# LIST OF CONTENTS

- **WBCR Purpose and Mission**  
- **WBCR Goals**  
- **WBCR Facilities Overview**  
- **WBCR Staff**  
- **WBCR New Members / Internships**  
- **WBCR News Team Editorial Policy**  
- **WBCR Producers**  
- **Brooklyn College Radio Rules**  
- **WBCR Schedule**  
- **Important thing to know / Studio Courtesy**  
- **WBCR Tips / On-Air Tips**  
- **Music Submissions**  
- **WBCR Constitution**  
- **Technical Handbook**
  - WBCR Studios introduction  
  - Mixing Consoles (AudioArts Engineering R90)  
  - Master Section: Operating Headphones and Speakers  
  - Channels  
  - List of Channels in Studio A  
  - List of Channels in Studio B  
  - List of Channels in Studio MCR  
  - Setting Up Back Panel Microphones  
  - How to Set Up your Microphone  
  - Always Check Your Levels!!!!  
  - How to Listen to the Channels  
  - How to Use the Phone Lines  
  - Before you Leave MCR  
  - How to record your show
Welcome to Brooklyn College Radio!

On behalf of the staff and the student executive board members of WBCR we welcome you to our family. We hope your time at WBCR will be an unforgettable learning and personal experience.

- Miguel Macias and John Anderson

WBCR PURPOSE AND MISSION

Brooklyn College Radio is a student club supervised by the Department of Television and Radio, and governed by the student members of Brooklyn College Radio in accordance with the BCR Constitution, for the educational benefit of students interested in broadcasting and to serve the education needs and cultural interest of the diverse Brooklyn College community.

OUR GOALS

Brooklyn College Radio’s primary goal is to provide professional training and artistic development for students in the Television and Radio Department at Brooklyn College, and other students interested in the process of running a radio station as well as developing and broadcasting radio shows. To this end it will work with all students to broadcast news, music, public affairs and spoken-word programming to the Brooklyn College community.

Our secondary goal is to ensure that all members utilize the equipment and space for their own professional development and therefore, there is an expectation that all equipment will be maintained in its original condition.

FACILITIES OVERVIEW

WBCR is located at Room 306 Whitehead Hall
Brooklyn College
2900 Bedford Avenue
Brooklyn, NY 11210
Tune in at www.mywbcr.com
WBCR operates three Broadcast Studios and a Newsroom.

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<tr>
<th>Main Control Room, MCR (Always live)</th>
<th>Accessible to</th>
<th>Schedule</th>
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<td></td>
<td>Radio Producers, Interns, E-Board Members</td>
<td>Monday to Friday, 10AM – 10PM</td>
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<td>Production A</td>
<td>Producers, Interns, E-Board Members, Faculty and certified Students**</td>
<td>Saturday* and Sunday* (*Limited access. Special permission required **Students that have approved the training sessions or have production related classes).</td>
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<tr>
<td>Production B</td>
<td>Producers, Interns, E-Board Members, Faculty and certified Students**</td>
<td>Monday to Friday, 9AM – 10PM</td>
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<td>Newsroom</td>
<td>Radio Producers, Interns, E-Board Members, Faculty and BC Students</td>
<td>Monday to Friday, 9AM – 10PM</td>
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<tr>
<td>Editing Room / Music Library</td>
<td>Radio Producers, Interns, E-Board Members, Faculty and BC Students</td>
<td>Monday to Friday, 9AM – 10PM</td>
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<tr>
<td>Lobby</td>
<td>Radio Producers, Interns, E-Board Members, Faculty and BC Students</td>
<td>Monday to Friday, 9AM – 10PM</td>
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<tr>
<td>Storage Facilities</td>
<td>E-Board Members and Staff Only</td>
<td>BY REQUEST ONLY</td>
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**WBCR STAFF**

**DIRECTOR OF RADIO, Miguel Macias**

**FACULTY ADVISOR, John Anderson**

**ASSISTANT DIRECTOR OF RADIO, Sandra Lopez-Monsalve**

**ENGINEER, Charles Carr**

**EXECUTIVE BOARD MEMBERS**

- General Manager - Ray Walker - wbcr.gm@gmail.com
- Business Manager - Signé King - business.wbcr@gmail.com
- Program Director - Master Dodson - wbcr.pd@gmail.com
- News Director - Richard Ngo - wbcr.nd@gmail.com
- Promotions Director - Shannese Charles - promotionswbcr@gmail.com
- Music Director - wbcr.md@gmail.com
- Sports Director - Adam Zaki - wbcr.sd@gmail.com
- Digital Content Manger - Kevin James - wbcr.digital@gmail.com
WBCR NEW MEMBERS / INTERNS

Brooklyn College Students interested in becoming WBCR members have to complete a one-semester internship. The following are the Guidelines and Explanations to help you navigate this process.

The goal of the WBCR Internship Program is to introduce Brooklyn College students to the world of radio and provide a space for professional training and artistic development in this medium.

The WBCR internship is a non-credit activity that offers the opportunity of real radio experience.

There are no additional tuition costs for our members.

This is an unpaid internship.

Students register for the internship at the beginning of each semester (until midterms) by signing the "WBCR New Members Sign In" Google doc located at www.mywbcr.com (bottom of the page).

Students are required to attend and successfully complete a one-hour training session. Several training sessions are held weekly each semester through midterms; information on these sessions will be posted via email.

The Program Director will assign TRAINED students to a radio show considering their availability and interests, or to a department (Sports, News or Music).

The WBCR Internship Program offers internships that will help students experience radio on different levels: music, talk, sports, news broadcast and administrative tasks necessary to run a radio station. All Interns will have a supervisor and are expected to commit with their assignments at least one hour every week throughout the semester. Some shows might not require interns.

At the end of their internship -if approved-, members can apply for their own radio show the following semester. Members that complete their internship with the subdivisions (Sports, News or Music) can also apply for new shows but MUST comply with a production evaluation to demonstrate they can use the studios.

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<tr>
<td>RADIO SHOWS INTERNSHIP</td>
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<td>NEWS INTERNSHIP</td>
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<td>SPORTS INTERNSHIP</td>
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All interns are required to attend their internship every week (except for the Sports Broadcast Team). Interns will only be eligible to request a show (summer and winter sessions excluded) after they complete their internship successfully and fulfill all the requirements described above.

All interns are required to read the Operations Handbook.

All interns must sign & agree to our Rules and Regulations (WBCR Contract). A show will not be allowed to go on the air without its members signing the Brooklyn College Radio Rules. (Required during the second part of the semester).

At the end of each semester, interns who complete their requirements may apply for a slot to produce their own radio show during the following semester. To apply they must complete the application form provided via email by the Program Director. In that form, candidates should include a written proposal (no more than 200 words) describing the idea of the show, its content (music, news, talk show, sports) and crewmembers. Interns can partner up to co-produce a show.
Internships descriptions:

**RADIO SHOWS INTERNSHIP**

*Supervisor: Show Producers*

- All Radio Show Interns must get involved in the production of the radio show they were assigned to.
- RS Interns’ duties might include co-hosting, managing social media, research, guests booking, managing the soundboard, developing their own segments or performing as DJs.
- RS Interns are expected to help producers with callers and must always screen phone calls before airing them.
- Producers will evaluate interns on a weekly basis. Producers’ evaluations will define if the interns can apply for a time slot the following semester.

**SPORTS INTERNSHIP**

*Supervisor: Sports Director*

- All Sports Interns must work on their assigned live CUNY Game Broadcasts.
- Specific training for these tasks will be provided during the semester.
- The Sports Director will evaluate interns. The Sports Director’s evaluations will define if the interns can apply for a time slot the following semester.
- Because the Sports Broadcast Team represents the radio station on live events, there is a dress code. [More details on the Broadcast Team Contract.](#)

**NEWS INTERNSHIP**

*Supervisor: News Director*

- All News Interns must work on their assigned newscasts.
- Specific training for these tasks will be provided during the semester.
- The News Director will evaluate interns. The News Director’s evaluations will define if the interns can apply for a time slot the following semester.
- The News Interns must comply and follow the station’s Operation Manual AND the team’s editorial policy.

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**WBCR News Team: Editorial Policy and Operations Handbook – ONLY FOR NEWS TEAM MEMBERS**

Brooklyn College Radio (WBCR) dedicates a part of its operations to the service and betterment of the Brooklyn College community and the rest of the citizenry in the New York City area. The heart of WBCR News is to produce, publish, and disseminate news summaries on most weekdays in a weekly basis during the course of a regular academic semester (Fall and Spring semesters).

The News Team has the obligation to abide by all WBCR rules and regulations. In addition, the News Director is responsible for all production of news content by him/herself and his/her News Team interns. Therefore, in addition to producing his/her own content, he/she MUST meet with News Team interns on every single day of the week that they’re producing, publishing, and disseminating editions of WBCR News. The purpose of this is that the WBCR News Director, as the managing editor, has the final authority on all forms of content that are produced.

*A NOTE ABOUT MEMBERSHIP:* Brooklyn College students that are journalism majors from the Departments of Television and Radio or English are strongly preferred. Non-journalism majors that still wish to join the News Team will be strongly evaluated by the News Director. **DISCLAIMER:** This document is subject to changes at any time if necessary. Those changes are left to the discretion of the News Director in consultation with the rest of the WBCR E-Board during the times that they arise.
I. Editorial Policy

• For each and every edition of WBCR News, there MUST be 1-2 world news stories, 1-2 national news stories, 1-2 local news stories (New York City and/or the Tri-State Area), and 1 sports story or 1 announcement related to Brooklyn College events (Both types of stories are optional). If a News Team intern wants to report on a story from either one of these two categories, then there can only be one story reported in the local news section. If not, then there should be 2 local news stories, along with the 2-4 other stories from the other 2 categories to compose complete and well-rounded radio news broadcast.

• For all stories chosen, they should be current and relevant stories that impact the citizenry in all levels of the world (local, national, and international). For example, stories in the world news section include political and economic turbulence here at home and overseas, such as crimes against humanity, elections, wars, developments in foreign governments and governmental organizations (i.e., European Union), etc. Stories in the national news section should focus on current social and political issues, such as racial and gender equality, the wage gap, religion, economic inequality, education, healthcare, the environment, etc. Any actions taken by ordinary Americans that demonstrably address and/or solve these issues should be addressed in WBCR News as well. Of course, our national and/or state governments from around the country (outside of New York) should also be covered when appropriate and necessary. Trivial and sensational stories from any part of the country will not be allowed to be disseminated on-air. As for local news, the guidelines are mostly similar to national news, with the only difference being that newsreaders are analyzing these issues on a local level. Specifically, let our listeners know why these stories are important to them, and what impact(s) will these stories have on their lives in the long-term future?

• And for sports news, stories in this category must intertwine with elements shown in the national and world news stories. Two such examples of this are the NFL concussion scandal and the ongoing corruption surrounding FIFA, the worlds’ sole governing body on professional soccer.

• For all of the stories in these three categories aforementioned above, they all must represent one simple but fundamental principle and purpose: As a student media organization that is affiliated with an academic institution that is highly regarded for its liberal arts education and unique diversity, Brooklyn College Radio only intends to serve YOU the people, not special interests or those whole sole moral compass is to use a radio booth as a means of self-pleasure. Any forms of that behavior being demonstrated by any News Team intern will not be tolerated. When that happens, that will be directly shown in the newscasts that they’re producing, and that point, they haven’t only let themselves down, but also to all of the loyal and faithful listeners who have sacrificed their time to count on you as the most trusted source in news and public affairs programming.

• Any violations from any part(s) of this editorial policy will be subject to disciplinary actions determined by the News Director at the times that they arise, in consultation with the E-Board.

II. Operations Handbook

• In terms of choosing sources to use to write and prepare all stories for all editions of WBCR News, they must all come from credible and legitimate sources (CBS News, The New York Times, ProPublica, The Guardian, The Washington Post, The Los Angeles Times, National Public Radio, and other similar examples). If possible, it is strongly discouraged to use cable-news outlets and opinionated sources (CNN, MSNBC, Fox News, Alex Jones’ Info Wars, Breitbart, and other similar examples). Satirical news shows, such as The Daily Show, Last Week Tonight, are not considered as legitimate news sources. News sources must be credible and legitimate news organizations.

• In terms of all of the technological procedures needed to produce all WBCR News broadcasts; News Team members must first consult with the News Director for all the necessary training.
III. Public-Affairs Programming

In addition to producing all editions of WBCR News, all other special public affairs programming, such as interviews, timely and relevant special reports, and collaborations with the Brooklyn College student newspapers, the Excelsior and the Kingsman, will all be under the discretion of the News Director.

A FEW TIPS FOR THE INTERNSHIP

• Dress appropriately and be on time.
• Arrange any absences in advance.
• Show initiative: Don't be afraid to ask for more responsibility or to volunteer to help out with a project if you have time on your hands.
• Ask questions that help you get a sense of the big picture and your role in it.
• Ask to sit in on preparation meetings. Learn how decisions are made.

WBCR PRODUCERS

Producers are students that host their own shows, broadcast radio features, news or podcast at WBCR. A member will become a producer once their proposal for a new show is accepted and an On-Air slot is assigned.

Responsibilities:

• Producers are responsible to deliver their own shows on time with quality content.
• Producers are responsible to record their shows in Main Control Room on the computer set for that purpose. They should leave a copy for the station and make a copy for their own files. (Check “How to record your WBCR show” if you have questions)
• Producers are responsible for their crewmembers and guests.
• Producers are responsible for the studios and equipment inside during their show time.
• Producers are responsible for filling out the digital “WBCR Studios Checklist” each time they go live. Every week they should report their intern’s activities in this form.
• Producers have to identify their show and the station at the beginning and at least one other time during broadcast. (i.e. Broadcasting from Brooklyn College Radio this is "MyShow")
• Producers are responsible for supervising and evaluating interns, helping them in their learning process.
• Producers must sign & agree to all our Rules and Regulations. A show will not be allowed to go on the air without all its members signing the Brooklyn College Radio Rules (WBCR Contract).
• Producers should create at least one promotional spot (30 to 45 seconds long) to promote their show during the day, during sport broadcasts and on the website.
• Once each semester, producers are responsible for filling out the BMI Logging Form according to the Music Director’s instructions.
• Producers might be contacted to perform other duties such as provide playlists, descriptions, promos and other content material for the web.
• Failing to fulfill the above responsibilities will lead to show’s suspensions. After a third suspension a show will be cancelled indefinitely.

Producers are the voice of WBCR, as such they have to represent our community and club in a respectful and professional manner.
BROOKLYN COLLEGE RADIO RULES

The following rules and regulations must be followed by all in order to maintain membership.

1. Getting a show: In order to be eligible for an on-air show, members must prove serious commitment to the station. This commitment will be demonstrated by interning for an existing show for one full semester. After the internship is completed successfully, the producer of the show will submit a brief report to the E-board recommending (or not recommending) the assignment of a show to the new member.

2. Vandalism, defacing and stealing of station property are prohibited. Doing so is grounds for expulsion and possible College disciplinary action.

3. Eating is only permitted in the station lobby. Eating in or near the production facilities is grounds for expulsion. Bottles with a well-sealed cap may be kept inside the studios.

4. No alcohol is allowed in the station. Possessing or consuming alcohol is grounds for suspension of privileges and/or College disciplinary action.

5. All members must keep the studios clean and orderly.

6. Studio priority is given to those producing assignments for TV and Radio production classes and on-air use. Making recordings for personal use is not a priority. Shows only have the right to use two studios at a particular time. If there’s a third studio available, shows may use three studios.

7. Obscenity is not permitted on air and may result in immediate suspension of show hosting rights. All DJs are responsible for screening music before it goes on the air.

8. All show hosts are responsible for the content of their show, including statements made by a guest. Producers must make sure that shows do not contain offensive comments, profanity or overtly racist or sexist remarks, clearly inaccurate statements.

9. If an on-air presenter cannot make his or her designated shift it is her or his responsibility to inform the Program Director or the General Manager at least 24 hours in advance.

10. Repeated failure to inform the Program Director of missed shifts and/or excessive lateness will result in the revocation of the shift and may result in expulsion.

11. All studio guests must be active participants in a show. Any person sitting in without participating may be asked to leave the studio.

12. The station’s portable equipment can only be accessed by formally submitting a request (by email) to the general manager and the director of radio.

13. Use of the station’s computers is restricted to WBCR members. E-board members, station staff and WBCR members working on a show have priority access to computers. The front desk computer is only available to WBCR members when no e-board member is using it.
BROOKLYN COLLEGE RADIO SCHEDULE

WBCR broadcasts talk shows, music shows, variety, sports, comedy shows and news. For more information on our programming please visit our website. www.mywbcr.com

SPORTS: Brooklyn College Bulldogs games are broadcast via the WBCR SPORTS channel.

IMPORTANT THINGS TO KNOW

- WBCR is managed considering the definitions and rules stated in the “WBCR Constitution”. You can find this document below.
- WBCR signal is streamed at www.mywbcr.com and broadcast on Whitehead Hall main entrance. Listeners can also listen to us via the TuneIn app.
- WBCR social media handlers on Facebook, Twitter, Instagram, SoundCloud, Periscope, and Snapchat are @myWBCR #myWBCR #BrooklynCollegeRadio.
- WBCR is member of the Intercollegiate Broadcasting System (IBS)
- Every semester WBCR has over a hundred members.
- Our members are affiliated with more than 19 BC departments including: Biology, Broadcast Journalism, Business, Communications, Creative Writing, Exercise Science, Film Production, Finance, Psychology, Marketing, Sociology, Theater and Television and Radio among others.

STUDIO COURTESY

- If you are unable to make it to your show, make sure you notify the Program Director by emailing wbcr.pd@gmail.com with your show name, time that it normally airs, and a reason for your absence. If you are running late for your show please notify the Program Director. Shows will not be allowed to air after 15 minutes of start time if prior notification is not given to the Program Director. NOTE: Missing the show once, unexcused, will result in a warning. Missing the show twice, unexcused, will result in a suspension of your show for one week. More than two unexcused shows will result in the cancellation of your scheduled slot.

- You should arrive at least 5 minutes before the beginning of your show and finish 5 minutes before the top-of-the-hour to allow time for preparation for the next producer.

- When a show is live make sure to stand outside the door if you want to enter the studio. Wait to be signaled in by the On-Air host. Walking in during the show can cause unwanted noise and ruin a recording.

- If you are using papers or any other type of prop for your show make sure to clean up after you are done. No one should walk into a messy studio.

- Place all headphones back on the microphone arms so there is no risk of the headphones being thrown around or breaking. Make sure all the levels are down (except the computer playing music in MCR).

- Treat the equipment according to the instructions you were given at the training sessions. This is sensitive and expensive equipment. It is not easy to replace.

- **All computers at WBCR should be used only for radio station purposes.** Personal documents or files are not to be saved on these computers. If creating files is required for the production of a show or a TVR class assignment, please make sure to store them away neatly or delete them when you are done. (Files on the desktop or unnamed files in any computer will be deleted.)
WBCR tips

• If you receive an email regarding station matters asking for a response, it is your responsibility as a member of the station to respond.
• Keep the station clean and respectable. Always clean up after yourself, especially when eating in the front room. When in the front room try to regulate the volume and content of your conversations. These conversations can be heard in the hallway, where classes are held continuously. Loud conversations will be heard outside of the station and may disrupt classes.
• Be respectful of other people’s work. If someone puts out flyers or business cards make sure to leave them displayed nicely.

ON-AIR tips

• Always check the levels of your microphones and your music. You want to make sure your levels are not too high or too low. If your levels are peaking, the sound will be distorted and your show will sound unprofessional. Consistency is the best policy.
• If you have multiple hosts or guests on the show, make sure they don’t talk over each other. While it is useful in some situations it is annoying if it is a constant occurrence.
• Use discretion when picking topics; while it is great to have a wide variety of topics, you have to make sure that the conversation topics are not offensive to anyone. WBCR is a college radio station, and the content mywbcr.com broadcasts represents the college community.
• Always screen phone calls before airing them. That way you will have someone reliable on the line, avoiding any awkward signals and silences.
• Producers have to record their shows. Please make sure there is a folder with the name of your show on the recording computer; all your shows should be stored in that folder. Always make sure you have a USB flash drive so you can save a copy for personal use.

MUSIC SUBMISSIONS

If you want to submit your music you can send us one copy of the CD along with any additional promotional materials (press releases, artist photos etc.) to:

WBCR - Brooklyn College
2900 Bedford Avenue
Brooklyn, NY 11210

To be considered for broadcasting, the music has to be of high quality (digitally readable tracks, good sound quality etc.). Obscene or profane materials will not be aired. Supply radio friendly versions of any material.

If selected, the best tracks in your album will become part of our music database and will be added to our 24/7 play list. If you are interested in a particular show you are welcome to contact the Program Director, who will get you in contact with the hosts. The submission of your materials DOES NOT imply that the album will be included in our music rotation.
Brooklyn College Radio Revised Constitution – Spring 2017

Article I: Declaration of Organizational Intent

1. WHEREAS, the students of Brooklyn College voted in a 1982 referendum to assess themselves a fee in support of the robust operation of a campus radio station (Brooklyn College Radio);

2. WHEREAS, the subsidy afforded to Brooklyn College Radio in conjunction with advising and administrative support from the Department of Television and Radio and the Brooklyn College TV Center has led to the station becoming one of the largest student organizations on campus;

3. WHEREAS, Brooklyn College Radio affords students from all walks of life the ability to express themselves creatively and develop professionally, extending the College’s educational mission far beyond the classroom, via the production of music, public affairs, news, sports, and other programming;

4. THEREFORE, be it resolved, under the powers of the College President as chief executive officer of this campus, and by a referendum of the College’s student body, that a governance structure and operational policies be established for Brooklyn College Radio which maximizes the station’s mission and opportunities for students to develop both creatively and professionally.

Article II: Governance Structure of Brooklyn College Radio

1. As a student-chartered and -funded organization, Brooklyn College Radio is operated and managed by a student Executive Board. The Executive Board is elected by a ballot of Brooklyn College Radio’s student-participants and producers, to be conducted each Spring semester. This election must be announced over the air on Brooklyn College Radio, on the Bulldog Connection student-affairs campus network, as well as on the station’s website for at least one month prior to the ballot.

2. Each member of the Executive Board must be active and qualified undergraduate members of Brooklyn College Radio with prior experience as a program producer, and must submit a written statement of candidacy for review by the station membership at least one week prior to the yearly election.

3. Executive Board members serve terms of one academic year and may be re-elected. A student may not hold more than one Executive Board position in any given year. Executive Board
members are expected to work collaboratively, with many shared duties between them. The following positions constitute the Executive Board.

a. General Manager: The General Manager is responsible for overseeing and directing the day-to-day operations of Brooklyn College Radio, in conjunction with other Executive Board members. The General Manager functions as the President of the organization for the purposes of campus student activity regulations. As a paid position, the General Manager oversees the work of the rest of the Executive Board and functions as the ultimate arbiter with regard to all operational decisions made on behalf of the station, and in conjunction with other E-Board members is responsible for the enforcement of its policies and compliance with all applicable broadcast regulations. The General Manager is also jointly responsible, along with the Business Manager, for making sure station finances are kept in order and for developing the station’s annual budget. Finally, the General Manager is the primary liaison between Brooklyn College Radio and the relevant campus entities that oversee and facilitate student organizations and their compliance with applicable campus policies.

b. Program Director: As the primary point of contact for all programmers at Brooklyn College Radio, the Program Director is responsible for developing the regular schedule of programming offered by the station each semester and, if applicable, over breaks. The Program Director functions as the Vice President of the organization for the purposes of campus student activity regulations. As a paid position, the Program Director, with the assistance of other relevant Executive Board members, facilitates the application process for programming slots, evaluates and awards applications, coordinates station trainings, and oversees the station’s internship protocol. The Program Director also collaborates with the News, Sports, Music, and Promotions Directors on the development and scheduling of all other elements of Brooklyn College Radio programming, such as special broadcasts, public-service announcements, news and sportscasts, and station imaging.

c. Business Manager: The Business Manager, in conjunction with the General Manager, is responsible for Brooklyn College Radio finances and budget development. The Business Manager functions as the Treasurer of the organization for the purposes of campus student activity regulations. As a paid position, the Business Manager is the primary point of contact for all financial transactions involving the day-to-day-operations of the station, and has the primary responsibility for making sure station expenditures are processed in a timely manner.

d. Promotions Director: The Promotions Director is the primary point of public contact for Brooklyn College Radio; as such, the Promotions Director is responsible for promoting the station both to the Brooklyn College community and beyond. The Promotions Director functions as the Secretary of the organization for the purposes of campus student activity regulations. As a paid position, it is the Promotions Director’s responsibility, in conjunction with other E-Board members, to cultivate and maintain relationships with other campus and community organizations, and to spearhead student recruitment campaigns. The Promotions Director’s duties also include the creation and coordination of station events and talent appearances; the
production, in coordination with the Program Director, of station imaging efforts such as promos, IDs, and special campaigns; and keeping station volunteers informed of relevant activities regarding the station’s promotional operations. Finally, the Promotions Director serves as the primary overseer of all station merchandising efforts and the design of promotional items.

e. News Director: The News Director is responsible for the production of newscast and other news content for Brooklyn College Radio. As a paid position, the News Director cultivates, trains, and oversees a stable of volunteers to produce the station’s daily newscasts. In conjunction with the Program and Promotions Directors, the News Director also facilitates relevant special-event and public-affairs programming efforts for the station. Finally, the News Director provides assistance as necessary to Brooklyn College Radio’s regularly-scheduled news and public affairs programs.

f. Sports Director: The Sports Director is responsible for cultivating, training, and overseeing a stable of volunteers to provide live coverage of Brooklyn College sporting events. As a paid position, the Sports Director chooses which teams and seasons to cover and liaises with the College’s Office of Recreation, Intramurals and Intercollegiate Athletics to facilitate game and team coverage. Broadcasts of such events are coordinated in conjunction with the Program Director. The Sports Director also serves as the liaison between the station and the larger CUNY-wide sports community and its leagues/teams. Finally, the Sports Director provides assistance as necessary to Brooklyn College Radio’s regularly-scheduled sports programs.

g. Music Director: The Music Director is responsible for the maintenance and security of the station’s music library, including music programming utilized during times of station automation. As a paid position, the Music Director is the primary point of contact between Brooklyn College Radio and music promoters, distributors, labels, and other industry organizations. The Music Director collects data on the station’s music airplay through a logging system and provides weekly reportage of this airplay to relevant charting organizations. In conjunction with the Program and Promotions Directors, the Music Director also facilitates music-based special events.

h. Digital Content Manager: The Digital Content Manager is responsible for the maintenance of the station’s web site, social media presence, and streaming infrastructure. As a paid position, the Digital Content Manager works closely with the Program, Promotions, News, Sports, and Music Directors to facilitate the distribution of Brooklyn College Radio programming beyond the station itself utilizing selected online platforms. The Digital Content Manager also works with relevant colleagues to maintain the online archive of station policy and operations documents, and conducts outreach to other campus and community organizations for online cross-promotional opportunities.

4. Additional student staff positions may be created to facilitate the operations of Brooklyn College Radio, as determined by the station’s Executive Board. However, these positions shall not be considered a formal part of the Executive Board, nor shall they function as a proxy for
Board members in matters of station governance.

5. All formal meetings involving station business, including Executive Board meetings, are open to all staff and volunteers of Brooklyn College Radio, and will be advertised on the Bulldog Connection student-affairs campus network. Public comment on station operations and policies is welcome and encouraged.

6. The Executive Board will meet once a month during the fall and spring semesters, with meetings facilitated by the Faculty Advisor. A quorum, as defined by a majority of the Board (5 of 8 members in attendance) is required to conduct any station business that requires a vote of the Board.

7. The student Executive Board is assisted and advised in the operation of Brooklyn College Radio by a Faculty Advisor appointed by the Chair of the Department of Television and Radio, along with the Department’s Director of Radio. The primary responsibility of faculty to the station is to facilitate the work of the Executive Board and to make sure the station conforms to its governance structure and operational policies. Faculty may also undertake initiatives, in conjunction with the Executive Board, to enhance the station’s mission of educational and professional development.

8. In circumstances involving malfeasance on the part of any member of the Executive Board regarding station policies and obligations as defined by the this Constitution and the contract that all station volunteers must sign, that member may be impeached and removed from their position by a three-fourths majority vote of the Board meeting in quorum or, in the case of exceptional circumstances which materially threaten the operations of Brooklyn College Radio, by the station’s Faculty Advisor and Director of Radio.

9. In circumstances where unexpected vacancies occur on the Executive Board, the Board is empowered to appoint a replacement nominated by the General Manager, provided they receive a unanimous vote of the Board meeting in quorum, and their election meets all other criteria defined by campus student activities regulations.

Article III: Student Membership and Apprenticeship

1. Any actively registered undergraduate at Brooklyn College is eligible for membership in Brooklyn College Radio. Membership may be extended to graduate students and alumni at the discretion of the station’s General Manager and Program Director.

2. All who desire membership in Brooklyn College Radio will be required to fill out an application form used to collect contact information and assess their particular interests. They will also be required to attend a training session on general station operations and sign a contract stating that they have read and fully understand Brooklyn College Radio’s constitution and policies, and consent to abide by them.
3. All who desire to produce programs on Brooklyn College Radio will be required to intern for a term lasting no less than one semester, provided they meet the membership eligibility requirements as outlined in Section 2 of this Article. During this period, the intern will be required to assist with the production of their assigned program as directed by the program’s producer(s) and station Program Director, or to assist members of the Executive Board with their duties.

4. The Program Director is required to assess the progress of each intern at least once during a term. At the end of each term, each program producer or Executive Board member will complete an assessment evaluation of their intern. This evaluation will be tendered to the Program Director by no later than the last week of each term. The Program Director will determine whether the intern meets the eligibility requirements to become a program producer.

5. Department heads, after consultation with the General Manager and Program Director, have the authority to remove or reassign an intern from their position if they fail to abide by their duties and responsibilities as outlined by this Constitution and the contract that all station volunteers must sign. Any reassignment that involves an intern moving from one department to another requires the majority approval of the Executive Board.

Article IV: Program Eligibility and Production

1. All programs that air on Brooklyn College Radio must be approved and scheduled by the Program Director, who has the primary responsibility to assemble the station’s programming schedule in a timely manner every semester. Any station programming over breaks between semesters is determined at the discretion of the General Manager, Program Director, and station’s faculty advisors.

2. The Program Director is solely responsible for soliciting applications for program slots; these applications must include the name and contact information of all program producers, as well as a program proposal/synopsis.

3. The determination of eligibility for and scheduling of all programs on Brooklyn College Radio rests solely with the Program Director, who is required to consider a program applicant’s experience, compliance with station policies, and record of service to the station. No Brooklyn College Radio programmer may stake a prior claim to any given time slot.

4. Programmers are expected to abide fully by all station policies, and to adequately inform and educate their guests on these policies. Although Brooklyn College Radio does not require a license from the Federal Communications Commission to broadcast, it and its programmers follow most applicable FCC rules regarding the operation of noncommercial educational radio stations as articulated in the station’s Operations Handbook.
5. Brooklyn College Radio programmers may be suspended or expelled from their programs for violations of station policies, as outlined in this Constitution and the station’s Operations Handbook. The severity of any punitive action will be determined in consultation with the station’s General Manager, Program Director, Faculty Advisor, and Director of Radio. It is the General Manager’s responsibility to enforce all suspensions and expulsions, with the assistance of the Program Director, Faculty Advisor, and Director of Radio if necessary.

6. Appeals of long-term (i.e., semesterly or yearly) suspensions and expulsions must be tendered in writing to the Executive Board, who will consider them in a timely manner. Overturning a suspension or expulsion requires a three-fourths majority vote of the Board meeting in quorum.

Article V: Station Operations Handbook

1. The Brooklyn College Radio Operations Handbook is a document that articulates all station policies, member obligations, and operation of station facilities beyond those outlined by this Constitution. This document will be maintained by the station’s General Manager and Program Director in consultation with the Faculty Advisor and Director of Radio, who may update and/or modify its language as necessary to facilitate the smooth operation of the station.

2. A copy of the Handbook will be made available to every station member. The Handbook will also be posted to the station’s website and physical copies housed in each of the station’s production studios.

Article VI: Station Finances

1. Every Spring semester, Brooklyn College Radio’s General and Business Managers will develop an operating budget for the station, following the fiscal year as determined by the collection and disbursement of the student activity fees that fund the station.

2. The budget document must contain appropriate line items that clearly illustrate how the disbursed funds will be allocated to maintain station operations. The expenditure of funds received in excess of operational expenses will be determined by the Executive Board, who must affirmatively consent to all such expenditures.

3. At each meeting of the Executive Board, the Business or General Manager will provide a comprehensive overview of station finances and facilitate discussion about their effective and constructive use.

4. The primary responsibility for due diligence over station finances rests with the Business Manager and General Manager, who are jointly responsible for the timely processing of all financial transactions involving the station’s operations and capital projects.

Amendments Approved March 28, 2017

Florence Salinas, CAS President
WBCR CONSTITUTION
WBCR Studios

This is how the studios must be at the beginning and end of each session.
FOR ALL STUDIOS

Between shows all studios must have:

* All headphones hunging from Mic stands.
* All faders down and channels off/STOP
  *(The ONLY exception should be the COMP channel on MCR, set for music broadcast)*
* Studio and HDPN knobs on 0
  * CR knob on 3
* All buttons in the phone console off
* All windows and files closed in all computers
  *(The ONLY exception should be iMedia Touch (PixPlus) on MCR, set for music stream)*
* All chairs properly organized
* No trash or other left-over material
Mixing Consoles are also known as audio mixers, audio consoles, mixing desks, sound mixers, sound boards, or simply as boards or mixers.

They are the brain on each studio. All our equipment is connected to them.

All the boards in WBCR are set up the same way and are labeled for your convenience. Just read the labels to navigate the studios.

On any mixing console there are three main parts:

1. Panel of connections (hidden)
2. Master Section
3. Channels

You will have to always be aware of your Channels AND you Master knobs.
Headphones are connected via a 1/4 inch connector located to the right-bottom of the consoles.

Most of the times you will find a white splitter.

This cable allows producers to connect two different sets of headphones to the same source.

To the right of the boards there are three knobs labeled: STUDIO, HDPN and CR.

STUDIO is NOT connected, you don’t have to move it.

HDPN stands for Headphones. It is the knob you must use to control the volume on your headphones.

CR stands for Control Room. It is the knob you must use to control the volume of the studio speakers.

Never let your volumes go farther than 7 because you can hurt your ears and damage the equipment.

The second line of knobs on MCR is not connected. You don’t need to use it.
Channels

1. Label Setting A
2. Selector
3. Label Setting B
4. PGM - Program
5. Cue
6. Reference Levels
7. Fader
8. Start
9. Stop
1. **Label Setting A**
Every channel has a Label on top that states the equipment connected to each particular channel. The first channel is always the main Microphone in the studio and it’s labeled Mic.

2. **Selector**
The first button from top to bottom is preceded by the letters A (with a DOT) and B (with a SUN):

![Selector Button](image)

This button allows you to select between Setting A or Setting B. You can check the labels on each channel to know what equipment you are selecting.

3. **Label Setting B**
Many channels have a Label below the selector button that shows the equipment connected to setting B on a specific channel.

4. **PGM - Program**
On these lines of buttons, make sure all the channels are in PGM - Program. That is how the console is set up.

5. **Cue**
To cue audio is to determine the desired initial playback point in a piece of recorded audio. I.E. If you want to play a song AFTER its intro, then you can cue the CD player while streaming something else (a pre-recorded interview for example). The CUE will allow you to listen to the CD through the console's small speaker without that signal going live. When pressed, make sure the level on the Master Section Cue knob is Up. Also, when cueing a signal the idea is that you don't turn on (START) the channel you are cueing.

6. **Reference Levels** (pointing arrows)
This is the place where you can locate your faders at the beginning of your session. From the reference point you have to adjust the best possible level depending on the signal you are working with.

7. **Fader**
A fade is a gradual increase or decrease in the level of an audio signal. The fader is the element in the console that allows you to do that.

8. **Start**
Press this button to activate or turn on an specific channel.

9. **Stop**
Press this button to deactivate or turn off an specific channel.
List of Channels in Studio A

Channel 1 - Set A - Mic - Microphone 1
Channel 1 - Set B - not connected

Channel 2 - Set A - Mic 2 - Microphone 2
Channel 2 - Set B - not connected

Channel 3 - Set A - CD 1 - CD player DENON DN961FA 1
Channel 3 - Set B - not connected

Channel 4 - Set A - CD 2 - CD player DENON DN961FA 2
Channel 4 - Set B - not connected

Channel 5 - Set A - not connected
Channel 5 - Set B - not connected

Channel 6 - Set A - COMP - Computer
Channel 6 - Set B - not connected

Channel 7 - Set A - 1/4 INCH AUX - 1/4 inch Auxiliar. - DJ's equipment connected here.
Channel 7 - Set B - not connected

Channel 8 - Set A - RCA AUX - RCA Auxiliar - To connect external devices such as phones, laptops etc.
Channel 8 - Set B - not connected

Channel 9 - Set A - TAPE 1 - Cassette player module I TASCAM 302 MKII
Channel 9 - Set B - not connected

Channel 10 - Set A - TAPE 2 - Cassette player module II TASCAM 302 MKII
Channel 10 - Set B - TALKBK - Talkback system - NOT ACTIVE

Channel 11 - Set A - MCR / PROG - Master Control Room
Channel 11 - Set B - not connected

Channel 12 - Set A - PROD B - Production B - Use this channel to listen to Studio B
Channel 12 - Set B - not connected

Channel 13 - Set A - PHONE TIT1x6 - Phone lines - to be used with the phone board. (See page x)
List of Channels in Studio B

Channel 1 - Set A - Mic - Microphone on the console
Channel 1 - Set B - not connected

Channel 2 - Set A - B/P MIC 1 - Back Panel Microphone Yellow*
Channel 2 - Set B - CD 1 - CD player DENON DN961FA 1

Channel 3 - Set A - B/P MIC 2 - Back Panel Microphone Blue*
Channel 3 - Set B - CD 2 - CD player DENON DN961FA 2

Channel 4 - Set A - B/P MIC 3 - Back Panel Microphone Green*
Channel 4 - Set B - CD 3 - CD player DENON DN961FA 3

Channel 5 - Set A - B/P MIC 4 - Back Panel Microphone Red*
Channel 5 - Set B - not connected

Channel 6 - Set A - B/P MIC 5 - Back Panel Microphone No Color/No Mic**
Channel 6 - Set B - not connected

Channel 7 - Set A - LINE INPUT - NOT ACTIVE
Channel 7 - Set B - CASS 1 - Cassette player module I TASCAM 302 MKII

Channel 8 - Set A - COMP - Computer
Channel 8 - Set B - CASS 2 - Cassette player module II TASCAM 302 MKII

Channel 9 - Set A - 1/4 INCH AUX - 1/4 inch Auxiliar. -To connect devices with 1/4 inch outputs.
Channel 9 - Set B - not connected

Channel 10 - Set A - MCR - Master Control Room
Channel 10 - Set B - not connected

Channel 11 - Set A - PROD A - Production A - Use this channel to listen to Studio
Channel 11 - Set B - RCA AUX - RCA Auxiliar - To connect external devices such as phones, laptops etc.

Channel 12 - Set A - not connected
Channel 12 - Set B - B/MCM TALKBK - Talkback system - NOT ACTIVE

Channel 13 - Set A - PHONE T1x6T1 - Phone lines - to be used with the phone board. (See page x)

*B/P Microphones are connected to the Back Pannel in the back of Studio B

**B/P Mic 5 has no color code no microphone connected. If needed please contact an eboard member who can provide you with an extra Mic, cable and stand.
List of Channels in Studio MCR

Channel 1 - Set A - MIC 1 - Microphone 1
Channel 1 - Set B - not connected

Channel 2 - Set A - MIC 2 - Microphone 2
Channel 2 - Set B - not connected

Channel 3 - Set A - MIC 3 - Microphone 3
Channel 3 - Set B - not connected

Channel 4 - Set A - CD 1 - CD PLY 1 - DENON DN961FA 1
Channel 4 - Set B - not connected

Channel 5 - Set A - CD 2 - CD PLY 2 - DENON DN961FA 2
Channel 5 - Set B - not connected

Channel 6 - Set A - not connected
Channel 6 - Set B - RCA AUX - RCA Auxiliary - To connect external devices such as phones, laptops etc.

Channel 7 and Channel 8 - Set A/B - not connected

Channel 9 - Set A - COMP - Computer
Channel 9 - Set B - not connected

Channel 10 - Set A - 1/4 INCH AUX - 1/4 inch Auxiliary - To connect devices with 1/4 inch outputs.
Channel 10 - Set B - not connected

Channel 11 - Set A - TAPE - Cassette player module TASCAM 122 MKIII
Channel 11 - Set B - not connected

Channel 12 - Set A - PROD A - Production A - Use this channel to bring Studio A On-the-Air
Channel 12 - Set B - not connected

Channel 13 - Set A - PROD B - Production B - Use this channel to bring Studio B On-the-Air
Channel 13 - Set B - not connected

Channel 14 - Set A - LAB - NOT ACTIVE
Channel 14 - Set B - not connected

Channel 15 - Set A - PB LINE INPUT - NOT ACTIVE
Channel 15 - Set B - not connected

Channel 16 - Set A - B/P MIC 1 - Back Panel Microphone Yellow*
Channel 16 - Set B - not connected

Channel 17 - Set A - B/P MIC 2 - Back Panel Microphone Blue*
Channel 17 - Set B - not connected

Channel 18 - Set A - B/P MIC 3 - Back Panel Microphone Green*
Channel 18 - Set B - not connected

Channel 19 - Set A - B/P MIC 4 - Back Panel Microphone Red*
Channel 19 - Set B - not connected

Channel 20 - Set A - B/P MIC 5 - Back Panel Microphone No Color/No Mic**
Channel 20 - Set B - not connected

Channel 21 - Set A - PHONE - Phone lines - to be used with the phone board. (See page x)
Setting Up Back Pannel Microphones

The B/P Mics or Back Pannel Microphones allow producers to have 5 extra microphones ready for broadcast. They can be used for additional guests or musicians. Please be aware that ONLY four microphones are connected at all times. If a fifth microphone is needed, please ask an e-board member to provide you the fifth mic, cable and stand that can be connected to the fifth slot on the back pannel.

These microphones follow a standard color code. Connect Yellow to Yellow and so on.

If you require to use the Back Pannel Microphones, first, you need to make sure they are connected to the correct studio according to your production plan. If you want to control these microphones from Studio B, make sure all of them are connected to Studio B.

If you want to control them via the MCR console, make sure they are connected to the Master slots on the back pannel located on Studio B.
How to Set Up your Microphone

Remember to move the faders to adjust your levels.

Look for the channel that connects to the Mic you want to use.

Mics are connected to the first channels of the boards, except for the BP mics.

In this image Ch 1.

* Bring the fader up to the reference point (between the arrows).
* Press the START button, which activates the microphone.
* Make sure your headphones’ volume is up.
* Remember that once you activate a Mic channel, speakers are muted.
* Now you can talk to the microphone or ask your guest to do it.

You should look for the right levels to either broadcast (see page 4) or record (around -6 and -12).

Remember to move the faders to adjust your levels.
Always Check Your Levels!!!!

When On-the-Air ALWAYS be aware of your levels.

You must make sure they are around 0dB -where the arrows are pointed to. Pay attention to the red lights towards the end. Be aware that reaching those red lights means you are overmodulating/saturating your signal.
How to Listen to the Channels

Select the channel for the signal you want to use, i.e. CD1 if you want to use the CD player No1.

Remember that the first button on top allows you to select what signal to work with.

In this case we are pressing the button so the console expects the signal coming for the CD player that is connected to setting B.

Once you select the channel bring the fader up and hit START. The button will light up.

That channel will go live on MCR or can be recorded if you are working in Studios A or B.

Remember to check your levels and adjust the fader to get the desired level.

If you are producing a show from MCR and want to include Studio A (DJ’s room) or Studio B, make sure those studios have the proper channels selected and the levels are good enough. Then on the MCR console bring up the fader that corresponds to the Studio you want to include in your show.

Keep monitoring your levels.
Every studio studio has an old school black phone (MCR has 2).
The phones are there to allow producers to screen phone calls,
meaning, while producing shows, someone in the team has to
internally receive calls and make sure an actual person who is
interested in participating on your show is at other end of the
line. To do so, please follow the next steps.

1. Locate the Channel labeled PHONE, located at the right end
   of all our boards. These channels are the only ones with 2 blue
   faders each, that means producers potentially could separate
   Right or Left, but because voices are always MONO, you can
   think of those faders as one and move them together.

2. Bring your PHONE fader up to the reference point. (Do
   NOT turn it ON/START just yet).

3. Locate the small black machine (see the fol-
   lowing page) with buttons located on top of the
   boards. This board receives phone calls and as-
   signs an extension to each incomming call.

4. We DO NOT MAKE PHONE CALLS, but we
   ask listeners to call our shows. You can invite
   listeners to connect by calling the number:
   
   (718) 951 4444

5. Once you get a caller, two red lights will start
   blinking on top and below an extension number
   (i.e. 4444). The board assigns the calls with no
   order, just look for the extension that lights up.
   That’s where your caller is waiting. If you see
   more extension numbers lighting up it means
   you have several incoming calls. Focus on an-
   swering one at a time.

6. After locating the extension with the blink-
   ing red lights, press the bottom button, the
   one below the extension number. You will see
   a blinking green light. Doing that will transfer
   the phone call to the black phone located next
   to the main console. You will hear the phone
   actually ring.
7. Pick up the phone and answer the call following a proper introduction, i.e. This is “name of the show” at WBCR, what’s your name?

This process is called screening because you or the person responsible for the phone calls can verify that there is a listener in the other end and that the connection is good.

Please remember that you should be screening phone calls while on music break or from an Off-air studio. (I.e. studio B)

Also, ask the listener on the phone to lower the volume of their laptop or place where they’re listening to the show to avoid feedback.

8. Once the phone call has been screened producers can switch the call to On-the-Air.
To do that just turn on (start) the phone channel and hit the upper button on the phone board. It would be the opposite button to the one you pressed to screen the call. You will see the blinking green light changes to the upper button.

9. After that, the listener will be live in your show and you can proceed with the interview. At this moment producers can talk to callers using the microphones. Be aware that you must use headphones to listen to the conversation because as soon as you open the mics the speakers at switched off to protect the station from feedback.

You can put your phone call on-hold by turning off the Phone channel. This won’t disconnect the phone call so you can bring your guest again. You can use this to play a music or news break in the middle of the interview. Remember to let the caller know that you’ll be coming back after the break.

Always remember to keep an eye on the Phone channel levels and the mic levels.

To lock a phone call press the upper bottom to the extension once more. You’ll notice that the green light stops blinking. This means the call is locked and no matter what buttons you push on the phone board, the call will continued to be connected. To unlock press the button with the steady green light, the light will began to blink and that means you can hung up.

Repeat this process as many times as callers you would want to take on your show.
Before you Leave MCR

Remember that myWBCR is streaming 24/7, that means that something ALWAYS must be playing, whether a show, promos or music.

After finishing the show, please make sure the COMP channel in MCR is up and activated, and that music is playing from iTouch media, that way our stations keeps broadcasting music between shows or overnight.

Please make sure the headphones are organized, the headphones knob is in 0 and the Speakers knob is in 3.

Also, make sure you save your show in the second computer.
For more on that please check the following pages.

Finally, if you are closing the station please make sure to take out the trask and replace the trash bags.
Thank you!
HOW TO RECORD A SHOW IN ADOBE AUDITION

All producers are required to record their shows for content development and archival purposes.

Look for the computer located in the back of Master Control Room.

Double click on the desktop icon to open ADOBE AUDITION.

Click the RECORD button (RED CIRCLE) to start your recording.
Check selections.

Sample Rate: 44100 Hz
Channels: Stereo
Resolution: 16 bits

In Filename write the name of your show and then click OK.

Your recording will began.
Once you finish your show, press the STOP BUTTON (WHITE SQUARE  ) to stop your recording.

Click on the FILE menu and choose SAVE AS...

A small window will appear on the screen.
Check the name of your file AND add an identifier. I.E. Episode# or the date or topic etc.

Below, to the right where it says Location, click on the **Browse...** button.

A new window will appear.

Inside that window, click on the STORAGE (E) icon.
Look for the file named for the semester (i.e. FALL 2017 SHOWS) and double click.

Inside that folder, look for your show’s folder.

(Every semester staff members will create a folder for each show, labeled with its official name.)

Double click on your folder.
Make sure the name of your show is correct and add an identifier. I.E. Episode #, Topic, or guest.

Make sure you select MP3 Audio (*.mp3) and then click OK.
Audition will create the new file. It will take a few seconds.

After it’s done, you can close Adobe Audition.

If you want to have a copy of your show, go to the computer’s desktop and click open the SEMESTER’s folder.
If you have any problems or questions, please ask an e-board member.

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