but the ear imagines”*

-Robert Bresson

### Prepare

Think about your show in advance. It will keep you from fumbling around trying to set up gear, writing down your playlists, or getting information from the computer with only two minutes left in the song. You do not have to plan *everything*—just generally prepare in advance, and talk with any fellow participants about what you plan on doing on the air.

### Make an Outline

One possibility is to create a comprehensive list of *everything* you are going to say and play. You can have talk breaks all typed so you can rehearse it before you do it. You can choose songs based on the most current music news, or pick your news and talk breaks around the songs you choose. Or you can simply write down a few “talking points” and ideas that you want to include, and then improvise from there. It depends on your style and your comfort level.

### Do the Research and Make a Playlist

Research what you play. It is always interesting for your listeners if you can offer insight or news about the artists and music you are featuring. A playlist a list of what music you plan to play. It will allow you to concentrate on the other aspects of your show, because you already know what you are playing next. Your segues will be smoother and more interesting. If applicable to your show, make sure there is a good mix of music and voice. Playing song after song after song can get very boring, and nobody wants to hear you rambling for ten minutes either.

### Arrive Early

Arriving at least 30 minutes in advance of your show gives you the opportunity to readjust your mood and your focus, and get ready for your live performance on the radio. It also allows you to check on the technical requirements for your show. Is everything working as expected or do you need to adjust? Are the microphones set properly? Do you have any special setups that need to be attended to? Some programmers make it a rule to arrive 60 minutes in advance.

### Listen to Your show

It may seem obvious, but you won't know what is on the air unless you listen—and actively pay attention. Turn up the speakers so you can hear, and when in headphones, make sure you can really hear what is going on. Always stay focused on what the station is sending out to our listening audience!

### Pre-produce

Create prerecorded music beds for segments, announcements, and the like. It makes your show unique. You can also create prerecorded announcements, introductions to special segments, live-on-tape features, sound effects, and all sorts of clever things that will help your show to stand out.

### Limit Your Talk Breaks

Your job from the moment you go on mic is to find the appropriate place to segue out of there and onto the next cue. It takes practice and experience, but as the director of your own show, you want to keep things moving along. If you are not finished with a live discussion, try breaking it up, for example: “Stick around for a bit, and we’ll finish up our discussion on the pros and cons of streaking during a blizzard, after this.” Try using music or sound beds underneath your talk breaks.

### Be Ready

Have a song, prerecorded bit, PSA, or *something* cued up somewhere ready to go at all times. That way you will be prepared for unexpected circumstances, which, by the way, always occur.

### Identify the Station & Your Show

Do this at the top of each hour with our official ID, and also your show and yourself regularly. Let people know to whom they are listening. Mention the phone number and email contact information, and plug our website, other shows, yourself, and the department!

### Promote & Podcast

You should promote your program in myriad ways, from social networking sites to podcasting and distributing your show. There are copyright issues to be aware of (no copyrighted music can be podcast, for example), but this need not stop you from finding creative ways to acquire listeners!

### Record Everything

In the old days we would say that “tape is cheap,” so keep rolling! Today it is even cheaper to use hard drive space or burn CD’s, Record your shows! It is the only way to know how you actually sound, and listening to your show is the fastest way to improve. You also need material for your demos and your job applications, and trust me when I tell you that 25 years from now you (and maybe your kids) will love hearing the recordings!

## Suggested Reading

*The Responsive Chord*

Tony Schwartz, Doubleday, 1974

*Creating Powerful Radio*

Valerie Geller, Focal Press, 2007

*Listening In*

Susan J. Douglas, U. of Minnesota Press, 2004

*Making Waves: Radio on the Verge*

Mark Ramsey, IUniverse, 2008

## Suggested Movies

*Good Morning Vietnam*, 1987

*Talk To Me*, 2007

## Suggested Websites

BECA Home Page

<http://beca.sfsu.edu/>

College Students in Broadcasting

<<http://sfsucsb.ning.com/>>

Audio Engineering Society

<<http://www.aes.org/>>

The Association of Independents in Radio

<<http://www.airmedia.org/>>

National Federation of Community Broadcasters

<<http://www.nfcb.org/index.jsp>>

Current Magazine (NPR)

<<http://www.current.org/>>

Deep Wireless Radio Festival

<<http://www.naisa.ca/deepwireless/>>

Broadcast Education Association

<<http://www.beaweb.org/AM/Template.cfm?Section=Home>>

Freesound  
<<http://www.freesound.org/>>

Jeff (Faculty Advisor) websites  
<http://jeffjacoby.net/>  
<http://www.travelingradio.com/>

Transom  
<<http://transom.org/about/>>

Mix Magazine  
<<http://mixonline.com/>>

EQ Magazine  
<<http://www.eqmag.com/>>

Sweetwater Sound  
<<http://www.sweetwater.com/>>

## KSFS Radio Volunteer Contract

Semester:

Name:            Phone:            Email:

I agree to abide by KSFS policies. Signed:

### 1. Keep the Station Orderly, Secure & Clean

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### 2. Talk to Strangers

If you run into a stranger in any KSFS facility, ask them if they need help. Call University Police (415) 338-7200 if necessary.

### 3. Report Problems

Report gear or facility problems to appropriate manager.

### 4. Be Responsible With Your On-Air Time

Don't miss your show! If you must, inform the PD at least 48 hours in advance. One missed, uncovered shows will result in suspension and a required reinstatement hearing.

### 5. Think of Your Audience

Keep your listeners happy. They are depending on you!

### 6. Respect the On-Air DJ

The programmer on-air is the in charge of the station. Do not touch equipment or enter air studio without permission from DJ. Be respectfully quiet in the lounge area.

### 7. Help New Programmers & Contribute to the Station.

Be available to mentor new programmers. Let Management know your ideas. Be a positive, demanding, friendly, agitating, open, and dynamic part of KSFS.

### 8. Maintain Logs

Keep accurate logs of your show and other paperwork as instructed.

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## Radio Show Request

Semester & Year:

Name(s):

On-Air name(s):

Phone:

Email:

Title of Show:

Description of show:

Guide Descriptions (how you want the show description to appear online):

Preferred Days & Times (list three):



KRTG Students (before we were named KSFS), 1957

This is you.

## Contact Information

<http://ksfs.sfsu.edu>

AIR STUDIO: 415-338-1532

KSFS BUSINESS: 415-338-2428

BUILDING: 415-338-7758

CAGE: 415-338-2036

PROFESSOR JACOBY: 415-338-2772

UNIVERSITY POLICE EMERGENCY: 415-338-2222

UNIVERSITY POLICE  
NON-EMERGENCY: 415-338-7200

KSFS RADIO  
BECA DEPT., SFSU  
1600 HOLLOWAY AVE. SF, CA  
94132