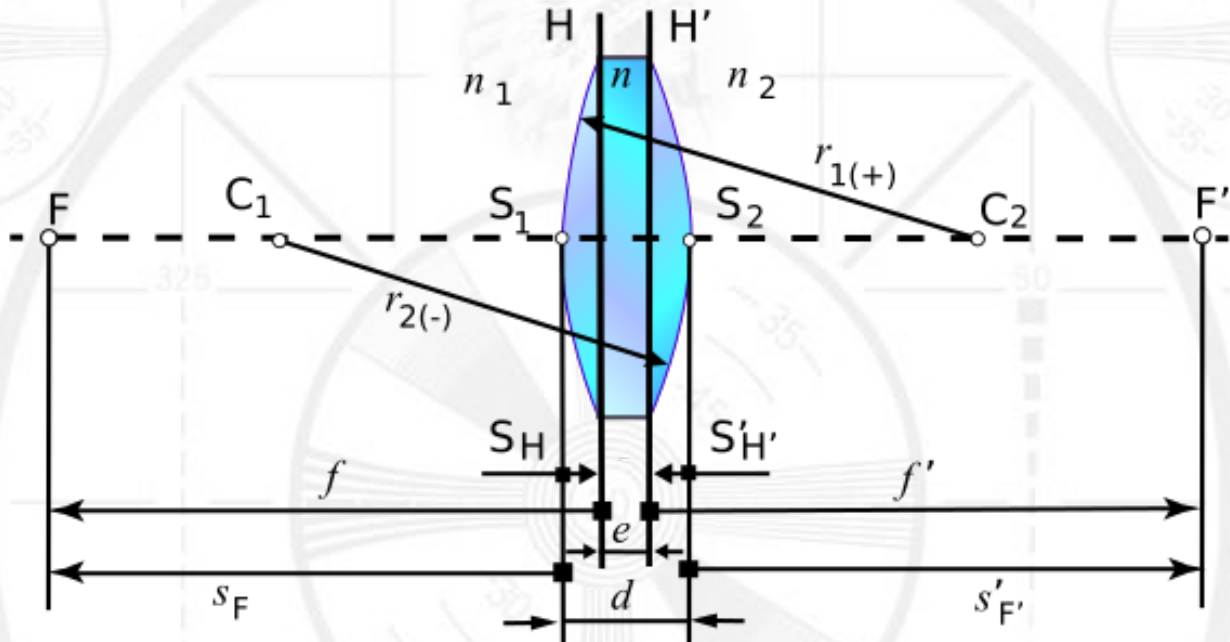


# The Media Streaming Journal

October 2017



Covering Audio and Video Internet Broadcasting

Brought To You By

**RADIO**SOLUTION

[www.radiosolution.info](http://www.radiosolution.info)



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### Welcome to The Media Streaming Journal

Greetings,

The growth of Internet Radio inside the United States has been linked with the continued uptick of Music Royalty Rate increases.

Few stations have considered the option of using Public Domain or Creative Commons based audio content which is strange. There is a large volume of music and audio content that does not require the payment of music royalties. What amazes me is the lack of interest by station owners and program directors in using Public Domain or Creative Commons based audio content.

The typical reply to the question of why does your station not consider using royalty free audio content typically is if more people were interested in listening to that type of content then there would be more demand for it. A global audience can provide an enormous audience potential - even if the audio content or musical selection is very narrowly defined.

Why become just another radio station that plays the same "modern" music. Break the mold and show your stations potential for playing quality content that is genuinely people inspired.

Please feel free to contact either the Publication Director (Derek Bullard) or myself if you have any questions or comments regarding The Media Streaming Journal.

Namaste

David Childers

The Grand Master of Digital Disaster  
(Editor In Chief)

[www.linkedin.com/pub/david-childers/4/736/72a](http://www.linkedin.com/pub/david-childers/4/736/72a)

## The Media Streaming Journal

### What is in this edition of the Media Streaming Journal

The Next Generation Open Source Video Codec  
Edited By David Childers

Performing As A Chief Radio Announcer And Establishing And Maintaining Broadcast SOP



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Let our friendly, knowledgeable staff assist you to build your project, such as an online radio station using our high end reliable video and audio streaming technologies. We want to become your partner for all your hosting needs, as well as your one stop shop for radio products such as custom DJ drops and radio ID's.

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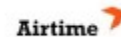
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Radiosolution is a SHOUTcast hosting provider located in Quebec Canada. We also offer Icecast, Wowza and Web Hosting services. Contact us to discuss the best option available as you start internet radio station. Radiosolution can provide personalized service in English, Dutch, and French. Starting an internet radio station can be intimidating, many people want to start one, but have no idea where to start. Radiosolution will be there for you every step of the way. Everyday people are searching the internet for free SHOUTcast servers. With Radiosolution SHOUTcast hosting we will allow you to try our services for FREE. By trying our services, you can be confident that you have chosen the best radio server hosting provider. You have nothing to loose because we offer a 30 day satisfaction guarantee. What are you waiting for? Contact us now! Radiosolution offers everything you need to start internet radio station. You will not need to go anywhere else. We can create your website, market your station and help you submit your station to online directories. We also feature the voice of Derek Bullard aka Dibblebee He can create affordable commercials, DJ intros, sweepers, jingles, ids and so much more.



Relax With The Sights And Sounds Of Nature

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# Scenic Television

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Your Window To The World

Scenic Television is an Internet television station that broadcasts the sights and sounds of nature 24 hours a day. Savor exotic tropical beaches, or relax in a remote rain forest. Meditate at a bubbling stream, or relish the view of soft rolling waves at a lake. We have beautiful nature video from locations all around the world.

Scenic Television originates from the Gulf coast of South Alabama and broadcasts to a global audience. The television broadcast is accessible on any device with an Internet connection. Such electronic devices include desktop computers, laptops, tablets, smartphones, game platforms, and Internet-connected televisions.

<http://television.scenicradio.com>



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# **The Next Generation Open Source Video Codec**

## **Edited By**

### **David Childers**

AOMedia Video 1 (AV1) is an open, royalty-free video coding format designed for video transmissions over the Internet. It is being developed by the Alliance for Open Media (AOMedia), a consortium of leading firms from the semiconductor industry, video on demand providers, and web browser developers, founded in 2015. It is the primary contender for standardization by the video standard working group NetVC of the Internet Engineering Task Force (IETF). The group has put together a list of criteria to be met by the new video standard.

AV1 is meant to succeed its predecessor VP9 and compete with HEVC/H.265 from the Moving Picture Experts Group. It can be used together with the audio format Opus in a future version of the WebM format for HTML5 web video and WebRTC.

The roots of the project precede the Alliance, however. Individual contributors started experimental technology platforms years before: Daala already published code in 2010, VP10 was announced on 12 September 2014, and Thor was published on 11 August 2015. The first version 0.1.0 of the AV1 reference codec was published on 7 April 2016.

The bitstream format is projected to be frozen in the fourth quarter of 2017. According to Mukund Srinivasan, chief business officer of AOM member Ittiam, early hardware support will be dominated by software running on non-CPU hardware (such as GPGPU, DSP or shader programs, as is the case with some VP9 hardware implementations), as fixed-function hardware will take 12-18 months after bitstream freeze until chips are available, plus 6 months for products based on those chips to hit the market.

The purpose of AV1 is to be as good as possible under royalty-free patent licensing. Crucial to this objective is therefore to ensure, during development, that it does not infringe on patents of competing companies. This contrasts to its main competitor HEVC, for which IPR review was not part of the standardization process. The latter practice is stipulated in ITU-T's definition of an open standard. The case of HEVC's independent patent pools has been characterized by critical observers as a failure of price management.

Under patent rules adopted from the World Wide Web Consortium (W3C), technology contributors license their AV1-connected patents to anyone, anywhere, anytime based on reciprocity, i.e. as long as the user doesn't engage in patent litigation. As a defensive condition, anyone engaging in patent litigation loses the right to the patents of all patent holders.

It aims for state of the art performance with a noticeable compression efficiency advantage at only slightly increased coding complexity. The efficiency goal is 25% improvement over HEVC.

It is specifically designed for real-time applications (especially WebRTC) and higher resolutions (wider color gamuts, higher frame rates, UHD) than typical usage scenarios of the current generation (H.264) of video formats where it is expected to achieve its biggest efficiency gains. It is therefore planned to support the color space from ITU-R Recommendation BT.2020 and 10 and 12 bits of precision per color component.

AV1 is a traditional block-based frequency transform format featuring new techniques taken from several experimental formats that are testing technology for a next-generation format after HEVC and VP9. Based on Google's experimental VP9 evolution project VP10, it will incorporate additional techniques developed in Xiph's/Mozilla's Daala and Cisco's Thor. Cisco is a manufacturer of videoconferencing equipment, and their Thor contributions aim at "reasonable compression at only moderate complexity".

Doing internal processing in higher precision (10 or 12 bits per sample) leads to compression improvement due to smaller rounding errors in reference imagery. For intra prediction, there are more (than 8) angles for directional prediction and weighted filters for per-pixel extrapolation. Temporal prediction can use more references. Prediction can happen for bigger units ( $\leq 128 \times 128$ ) and they can be subpartitioned in more ways. Predictions can be combined in more advanced ways (than a uniform

average) in a block, including smooth and sharp gradients in different directions. This allows either inter-inter or inter-intra predictions to be combined in the same block. Conventional scalar quantisation with binary arithmetic coding is currently used, inherited from VP9, but experiments are ongoing to investigate other systems including multisymbol coding, and Perceptual Vector Quantization from Daala. Asymmetric Numeral Systems coding is being considered for the entropy coding phase. For the in-loop filtering step it has a deblocking filter and experimental deringing filters from both Thor and Daala.

Parallelism within a frame is possible in tiles (vertical) and tile rows (horizontal). More encoder parallelism is possible thanks to configurable prediction dependency between tile rows.

The Alliance for Open Media publishes a reference implementation written in C and assembly language (aomenc, aomdec) as free software under the terms of the BSD 2-Clause License.

A first comparison from the beginning of June 2016 found AV1 on par with HEVC, as did one using code from late January 2017.

As of April 2017, using the 8 currently enabled experimental features (of 77 total), the Bitmovin multimedia technology company was able to demonstrate favorable objective metrics, as well as visual results, compared to HEVC on the Sintel and Tears of Steel animated films. A follow-up comparison by Jan Ozer of Streaming Media Magazine confirmed this, and concluded that "AV1 is at least as good as HEVC now." Ozer noted that his and Bitmovin's results contradicted a comparison by Fraunhofer Institute for Telecommunications from late 2016 that had found AV1 38.4% less efficient than HEVC, underperforming even AVC, and justified this discrepancy by having used encoding parameters endorsed by each encoder vendor, as well as having more features in the newer AV1 encoder.

It is expected that Alliance members have interest in adopting the format, in respective ways, once the bitstream is frozen. The member companies represent several industries, including browser vendors (Google, Mozilla, Microsoft), content providers (Google, Netflix, Amazon, Hulu) and hardware manufacturers (Intel, AMD, ARM, Nvidia).

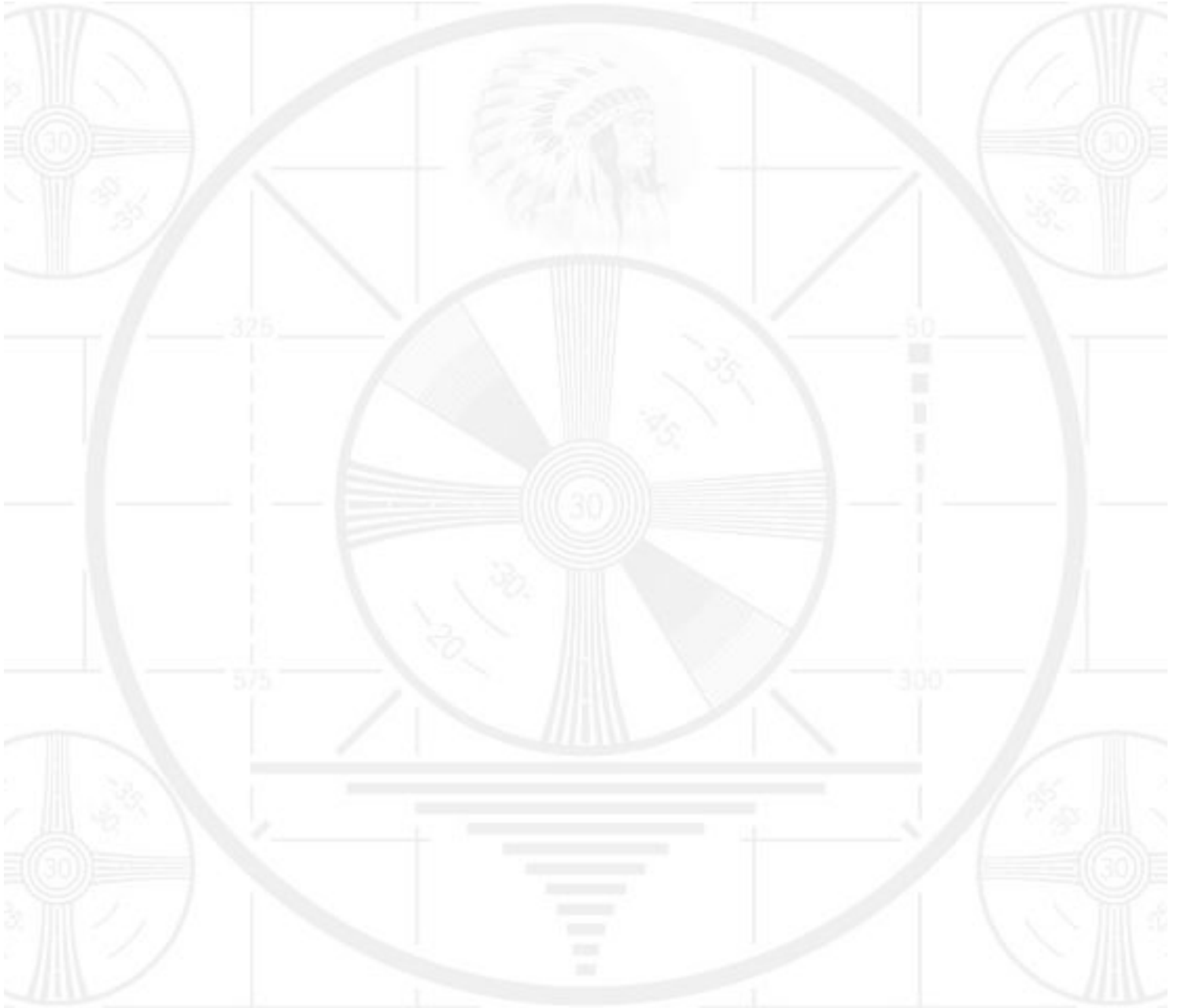
Video streaming service YouTube declared intent to transition to the new format as fast as possible, starting with highest resolutions within six months after the finalization of the bitstream format.

Like its predecessor VP9, AV1 will be used together with the WebM and Opus formats. These are well supported among web browsers, with the exception of Safari (desktop and mobile versions) and the discontinued Internet Explorer (prior to Edge).

[https://en.wikipedia.org/wiki/AOMedia\\_Video\\_1](https://en.wikipedia.org/wiki/AOMedia_Video_1)

## **Performing As A Chief Radio Announcer And Establishing And Maintaining Broadcast SOP**

This subcourse contains two lessons, giving the senior broadcaster the tools necessary to perform as chief radio announcer. These lessons will provide a general knowledge and understanding of radio formats, critiques, announcing broadcast copy, locally produced spot announcements and features, preproduction process, managing traffic and continuity, the record library, the audience survey, radio remotes, managing an AFRTS radio program package, maintenance, supplies and establishing and maintaining a broadcast SOP.





**PERFORM AS CHIEF RADIO ANNOUNCER/  
ESTABLISH AND MAINTAIN A BROADCAST SOP**

Subcourse Number DI0450

EDITION 9

US Army Public Affairs Proponent Center  
Fort George G. Meade, Maryland

5 Credit hours

Edition Date: March 1989

**SUBCOURSE OVERVIEW**

This subcourse contains two lessons, giving the senior broadcaster the tools necessary to perform as chief radio announcer. These lessons will provide a general knowledge and understanding of radio formats, critiques, announcing broadcast copy, locally produced spot announcements and features, preproduction process, managing traffic and continuity, the record library, the audience survey, radio remotes, managing an AFRTS radio program package, maintenance, supplies and establishing and maintaining a broadcast SOP.

There are no prerequisites for this subcourse, however, if you do not have a basic knowledge of military broadcasting, it is strongly suggested you complete subcourses: DI0340 Radio, DI0300 Introduction to Broadcasting and DI0320 Basic Announcing Skills.

This subcourse reflects the doctrine current at the time the subcourse was prepared. In your own work situation, always refer to the latest publications.

The words "he," "him," "his," and "men," when used in this publication, represent both the masculine and feminine genders unless otherwise stated.

**TERMINAL LEARNING OBJECTIVE**

Task: In this subcourse you will learn the duties and responsibilities of the chief radio announcer and the proper method of establishing and maintaining a broadcast SOP.

Conditions: You are given the material presented in this lesson.

Standards: You will demonstrate a basic understanding of the duties of the chief radio announcer and establish and maintain a broadcast SOP.

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# LESSON ONE

## PERFORM AS CHIEF RADIO ANNOUNCER

46R Soldier's Manual Task: 214-177-2001

### OVERVIEW

#### TASK DESCRIPTION:

In this lesson you will learn the chief radio announcer's duties and areas of responsibilities.

#### LEARNING OBJECTIVE:

ACTIONS: Describe the areas of responsibility and duties of the chief radio announcer.

CONDITIONS: You are given the material presented in this lesson.

STANDARDS: Define or identify the chief radio announcer's areas of responsibilities and be able to perform all the duties described in this lesson.

REFERENCES: The Material contained in this lesson was derived from the following publications:

DoD 5120.20 R  
AR 360-7  
STP 46-46R14-SM-TG 1/2/3/4/Broadcast Journalist  
Soldier's Manual and Trainer's Guide  
DINFOS Radio and Television Handbook  
DINFOS Public Affairs Handbook

# **PERFORM AS CHIEF RADIO ANNOUNCER**

## **INTRODUCTION**

The chief radio announcer is very important to military radio operations. Once you have reached this level in your military broadcasting career, you find that responsibility suddenly becomes more than just a word. As chief radio announcer, you will be responsible for implementing the station policies and ensuring they are carried out by your subordinates. The chief radio announcer must be the expert at his radio outlet. This lesson will provide a step-by-step look at the duties and responsibilities of the chief radio announcer.

## **BE KNOWLEDGEABLE**

The chief radio announcer must have a thorough knowledge of all aspects of radio operations. It is hard to supervise personnel when you do not understand the tasks they perform. As the chief announcer, you must know each performance measure it takes to perform a task that your announcers must complete. You must know how to:

- o perform a music program,
- o operate radio control room equipment,
- o announce broadcast copy,
- o perform a broadcast interview,
- o produce radio spots and features,
- o write broadcast copy, and
- o do performance counseling.

This is by no means the entire list. The list could go on and on. The bottom line is simple: **KNOW YOUR RADIO OPERATION.**

The station's program director is normally responsible to the station manager for establishing program formats for all local shows. The chief radio announcer, in most cases, will have input when formats are devised. Although input into the creative process is important, you are responsible for ensuring that local program formats are followed by staff announcers. To do this, you must know all the formats.

Understand that the objective of the local music program format is to deliver the maximum command information with the minimum annoyance to the music-listening audience. Do this by managing the spot-to-music ratio and the placement of those spots within the music program. The format should hold the listener's attention with a music balance. The format will shape the overall sound of the program.

Consult the latest local audience survey to determine listening habits and music preference. The station programmer will have already set the time slot and style of music for the local shows. You must determine the amount and balance of chart music versus oldies, their placement within the show's on-air window, the number of spots to use in the show, and how often to air those announcements. The survey results can show audience preference for chart or oldie songs and can indicate spot announcement saturation.

Most stations prepare a music wheel (hot clock; Figure 1-1), representing an hour of local show time, as a guide for local disc jockeys. A circle corresponding with the face of a clock is used to show the DJ required, or suggested, show element to air and the approximate time to air it, according to local SOP. It can refer to music selections, spots or jingles/propellants.

Music selection and play should not be left entirely to the show announcer. Music types can be administratively divided into classifications for simple management of the format. Usual classifications are "hot" chart songs, "low" chart songs and oldies. Songs can be further classified by tempo or gender of artist, as desired. To prevent overplaying songs of a particular classification, a system of rotating the music can be devised. File cards can be prepared for the top chart songs that can be rotated when one of the songs is played.

The desired song type is then listed by classification on the music wheel in the position determined to best fit the format objective.

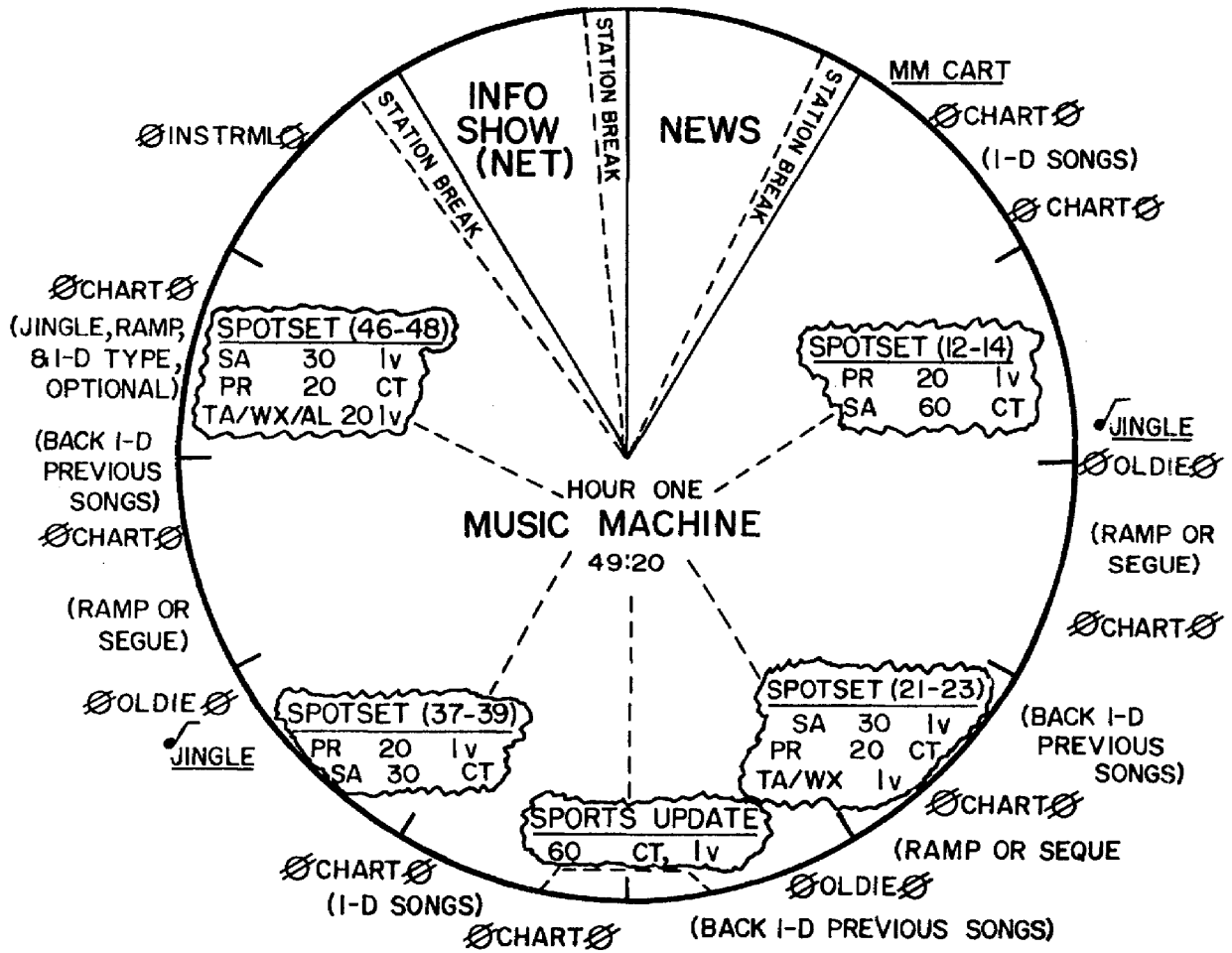


Figure 1-1. Hot Clock

You may determine a need to vary the female-male-group balance of your announcer's playlists. Requiring a loose mix of the three will prevent an "all male" or "all female" sound from dominating your local shows.

The "wave" effect is widely recognized as an effective way to program song tempo to keep the listener's interest. The "wave" means programming an up-tempo song at the start, slowing the tempo down through the middle of the first half-hour, starting the second half-hour with an up-tempo "kicker," slowing the tempo through the middle of the second half, and ending with another up-tempo song.

Determine how many spots to use and how often to air them during the show. This depends on your station's spot-to-music ratio, if it has been established. There is no hard-and-fast formula for this, but the main idea is a balance that is not too heavy on the spot side. The local survey will provide feedback indicating how well balanced your format is. A good start might be a ratio of one minute of spots to six minutes of music. This ratio should be adjusted to fit the local audience needs and desires.

Most stations "cluster" spots together rather than sandwiching them singly between songs. This technique is preferred because it gives the sound of more music being played. Most station music wheels run a spot cluster (spot set) of two or three spots three times an hour.

The spot cluster can be made up of a combination of produced (carted) spots and reader (live) announcements, depending on the command information emphasis. The Traffic and Continuity or Command Information Section can assist you in making this determination.

The music program format should also indicate how often and when supportive material is aired. This includes jingles/propellants, news or sports features, comedy segments, weather, etc.

Give the disc jockey guidance as to how often and when to use produced jingles and music propellants. Without guidance, these program aids can turn into a crutch for the announcer. Jingles should not be overplayed, and it is up to you to decide how much is too much. The key is to balance the program aid with other show elements.

Establish guidelines concerning announcer self-identification, whether that ID be formal or informal. Again, balance is the key consideration.

It is important to your audience that you establish a pattern as to when it can expect certain show elements. And, different time periods will have different emphasis because the nature of the audience changes with the daypart. Information (news, time, weather, temperature, road conditions, school closings) is important to most "morning drive time" audiences. Features may appeal to the midmorning local audience. Afternoon drive time audiences may prefer information segments during the local music show (sports, weather, time, etc.). Consult your latest local audience survey to make this determination.



If you are at an affiliate station, consider the network music program format. If you are given the option to create your station's format, don't differ radically from the network "sound." Your audience expects a certain amount of continuity.

## **CRITIQUES**

The best way to ensure your announcers are in compliance with local formats is to critique their programs. There are a couple of ways to do this.

- o Monitor live broadcasts. Several times a week you should spend time listening to portions of the live broadcast. DO NOT monitor the broadcast by sitting in the studio with your clip board. This will make the announcer nervous and tip him off that now would be a good time to follow the format.
- o Audition air check tapes. Most radio outlets have a 24-hour logger machine, sometimes called the "alibi tape." The 24-hour logger is used every day of the year recording each day's programming. This gives you the luxury of selecting tapes at random to critique. In most cases you should listen to the tape so that you can establish key points you want to bring out in the critique. Note any trends, e.g., too many time hacks, too much or not enough talk, more weather, etc. This will give you a basis for future critiques to note improvement. Be objective and try to help your announcers develop their own style within the boundaries of the station's format.

When listening to your local programming, there are areas you need to pay particular attention to. Is the announcer in compliance with the:

- music rotation?
- program log?
- local broadcast standards established in the standard operating policy or soldier's manual?
- host-nation sensitivity policy?

Does the announcer:

- select music that corresponds in tempo and style to the local format?
- gather and inspect, for air quality, any spots, records, cartridges and other air products needed for the show?
- rehearse spots, promos and any other material to be read live?
- update weather forecasts, current temperature and conditions, sports briefs, or other dated material required by the local format?
- perform music show elements according to the log and local format?
- overuse jingles, propellants or other production aids?
- communicate one-on-one with the audience?
- make comments that are profane, vulgar or offensive to the audience?
- have dead air during show?
- "step" on the vocals of a song?
- use proper announcing techniques?
- correct mistakes without calling attention to them?
- avoid an unintentional live microphone?
- make correct and complete log entries?
- note deficiencies in equipment or program material for next operator?

When critiquing a staff announcer it is smart to conduct performance counseling. Document the session. You should point out his strong areas as well as his deficiencies. Once you point out a deficiency, always show the announcer the correct way of performing the task. Inform the person what you expect, and reiterate the tasks in your regular training program. Informally review progress daily. Help your announcers by providing constructive criticism in an effort to improve their weak areas. Every 90 days thereafter, conduct performance counseling and review his progress, strengths and weaknesses. Remember that tactful, constructive criticism is more effective and helpful than simply finding fault. If he fails to show improvement, make your superiors aware of the situation. You want them to know that you are aware of and working on correcting the problem. A continued lack of progress on the broadcaster's part may indicate an attitude or learning problem. Appropriate actions should be taken to correct the deficiency.

## **ANNOUNCE BROADCAST COPY**

Your knowledge in announcing broadcast copy has helped you reach the position of chief radio announcer. Always be prepared to share this knowledge with your staff announcers. Introduce them to the tricks of the broadcasting trade. In case you may have forgotten a few of those tricks, here are a few tips on announcing broadcast copy.

- o Before you go on the air, read the copy ALOUD and identify difficult to pronounce words. Check these words in the dictionary, the wire service phonetical guide or station pronunciation guides. As you read, try to determine the meaning and intent of each story. It's impossible to convey the meaning and intent of the story if you don't understand it yourself.
- o Mark the copy for pauses in breathing and also for words that should be emphasized. It is extremely helpful to phonetically rewrite difficult to pronounce words. The phonetic version of the word will also give you confidence in pronouncing it. Check the grammar of the printed copy. Just because it came over a major wire service, doesn't mean it's perfect.
- o Articulate properly by pronouncing all the syllables in each word. For example, when you pronounce the word "breezes" include the "s" sound. Also, don't make sound substitutions such as "dat" instead of "that."

- o Use correct inflection by properly changing the pitch or tone of delivery. Too much or patterned inflection can create a "sing-song" effect, where not enough inflection results in a "monotone" delivery. Inflection should vary the pitch naturally.
  
- o Phrase the words or groups of words as a unit or group instead of emphasizing each word. Key individual words should still be emphasized. For example, instead of saying, "SECRETARY OF STATE JIM SMITH FLEW TO THE MIDDLE EAST TODAY TO TALK WITH ISRAELI OFFICIALS ABOUT THE NEW PEACE PROPOSALS," in such a way that each word is given equal importance, group the sentence into phrases:  
  
"SECRETARY OF STATE JIM SMITH FLEW TO THE MIDDLE EAST TODAY...TO TALK WITH ISRAELI OFFICIALS...ABOUT THE NEW PEACE PROPOSALS." Speaking in phrases and placing emphasis on key-words within each phrase better communicates the meaning and intent of the story.
  
- o Use the correct delivery speed/rate. This will usually depend on the subject matter. Generally speaking, sports copy will be delivered at a faster rate than news. An emotional story, such as the death of a child, would be delivered at a much slower rate. A rate of 14 to 16 lines per minute is generally accepted as the average for broadcast copy. A "normal" rate would be one in which the announcer is most comfortable, providing that clarity and voice quality are not sacrificed for speed.
  
- o A smile or chuckle during the delivery of an emotional or sad story is offensive and unprofessional. The delivery involved with a feature program would probably be more upbeat than other types of radio programs, but it would still depend on the subject matter. A feature on a natural disaster or tragic event in history would certainly not be upbeat.
  
- o Pause between stories or use transitions. This alerts the listener to the fact that one story has ended and another is about to begin. Also, pausing within a story can emphasize a particular segment.
  
- o Try your best to avoid stumbling. Even the best announcers stumble on occasion. Stumbling often occurs when the announcer hasn't sufficiently rehearsed his copy. Again, unfamiliar or difficult words should be checked with the dictionary, wire service pronunciation guide or station pronunciation guide.

- o Announce the copy with authority. This comes with proper preparation or rehearsal. If you know the copy and meaning of the story, you can be authoritative in your delivery. You'll better communicate the meaning and intent of the story to your listener.
  
- o Make sure you complete the broadcast on time. If you are presenting the cast on radio and finish early, you'll probably have some "dead air." If you finish late, there's a good chance that you'll be cut off right at the time you were supposed to end your cast. Be prepared for disaster, such as a cart not playing. Always have alibi copy of a story that's on cart so that you don't leave the listener hanging in case the insert does not air. Bring in enough emergency fill copy to cover your scheduled time on the air.

## **PREPRODUCTION PROCESS**

The chief radio announcer should review the existing SOP in the traffic and continuity department and make sure it is current. The SOP should contain a current list of command-recognized station clients. Station clients are organizations, recognized by the local command, who wish to have their messages delivered to the audience. Such clients would include the Red Cross, Community Services, etc. You must become familiar with any background information concerning each client and establish points of contact to include phone numbers for each organization. You should regularly communicate with each organization.

With client input, yearly emphasis calendars should be created to help schedule, produce and air command information (CI) spots at appropriate times. Brief the personnel responsible for processing traffic and continuity on the audience characteristics and listening/viewing habits, CI emphasis areas, authorized clients and the use of background files.

## **MANAGING TRAFFIC AND CONTINUITY**

There is no specific set of rules governing the amount of spots to be aired. It's your determination. Before making this determination, you need to apply the four basic steps to effective spot programming:

- o Determine Command Information objectives/needs. Once a topic is decided upon, consider its impact on host-country sensitivities. Also consider the degree of application (a single spot or campaign).

- o Research the target audience. Address the demographics of the audience, then choose the method of communication (AM/FM radio, TV).
- o Formulate the spot campaign. Plan ahead for seasonal spots (winter driving, AER campaigns, etc.).
- o Program the spots. Decide whether you need to use "across-the-board" or "random" spot programming. Determine if the spot will be aired during morning drive-time, afternoon drive-time, non-prime time and fringe-time. Vary the spots on the same subject, and avoid using the same spot in the same hour each day. Evaluate the spots to see if they netted the intended results. Certain spots are more effective during certain times of the day.

Ensure the spots are being produced, and perform quality-control checks on completed products. Approve the daily program log in accordance with the local SOP, and remove outdated spot material from the system.

You must ensure that established procedures for labeling, maintaining CI products, and the airing of emergency special announcements are followed. Personnel must be thoroughly briefed. Emergency special announcements usually come through the Red Cross and are verified by the on-duty announcer in accordance with local policy.

## **REVIEWING PROGRAM MATERIALS**

**NOTE:** One of the most important responsibilities you will have as a broadcast supervisor is to review materials for broadcast release. Once a product airs, it can't be retrieved. Local SOPs should provide basic guidance when it comes to release of material for broadcast. The following information outline pertains to both radio and television unless otherwise specified.

Make sure the product being aired conforms to SECURITY, ACCURACY, POLICY, and PROPRIETY (SAPP).

### **Security Measures**

Security measures for the Army are outlined in AR 380-5. Disclosure of classified information definitely violates this regulation. Always check first when in doubt. Also, comments that are sensitive (but not classified) should not air. An example of this would be a pilot who proudly announces that it "only takes five minutes for he and his fellow chopper pilots to get into the air after the first warning." The comment is not classified but may be helpful to an enemy or potential enemy.

## **Accuracy**

Make sure the information is accurate. Check the spelling of names; make sure the ranks are correct and unit designations are correct (e.g., there are "batteries" not "companies" in field artillery units), etc. Even stories that are generated and released by the PAO should be checked for accuracy.

## **Policy**

Be familiar with public affairs policy outlined in AR 360-5 (Army Public Affairs-Public Information) , AR 360-61 (Community Relations) and AR 360-81 (Command Information Program).

The following regulations also contain policy considerations that reviewing officials need to know. The broadcast supervisor must be familiar with the content of these regulations in case they are needed for quick reference: AR 340-17 (Release of Information from Army Files and Records); AR 340-21 (The Army Privacy Program); AR 3680-80 (Release of Information When More Than One Service is Involved in Accident or Incidents); AR 380-5 (Department of the Army Information Security Program), and DOD Directive 5122.10 (American Forces Information Service). When working at an overseas AFRTS outlet you must be familiar with DoD directive 5120.20 R (Armed Forces Radio And Television Service) and AR 360-7 (Army Broadcast Service).

## **Propriety**

Propriety is doing what is right and proper. Ensure the broadcast material is in good taste and does not violate the sensitivities of the listening audience. There are several things that would prevent broadcast material from being aired: vulgarity, obscenity, gore, perversion, excessive violence, and information that holds the service or its members up to ridicule.

## **Sensitivities**

Most overseas stations maintain a local sensitivities file. Its purpose is to give guidance concerning the broadcast of issues considered controversial by the host-country government. There are also set procedures for reviewing material for host country sensitivities.

When it is necessary to remove host country sensitivities from entertainment material, AFRTS outlets are authorized to reproduce (dub) the original program to facilitate removal

## **Privacy Act**

Because of the Privacy Act, broadcast material should not include certain information without permission of the individual concerned. This includes: street addresses; social security numbers; telephone numbers; information contained in medical and personnel files; and information pertaining to on-going disciplinary actions which would clearly be an unwarranted invasion of personal privacy.

## **Libel**

Libelous information must be deleted from any material intended for broadcast. Basically, you must not say anything about persons, groups, organizations or businesses that expose them to hatred or contempt, lower them in the esteem of others, causes them to be shunned, or injures their business. Examples of some libelous words are: "drunk, radical, dishonest, unethical, a cheat, criminal (unless convicted), a traitor," etc.

## **News Analysis And Commentary**

Locally produced news analysis or commentary is another example of policy violation. They are expressly forbidden. Only those analyses or commentary programs provided by AFRTS-BC may be aired. This material must still be reviewed for broadcast. Certain comments may be fine in Panama but not in Korea because of host-country sensitivities. Again, local SOP should provide guidance in this area, but if a news analysis or commentary program is aired, it must be aired in its entirety. Radio news actualities and correspondents' reports may be excerpted from network newscasts but must be excerpted in their entirety. News sources/networks that authorize their television programming to be excerpted are identified in DoD Regulation 5120.20 R, APPENDIX F.



## **Technical Considerations**

Another technical consideration for radio is to ensure audio quality. You need to assume the role of the listener. You should be able to understand the intended message by listening to the material. Check for consistent audio levels.

Make sure the material is correctly timed. Running time for radio material covers first and last audio. If there is a discrepancy, make sure the person responsible for programming is made aware of it IAW local SOP.

## **RECORD LIBRARY**

Another critical area of responsibility is the station record library. AFRTS record libraries must be maintained in a neat and orderly manner. Card files are updated with each incoming shipment from AFRTS-BC. AFRTS card files provide a cross-reference system that allows announcers to look up records by artist or title. These files are normally the most difficult part of the library to maintain.

You will find out that most announcers dread the mission of having to file library cards from new shipments. The radio chief announcer must closely monitor the filing of cards. Without the cards, it is sometimes impossible to locate a certain selection without physically going through entire sections of the record library.

Radio library materials should be separated by music type or category. Record sleeves, or "shucks," should be labeled in accordance with local policy. Normally the record number is placed on the sleeve itself. This allows the announcer to locate the number in the card file and then find the record, which is in numerical sequence. The record librarian is also responsible for ensuring that record shucks are maintained in good condition and that all deficiencies are brought to the chief radio announcer's attention. Whenever possible, emphasize care when handling the records. Set a policy for cleaning the records, using a professionally accepted method. This will depend upon the availability of cleaning materials.

Record accountability is your responsibility. You should establish a policy on the removal of records from the record library. Use a system of sign-out cards to be inserted in the record's space after removal. When the record is returned, the card can be removed. Set a policy concerning the removal of records from the radio section. Records should never be allowed to be signed out for unofficial

purposes. Except for remote broadcasts, which meet criteria set forth in AR 36-7, records should never leave the station. A semiannual inventory of all radio materials must be conducted.

Most radio outlets require that the top chart songs are recorded onto tape cartridge. This prevents wear and tear on records and provides a format control for the program director. The chief radio announcer must ensure that chart songs are properly recorded. Does the tape cue up properly and was the cartridge properly erased prior to recording? Basically, if the song is cued properly and the recording is clear, the tape cartridge is OK.

It is the responsibility of the chief radio announcer to ensure that music charts are updated. Local station SOP normally spells out how this is done. Outlets most often require that Pop, Soul and Country charts be maintained. Charts should be updated on a weekly basis or whenever the latest chart has arrived. Keep up with the charts so that your audience is kept abreast of the latest in stateside musical entertainment.

## **AUDIENCE SURVEY**

While the chief radio announcer isn't responsible for conducting an audience survey, this doesn't mean you will not be assisting with your station's annual survey. Most often the chief radio announcer is heavily involved in the survey project, working under the guidance of the section NCOIC or program director. Thus it is important for you to be familiar with the survey process.

No one tells us to conduct surveys, but they are conducted because they are a necessity if you wish to determine the needs of the audience. Review the section in the local SOP that deals with audience surveys. If the SOP does not contain such a section, write one. The section should include a statement on the frequency of surveying the local audience, the sampling methods most effective, and distribution and disposition instructions of the survey findings. Normally, you will want to survey your audience yearly.

### **Survey Purpose**

Define the purpose of the survey by:

- o stating the problem (reason for the survey);
- o identifying the population (group from which you select the people to answer the questions);

- o writing a statement of the objective(s) (what can you expect from the survey),

- o and explaining how the survey findings will be used.

Promote the fact that you are going to conduct the survey so you don't surprise your audience. Also, compile a mailing list of the intended population.

### **Audience Sample**

In conducting an audience survey, it is critical to sample a carefully selected part of the TOTAL AUDIENCE in such a way that the SAMPLE has the same characteristics as the total audience. There are five ways of sampling an audience:

- o RANDOM SAMPLE--respondents are identified through a random selection method;
- o STRATIFIED RANDOM--before a sample is chosen the respondents are broken up into categories such as age, sex grade, education, etc.;
- o CLUSTER--pick up the desired number of respondents in groups;
- o SYSTEMATIC--follows a pattern such as selecting every tenth name on a list of potential respondents;
- o QUOTA--used in the personal interview method; each interviewer is given a set number of persons to query The RANDOM SAMPLE is the method most often used and recommended.

### **Types Of Questionnaires**

Construct a questionnaire to record the respondent's answers. There are two types: self-administered and interview-administered. For self-administered, the respondent fills out the form himself. Someone else records the answers on the interview-administered questionnaires. The main difference is that you must include directions for the respondents with the self-administered questionnaire.

In either case, make the questionnaire easy. When constructing the questionnaire, ask yourself: Who will answer the questions? How will the responses be recorded? What do we really want to find out? Print more questionnaires than are needed. These can be used to train interviewers, provide sample copies and to replace spoiled, damaged or lost copies. Questionnaires should begin with identifying information (name or title of the survey), information about the subject, and then demographic information about the respondent

## **TYPES OF SURVEYS**

With few exceptions, an audience is large and spread out over a fairly large area. Keeping this in mind, three types of surveys should be considered: TELEPHONE, PERSONAL (face-to-face), and MAIL. There are advantages and disadvantages to each of the types, but the MAIL survey is most often used.

If you chose a TELEPHONE survey, train the people you will use to conduct the interview. Use a short list of questions, as people tend to not want to stay on the phone for long periods of time. Don't use personal questions. People are generally suspicious about the use of such questions over the phone. Instruct the interviewers not to be biased when asking questions and to record the answers on the questionnaire.

If you choose the PERSONAL (face-to-face) interview, train the people to be more persistent during the interview. Also, instruct them to use follow-up questions and use visuals to aid recall. Instruct the interviewers not to be biased when asking questions and to record the answers on the questionnaire.

If you choose the MAIL survey, use a cover letter with the questionnaire. The cover letter should state the purpose of the survey, the confidential nature of the responses, address of the sponsoring agency (your unit), the date the letter was completed and the survey number.

### **Types Of Survey Questions**

Extracting factual information is much easier than getting a true measure of opinions. You have several choices as to the kinds of questions for finding out how much someone knows about a subject:

- o OPENED-ENDED--Questions that allow the respondent to answer in his own words;

- o CHECKLIST or MULTIPLE CHOICE--Questions that give the respondent a selection of possible answers. You should include an "other" category where the respondent can indicate a choice not given on the list (this is particularly helpful in pretesting);
- o DICHOTOMOUS (divided into to parts) --Questions that are of the "yes or no" or "true or false" types. You should include "not sure" or "don't know" so that the respondent is not forced into a decision if he is really uncertain;
- o RANK ITEMS--The respondent is given a list of items and asked to assign a rank (1,2,3, etc.) to them. This would be useful in ranking audience preference for different types of radio music shows or programs;
- o AGREE-DISAGREE--This approach asks the respondent to indicate whether he agrees, disagrees or has no opinion with regard to the statement;
- o OPINION SCALES--These are usually three-, five-, or seven-point scales that can be used to measure the intensity of feeling about a subject (e.g., How important are Sources of news to you?). Each source would be rated:

- 1 -- very important
- 2 -- somewhat important
- 3 -- so-so
- 4 -- somewhat unimportant
- 5 -- not important

Questions should be as short as possible and without any professional jargon or technical words. They should generate exactly the information desired and in terms that would assist the tabulation and statistical analysis.

Do not OVERLAP CATEGORIES (choices like 18-20, 20-22, 22-24). Which age group would you choose if you were 20 years old?

Avoid MULTIPLE-MEANING questions. An example of this would be: Which medium is best for news and entertainment? Each question should limit itself to one point.

Do not use LEADING questions such as: Would you say that you are in favor of more radio news? Reword the question to something like: Are you in favor of more radio news? This is not leading. Avoid using CATCHWORDS or words with emotional connotation (draft-dodger, rapist, "commie"). These words elicit strong feelings that influence how a person will respond.

If feasible, use CHECK questions. These are questions that ask for the same information as another question but are worded differently and placed in different parts of the survey. For example: Do you listen to SEN FM? What is your favorite SEN FM show? would bring out the internal consistency of the responses.

Arrange the questions in a logical manner that will avoid confusion and misunderstanding. Opening questions should be easily answered. Questions that might embarrass the respondent should be towards the end. Keep the knowledge and opinion questions separate and questions dealing with the same subject together. Demographic questions should be placed at the end because the respondent is more likely to describe himself after he has been asked for his knowledge about the subject. Leave a space at the end of the survey for the respondent to express his personal feeling about the survey subject or survey itself. And, always thank the respondent for cooperating.

Questionnaires should always be pretested on a group of the intended population. Pretesting allows you a chance to deal with problems concerning question wording, answer choices and interview procedures. Talking with the pretest group will also point up additional possible questions and problem areas.

### **Determining Sample Size**

When determining sample size, we are concerned with two things: ACCURACY (reliability) and CONFIDENCE (risk). The sample size can be determined by the accompanying table (Figure 1-2) which is indexed by the size of the total population (audience) and the desired level of reliability. The most commonly used error or accuracy tolerance is plus or minus 5 percent with 95 percent confidence limits. This means that 95 of 100 random sample surveys will not vary from the true population percentage by more than plus or minus 5 percent.

For example, if 50 percent of the sample said that they watch the 6 o'clock news, this means that the true viewing audience may be as much as 55 or as little as 45 percent of the total audience. Figure 1-2 shows the sample size you need to achieve different levels of accuracy with 95 percent confidence.

**SAMPLE SIZES NEEDED FOR DIFFERENT LEVELS  
OF RELIABILITY**  
(95% Confidence Limits)

Population Size	LEVEL OF RELIABILITY			
	+2%	+3%	+4%	+5%
50	49	48	46	44
100	96	92	86	80
250	226	203	177	152
500	414	341	273	218
1000	796	516	376	278
2000	1116	696	462	322
3000	1334	787	560	341
4000	1500	842	522	380
5000	1622	879	536	357

Figure 1-2. Sample Sizes.

For an audience of 4,000 and an error or accuracy tolerance of plus or minus 5 percent with 95 percent confidence limits, we need to randomly select 350 people.

Let's say you decide to use a mail survey to determine how many watch the six o'clock news. Should you only send out 350 questionnaires? No, but you need to ensure that you get at least 350 back. There is a formula to give you the needed number of questionnaires that have to be sent.

$$\frac{350}{X} = \frac{20}{100}$$

The typical response rate to a mail survey ranges from 20 to 30 percent. So, the figure of 350 becomes 20 percent of the total number of questionnaires that were sent out. In the above formula, "X" is the number of questionnaires needed to make 350 equal 20 percent. Use 20 percent as the MINIMUM rate of return. To work the formula, multiply 350 x 100 which gives you a figure of 35,000. That figure is then divided by 20 which gives you 1,750 which equals X.

$$\begin{aligned} 350 \times 100 &= 35,000 \\ 35,00 \text{ divided by } 20 &= 1,750 \\ 1,750 &= "X" \end{aligned}$$

$$\frac{350}{1,750} = \frac{20}{100}$$

To better ensure that you receive at least 350 questionnaires back from your survey, you need to send out, at the MINIMUM, 1,750 questionnaires.

You have sent out 1,750 questionnaires and have received 350 responses. The survey showed that 80 percent of the respondents watches the 6 o'clock news. Can you safely say that 80 percent of the total audience watches the 6 o'clock news? No, you can't. The 80 percent figure falls within a range called the CONFIDENCE LIMITS.



Figure 1-3 shows the percent spread or variability for different percentages obtained from sample sizes given 95 percent confidence.

**VARIABILITY FOR DIFFERENT SAMPLE SIZES  
AND OBTAINED PERCENTAGES  
(95% Confidence Limits)**

Obtained Percentages

Sample Sizes	Obtained Percentages											
	99 1	98 2	95 5	90 10	85 15	80 20	75 25	70 30	65 35	60 40	55 45	50
10	6.3	8.9	13.8	19.6	22.6	25.3	27.4	29.0	30.2	31.0	31.5	31.6
50	2.8	4.0	6.2	8.5	10.1	11.3	12.3	13.0	13.5	13.9	14.1	14.1
100	2.0	2.8	4.4	6.0	7.1	8.0	8.7	9.2	9.5	9.8	10.0	10.0
200	1.4	2.0	3.1	4.2	5.1	5.7	6.1	6.5	6.7	6.9	7.0	7.1
300	1.1	1.6	2.5	3.5	4.1	4.6	5.0	5.3	5.5	5.7	5.7	5.8
350	1.0	1.5	2.4	3.2	3.8	4.2	4.6	4.8	5.0	5.2	5.4	5.4
400	1.0	1.4	2.2	3.0	3.6	4.0	4.3	4.6	4.8	4.9	5.0	5.0
500	0.9	1.3	2.0	2.7	3.2	3.6	3.9	4.1	4.3	4.4	4.4	4.4

Figure 1-3. Sample Sizes.

To determine the spread or variability, you find the intersection of the sample size and the percentage obtained from the survey. The figure, which is the intersection of 350 (sample size) and 80 percent, is 4.2. This is then subtracted from and added to 80 percent to give you the true percentage of the total audience that watches the 6 o'clock news. When reporting the results to your commander, you can be confident in saying that in 95 of 100 such surveys, the true viewing audience of the six o'clock news is between 75.8 and 84.2 percent. Report this and any other desired information to the commander. Then file the results of the survey IAW local SOP.

## **RADIO REMOTES**

The chief radio announcer from time to time will be called upon to set up for a broadcast originating from a remote location. The types of equipment and the rules of broadcasting differ from that of studio operation. Radio remotes can be handled in different ways. This section will present one avenue of approach.

### **Types Of Remotes**

Remote broadcasts cover many types of events. The Armed Forces Radio Service outlet in Athens, Greece, is a prime example. Each year the outlet receives requests for remote broadcasts from the sports office, the education center, officer and NCO wives clubs and other base agencies. Basically, anything that would be of interest to the military population is worth considering. The station in Athens broadcasts from remote locations covering base sporting events (softball, football and basketball), at the post exchange during Education Day (talking to college registrars and prospective students), and sometimes even taking local radio programs to locations such as the recreation center and cafeteria. Remotes not only help draw crowds to help pass out information but are also good public relations for your outlet.

### **First Things First**

What's first on the list of things to do? Let us suppose that you've just received a request from the sports office to cover the base football team. This is backed up by a personal request from the base commander. Do you immediately say yes? Not unless you've already evaluated the event. Never commit yourself until you've researched the request. What to look at before you commit your resources:

- o Will broadcasting this event meet audience needs?
- o Is this a valid request? Does it violate DoD or AFRTS regulations?
- o Do you have personnel who are knowledgeable and capable of doing play-by-play coverage? Are they available for the mission?
- o What type of equipment do you have available? Are there power sources available at the remote location? Talk to the station engineer to find out if the broadcast is feasible.

- o What type of facility will the team broadcast from? Will personnel and equipment be protected from the elements? Football games are not normally called due to inclement weather.
- o Don't forget about transportation? You'll need to transfer equipment and personnel to the remote location.
- o Present the request for coverage and your evaluation to the station manager. Never go into his office without research to back up your decision. A good station manager or program director will always take a critical look at any requests for a remote broadcast. If you want to broadcast the event, then have your facts in order.

### **Preproduction Meeting**

The preproduction meeting is where the whole operation starts coming together. The sections below should be present.

- o Traffic and continuity. These folks are normally responsible for preparing the station program log and assigning spot productions. Promotion spots need to be produced to advertise the game. Never underestimate the need for publicity. The halftime period needs to be blocked out as to what is going to happen when. Interviews, a review of the first half action, news and sports updates all need to be scheduled.
- o Engineering. The engineering section makes it possible to get the remote signal back to the station. Maintenance personnel are responsible for testing and setting up the remote equipment and ensuring the proper power sources are available.
- o Radio Operations. The play-by-play announcer, the color man and the statistician all need to be present for this meeting. Together you and the play-by-play team devise a format for use during the game. Intros and outros need to be written along with standard introduction, spot break and closing cues.
- o Sports office. This provides instant communication with a sports office representative who can fill you in on questions about the remote broadcasting area and game day operations.
- o Public affairs. A representative from the public affairs office will provide you with another medium for getting the word out to the base population.

Have the engineering and traffic and continuity sections provide you with written status reports on their efforts. The chief radio announcer must keep a file on all action generated by the remote broadcast. This provides you with information for future remotes.

### **What About The Visiting Team?**

Chances are the Armed Forces Radio Service (AFRS) has an outlet serving the visiting team. Call the chief radio announcer at the outlet and ask for assistance in gathering information on the team. Normally you'll be able to get names, uniform numbers, biographical information and possibly a rundown on the key players. If technically possible, offer the football broadcast to the outlet. AFRS Athens, with the assistance of personnel at the base switchboard, was able to transmit games all over the Mediterranean. This needs to be planned far in advance to guarantee the availability of phone lines.

### **The Big Day**

The day of the game has arrived, equipment is ready, talent is in place and your fingers are crossed hoping that nothing goes wrong. Remember the broadcaster's friend Mr. Murphy; whatever can go wrong, will go wrong when you least expect it. Anticipate problem areas such as equipment malfunctions or inclement weather. Ensure that a station engineer is present at all times during the game.

### **The Wrap Up**

The game is over, equipment has been returned back to the station and personnel have been released. You're finished, right? Wrong. While the production of the game is still fresh in your mind write your after-action report. Try to be thorough and keep in mind the report will be used for reference in further sports broadcast productions. Point out the things that went well and the areas where you had problems. Your after-action report should then be placed in the game file. This file provides you with a good head start on what to do during your next football broadcast.

## MANAGING AN AFRTS RADIO PROGRAM PACKAGE

Assign someone in the radio section the responsibility of maintaining each radio shipment received and sent forward. This job is often the responsibility of the record librarian. You should ensure that missing, damaged or defective items are identified. The chief radio announcer should then notify AFRTS-BC directly. Notification also is required if more than five days elapse after the expected arrival date of a shipment. For circuited materials, the chief radio announcer should notify the preceding outlet as well as those following on the circuit.

Audio materials have to be separated by program type (e.g., RU, FML, RP, etc.). Check to see that RP, RU, 40-C and FMP materials are filed in accordance with the local program schedule and SOP.

Ensure that outgoing material is processed for shipment. The RU materials should be inventoried, packaged, labeled and shipped to the next station on your circuit (if needed). The following procedures apply:

- o inventory all items to be shipped,
- o pack the items in sequentially numbered boxes,
- o annotate the inventory to show the box number in which each item was shipped and the shipping dates,
- o enclose one copy of the inventory in box number one,
- o forward one copy of the inventory, by letter, to the receiving station, and
- o retain one copy of the inventory in the section/department files.

When local destruction of radio materials is authorized, inventory the records and then deface both sides. Turn in the records to a military/DoD property disposal officer and obtain a turn-in certificate. If this is not practical, dispose of the records, prepare a certificate of destruction and have it signed by a representative of the outlet performing the destruction and the OIC or station manager who witnessed the disposal. A copy of the turn-in certificate or the certificate of destruction, along with a copy of the inventory, will be forwarded to AFRTS-BC. Retain copies of these documents at the station for one calendar year. DoD 5120.20 R APPENDIX F governs the destruction of record materials.

When AFRTS authorizes the local destruction of FM stereo tapes, they will be degaussed (erased) and used for other purposes within the station. Otherwise the destruction process is the same as for records. When AFRTS-BC authorizes the local destruction of other types of radio materials, special instructions will be provided. If radio program material is lost, damaged or destroyed due to causes other than normal wear and tear, a report of survey will be prepared. Upon approval, the findings will be reported to AFRTS-BC.

## **CONUS STATIONS**

CONUS stations are not part of the AFRTS system and therefore are authorized to use only news, entertainment and command information programs produced by the U.S. Army Command Information Unit (USACIU). Programs furnished by this agency do not have to be returned. They are to be disposed of locally via property disposal or other controlled procedures. Soldiers Radio And Television (SRTV) programming may be requested. Commercial records and tapes are usually budgeted for and purchased locally.

## **MAINTENANCE**

The chief radio announcer must regularly check the operability of radio control room equipment. Conduct a daily check of the control rooms. Keep a maintenance log for the announcers to annotate when problems occur. Ensure this information is passed along to the section supervisor or studio maintenance technician in accordance with local SOP. Keep your staff announcers informed of equipment status to avoid unexpected problems during their air shift or production time.

## **SUPPLIES**

Broadcast supplies, such as cotton swabs, razor blades, tape cartridges, reel-to-reel tape, special radio operation forms and other items must be kept in stock. It is your responsibility as chief radio announcer to ensure announcers have the tools to do their job.

## **THE BOTTOM LINE**

The bottom line in any successful broadcast operation is to be thoroughly knowledgeable of your radio operation and the personnel who work for you. Know their weaknesses and strong points, and use those to your advantage. Ensure that when you assign an announcer a program, he has all the programming aids necessary to perform the task. Make sure jingles and music propellants are up to date. Check that emergency fill material is available in the studio in accordance with the local SOP. Follow local SOP in posting alert/emergency announcement material in the studio. Study the regulations and SOP. Always provide answers to questions from broadcasters. STAY ON TOP OF EVERYTHING WITHIN THE RADIO DOMAIN.

**PRACTICE EXERCISE**

**LESSON # 1**

**PERFORM AS A CHIEF RADIO ANNOUNCER**

**SUBCOURSE NO. DI0450**

**INSTRUCTIONS :**

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

- T F 1. The station's program director is normally responsible to the station manager for establishing formats for all local shows.
- T F 2. The objective of the local music program format is to deliver the maximum command information with minimum annoyance.
- T F 3. Local program music selection should be left up to the show announcer.
- T F 4. Most Armed Forces radio stations sandwich spots singly between songs.
- T F 5. One recognized way to critique a staff announcer is by sitting in the studio during his show.
- T F 6. One of the most important responsibilities the chief radio announcer has is reviewing materials for broadcast release.
- T F 7. DoD Regulation 5120.20 R provides for locally produced news analysis and commentary.
- T F 8. Propriety is doing what is right and proper.
- T F 9. Station clients are organizations, recognized by the station manager, who wish to have their messages delivered to the audience.
- T F 10. A semiannual inventory of all AFRTS record materials must be conducted.



- T F 11. AFRTS records should never leave the station.
- T F 12. Before committing yourself to a remote broadcast, you must thoroughly evaluate the request.
- T F 13. Local destruction of FM stereo tapes is accomplished by bending and striping the reels of tape.
- T F 14. Normally, AFRTS outlets survey every two years.
- T F 15. The Chief radio announcer should conduct a weekly check of the station's control rooms.
- T F 16. The systematic approach is the most often used method to sample an audience.
- T F 17. Questionnaires should lead off requesting demographic information about the respondent.
- T F 18. Open-ended questions allow the respondent to answer in his own words.
- T F 19. Questionnaires should always be pretested on a group of the intended population.
- T F 20. When determining population sample size, we are concerned with accuracy and confidence.

**ANSWER KEY**

**PRACTICE EXERCISE**

**LESSON # 1**

**SUBCOURSE NO. DI0450**

**PERFORM AS A CHIEF RADIO ANNOUNCER**

1. TRUE (page 3)
2. TRUE (page 3)
3. FALSE (page 3)
4. FALSE (page 5)
5. FALSE (page 6)
6. TRUE (page 11)
7. FALSE (page 13)
8. TRUE (page 12)
9. FALSE (page 10)
10. TRUE (page 15)
11. FALSE (page 14)
12. TRUE (page 23)
13. FALSE (page 27)
14. FALSE (page 15)
15. FALSE (page 27)
16. FALSE (page 16)
17. FALSE (page 17)
18. TRUE (page 17)
19. TRUE (page 19)
20. TRUE (page 19)

# LESSON TWO

## ESTABLISH AND MAINTAIN A BROADCAST SOP

46R Soldier's Manual Task: 214-177-3454

### OVERVIEW

#### TASK DESCRIPTION:

In this lesson you will learn to establish and maintain a broadcast SOP.

#### LEARNING OBJECTIVE:

- ACTIONS: Describe the information and steps required to establish and maintain a broadcast SOP.
- CONDITIONS: You will be given the material presented in this lesson.
- STANDARDS: Establishing and maintaining a broadcast SOP will be in accordance with 46R Soldier's Manual Task 214-177-3454.
- REFERENCES: The Material contained in this lesson was derived from the following publications:
- DA PAM 310-1
  - DA PAM 310-2
  - DA PAM 310-3
  - STP 46-46R14-SM-TG 1/2/3/4 Broadcast Journalist Soldier's Manual and Trainer's Guide

# **ESTABLISH AND MAINTAIN A BROADCAST SOP**

## **INTRODUCTION**

To function smoothly and efficiently, each section in a broadcast operation operates under the guidance of standing operating procedure (SOP). The SOP provides information consisting of responsibilities and procedures used to accomplish the mission. Your section SOP should be written as an orientation tool for newcomers and as reference material for current staff members. A newly assigned broadcaster should be able to read the section SOP and understand the mission and the procedures used. Your SOP will help avoid panic situations that arise from a mission requiring a long-unused procedure. A staff member simply looks it up in the SOP and he is on the way to completing the assigned task. A thorough section SOP is a valuable and time-saving document.

## **STANDING OPERATING PROCEDURE**

For the purpose of this lesson we will only be concerned with the process of outlining the steps that pertain to one procedure. The process may then be repeated to include all the procedures in your operation, providing you with a complete SOP.

Your avenue of approach should be to determine which tasks in your section are recurrent. Select one of those procedures to work with. As an example, this lesson will use the record library procedure of inprocessing AFRTS shipments.

### **Writing The Procedure**

There are several steps to assist you in writing the procedure.

- o Observe section personnel performing the procedure and note the steps in the procedure.
- o Make note of any deficiencies.
- o Ensure the procedure meets all requirements of the existing publications and directives.

- o If necessary, modify the procedure to make it efficient and to make it conform to all current policies.

**NOTE:** One procedure that must be addressed in any broadcast operation is ordering broadcast supplies. The method for this procedure should be structured according to local operating procedures of the station network. Confer with the station's property book officer for the proper forms and their completion. Instructions for ordering broadcast supplies should be part of the broadcast SOP.

### **Title**

To begin your procedure, start with the title, the current date and SOP number. The number can be obtained from the administration office or derived from the section for internal use.

EXAMPLE:

#### **INPROCESSING INCOMING AFRTS RECORD LIBRARY MATERIALS**

19 NOV 95  
No. 21-5

### **Purpose**

Next on your list is the purpose section. Write a paragraph indicating briefly the system, activity or procedure.

EXAMPLE:

**PURPOSE**. Explain the steps necessary to unpack, inspect, inventory, catalog, file and account for AFRTS radio programming materials in accordance with DoD Regulation 5120.20 R, APPENDIX F and the network and local SOP's.

### **Scope**

Write a scope section indicating to whom the procedure applies.

EXAMPLE:

**SCOPE**. The procedure outlined in this section pertains to all assigned personnel.

## Definitions Section

Do not overlook the definitions section. Explain the terms and acronyms that pertain to the procedure.

### EXAMPLE:

#### DEFINITIONS.

RL	Radio Library (unit)
BP	Radio Priority (unit)
RU	Radio Unit
RPL	Radio Priority Library (combination of RP and RL)
40-C	American Top 40 and American Country Countdown
FML	FM Library
FMP	FM Priority
TP	Tops in Pop
P	Popular
C	Classical
W	Western
MB	Marching Band
SEL	Sound Effects Library
PML	Production Music Library
MISC	Miscellaneous
AFRTS-BC	Armed Forces Radio and Television Service Broadcast Center
X	Christmas Music
IAW	In accordance with

### Responsibilities

Each SOP must have a responsibilities section explaining the major functions of the supervisor and subordinates involved in the procedure.

### EXAMPLE:

#### RESPONSIBILITIES.

All radio section personnel are responsible for knowing the steps involved in unpacking, inspecting, inventorying, cataloging, filing and accounting for AFRTS radio program materials.

The supervisor is responsible for ensuring that all steps in the inprocessing procedure are carried out correctly in accordance with station standing operating procedure and DoD Regulation 5120.20 R, APPENDIX F.

## The Procedure Section

The next step in the process is to write a procedures section, detailing step-by-step how the procedure is to be performed. Also, include in this section performance standards and quality control information.

### EXAMPLE:

Radio personnel assigned to process incoming AFRTS records must adhere to the following guidance.

1. When incoming radio materials arrive at the station or outlet, you must first unpack the shipment. Then, inspect the material to ensure all items are present and not damaged. You should check the records and tapes against the packing list for accountability. Check for damage or defects. If any of the material is damaged or defective, notify AFRTS-BC directly. The notification should include disposition instructions for the damaged material. AFRTS-BC may direct the material to be returned for inspection or may authorize local destruction.

NOTE: Prompt notification is also required if more than five days have elapsed after the expected arrival date of a shipment. For circuited materials, the outlet should notify the preceding outlet as well as those following on the circuit. A limited number of copies of tapes and discs are normally held at AFRTS-BC as replacements for damaged or lost shipments. This small supply is retained for a short period of time and is then recycled. Therefore, prompt notification is essential. The message and mailing address for AFRTS can be found in DoD Regulation 5120.20 R, APPENDIX F.

2. The audio materials should then be separated according to program type (e.g., RU, FML, RP, etc.). Artist/title cards should also be separated. You should also separate all other programming material, such as music charts, bio sheets, newsletters, FML music listings, etc.
3. The RL materials are then separated by music type or category (e.g., W, C, P, MB, MISC, etc.). RL record covers are then labeled on both sides in both the left and right-hand upper corners with the proper classification and number.

**EXAMPLE:**

**P-24506/7**

**P-24506/7**

To further assist announcers with selecting music, popular music covers will be color coded with a one inch centered mark along both outside edges of the record covers.

**COLOR CODES:**

- o Red. Albums with various artists.
- o Yellow. Albums featuring various artists with hits from the past.

The FML tapes are then filed chronologically in the program bins located in the record library. The artist/title cards are then filed alphabetically. The FM music listings are attached in chronological order to the clipboard in the library identified for that purpose.

4. Radio specials are sometimes made available by AFRTS-BC. The type and timeliness of the material will determine whether the shipment is provided on disc or tape and which outlet will receive it. Instructions for use and disposition will appear on the packing lists.
5. A supervisor's evaluation guide is provided in Annex A.

**Files**

If files are involved in the procedure, write a FILES section indicating the location of the files and explaining what files are to be established and maintained.

**Example:**

**FILES.**

The AFRTS artist/title card files are located in the record library. The chief radio announcer is responsible for ensuring the files are up to date and in order.



## Reference Section

If applicable, write a references section, listing all of the publications that govern, guide or pertain to the procedure.

### EXAMPLE:

#### REFERENCES.

DOD REGULATION 5120.20 R, APPENDIX F STP 46-46R 1/2/3/4  
SOLDIER'S MANUAL AND TRAINER'S GUIDE FOR BROADCAST  
JOURNALIST, AUGUST 1988.

## Annexes

If examples of completed procedures are needed, prepare an annexes section. Include in this section sample forms, records, and formats that illustrate the procedure. Alphabetically label each annex (e.g., Annex A, B, etc.).

### EXAMPLE:

#### ANNEX A

Guide for evaluating the inprocessing procedure of AFRTS radio program shipments.

#### Checklist:

- 1. Unpacks incoming radio shipment.
- 2. Inspects radio materials against the packing list for accountability and for damage.
- 3. Directly notifies AFRTS-BC if any of the shipment is lost, damaged or contains defects.
- 4. Notifies preceding station and next station on the circuit.
- 5. Separates and labels program materials in accordance with SOP.
- 6. Files RL records IAW SOP.
- 7. Files FML tapes chronologically, IAW SOP.
- 8. Files artist/title cards alphabetically.
- 9. Files FM music listings IAW SOP.

- 10. Places radio materials in the appropriate location prior to airing, IAW SOP.
- 11. Processes outgoing radio materials to the next station on the circuit, if requested.
- 12. Destroys RP materials IAW AFRTS-BC DP-1 and files destruction documents.
- 13. When authorized, locally destroys records and files destruction documents.
- 14. When authorized by AFRTS-BC degausses FM tapes to be used for other purposes within the station. If not authorized, destroys FM tapes and files destruction documents.
- 15. Provides AFRTS-BC a copy of destruction documents for items #12, #13, #14.

Now that all of the steps in the procedure are completed it's time to put together the draft. An example of the procedure starts on the next page.

# THE PROCEDURE DRAFT

## INPROCESSING INCOMING AFRTS RECORD LIBRARY MATERIALS

19 NOV 95  
No. 21-5

**PURPOSE.** Explain the steps necessary to unpack, inspect, inventory, catalog, file and account for AFRTS radio programming materials.

**SCOPE.** The procedure outlined in this section pertain to all assigned personnel.

### **DEFINITIONS.**

RL	Radio Library (unit)
BP	Radio Priority (unit)
RU	Radio Unit
RPL	Radio Priority Library (combination of RP and RL)
40-C	American Top 40 and American Country Countdown
FML	FM Library
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C	Classical
W	Western
MB	Marching Band
SEL	Sound Effects Library
PML	Production Music Library
MISC	Miscellaneous
AFRTS-BC	Armed Forces Radio and Television Service Broadcast Center
X	Christmas Music
IAW	In accordance with

### **RESPONSIBILITIES.**

All radio section personnel are responsible for knowing the steps involved in unpacking, inspecting, inventorying, cataloging, filing and accounting for AFRTS radio program materials.

The supervisor is responsible for ensuring that all steps in the inprocessing procedure are carried out correctly in accordance with station standing operating procedure and DoD Regulation 5120.20 R, APPENDIX F..

Radio personnel assigned to inprocess incoming AFRTS records must adhere to the following guidance.

1. When incoming radio materials arrive at the station or outlet, you must first unpack the shipment. Then inspect the material to ensure all items are present and not damaged. You should check the records and tapes against the packing list for accountability. Then check for damage or defects. If any of the material is damaged or defective notify AFRTS-BC directly. The notification should include disposition instructions for the damaged material. AFRTS-BC may direct the material to be returned for inspection or may authorized local destruction.

NOTE: Prompt notification is also required if more than five days have elapsed after the expected arrival date of a shipment. For circuited materials, the outlet should notify the preceding outlet as well as those following on the circuit. A limited number of copies of tapes and discs are normally held at AFRTS-BC as replacements for damaged or lost shipments. This small supply is retained for a short period of time and is then recycled. Therefore, prompt notification is essential.

2. Separate audio materials according to program type (e.g., RU, FML, RP, etc,). Artist/title cards should also be separated. You should also separate all other programming material, such as music charts, bio sheets, news letters, FML music listings, etc.
3. Separate RL materials by music type or category (e.g., W, C, P, MB, MISC, etc.). RL record covers are then labeled on both sides in both the left and right hand upper corners with the proper classification and number.

**EXAMPLE :**

**P-24506/7**

**P-24506/7**

To further assist announcers with selecting music, popular music covers will be color coded with a one inch centered mark along both outside edges of the record covers.

COLOR CODES:

- o Red. Albums with various artists.
- o Yellow. Albums featuring various artists with hits from the past.

The FML tapes are then filed chronologically in the program bins located in the record library. The artist/title cards are then filed alphabetically. The FM music listings are attached in chronological order to the clipboard in the library identified for that purpose.

4. Radio specials are sometimes made available by AFRTS-BC. The type and timeliness of the material will determine whether the shipment is provided on disc or tape and which outlet will receive it. Instructions for use and disposition will appear on the packing lists.
5. A supervisor's evaluation guide is provided in Annex A.

**Files**

The AFRTS artist/title card files are located in the record library. The chief radio announcer is responsible for ensuring the files are up to date and in order.

**REFERENCES.**

DOD REGULATION 5120.20 R, APPENDIX F STP 46-46R 1/2/3/4  
SOLDIER'S MANUAL AND TRAINER'S GUIDE FOR BROADCAST  
JOURNALIST, AUGUST 1988.

ANNEX A

Guide for evaluating the inprocessing procedure of AFRTS radio program shipments.

Checklist:

- 1. Unpacks incoming radio shipment.
- 2. Inspects radio materials against the packing list for accountability and for damage.
- 3. Directly notifies AFRTS-BC if any of the shipment is lost, damaged or contains defects.
- 4. Notifies preceding station and next station on the circuit.
- 5. Separates and labels program materials in accordance with SOP.
- 6. Files RL records IAW SOP.
- 7. Files FML tapes chronologically, IAW SOP.
- 8. Files artist/title cards alphabetically.
- 9. Files FM music listings IAW SOP.
- 10. Places radio materials in the appropriate location prior to airing, IAW SOP.
- 11. Processes outgoing radio materials to the next station on the circuit, if requested.
- 12. Destroys RP materials IAW DoD Regulation 5120.20 R, APPENDIX F and files destruction documents.
- 13. When authorized, locally destroys records and files destruction documents.
- 14. When authorized by AFRTS-BC degausses FM tapes to be used for other purposes within the station. If not authorized, destroys FM tapes and files destruction documents.
- 15. Provides AFRTS-BC a copy of destruction documents for items #12, #13, #14.

## **Approval**

If required, submit the section draft procedure for approval, IAW local SOP. Make corrections as necessary and prepare the final procedure. Include the signature block of the person who authorized the procedure (you, your supervisor, network commander, station manager, etc.). Determine the number of copies needed and have the procedure reproduced. Distribute the necessary copies to section personnel and file the procedure in the section files. Provide one copy to your supervisor.

**PRACTICE EXERCISE**

**LESSON # 2**

**ESTABLISH AND MAINTAIN A BROADCAST SOP**

**SUBCOURSE NO. DI0450**

**INSTRUCTIONS :**

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

- T F 1. The SOP provides information consisting of responsibilities and the procedures used to accomplish the mission.
- T F 2. The Scope section of the procedure outlines the duties of the section supervisor.
- T F 3. Instructions for ordering broadcast supplies should be part of the station SOP.
- T F 4. The procedure section should be written detailing step by step how the SOP is assembled.
- T F 5. If required, submit the section draft procedure for approval in accordance with local SOP.



**ANSWER KEY**

**PRACTICE EXERCISE**

**LESSON # 2**

**SUBCOURSE NO. DI0450**

**ESTABLISH AND MAINTAIN A BROADCAST SOP**

1. TRUE (page 34)
2. FALSE (page 35)
3. TRUE (page 35)
4. FALSE (page 37)
5. TRUE (page 45)