

Be The Media with KZ88!

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Be The Media with KZ88!

We want KZ88 programming and news to reflect the diversity of our area. As such we actively seek submissions of news, feature stories, public service announcements and other material for possible use on our station. In addition some material may be made available and used by other community radio stations across the country.

We're providing these guidelines to help you get started. We also offer free classes to those interested and encourage you to take part in them.

Even if you don't know how or want to edit and produce a final product we can always make use of "raw" material to produce. We'd also like to receive news releases from your organization.

If you have any questions or would like to attend some classes, please contact us at 417-547-4665 or send email to myron@kz88.org.

Now you can be the media rather than just tolerate what's there.

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Say it with a smile!

All giggling aside it takes very little to affect how your voice sounds. People can tell how well you like your job, how you feel about issues and sometimes if you're having a bad day just by your voice. This is further emphasized when the listener cannot see your face to help judge emotions or sincerity. All they have go on is the sound of your voice.

A quick smile can make a big difference in how you sound. Try it! Listeners like hearing people with bright clear voices. They've probably heard enough grumbling at school, work or home. ("Did you wake up grouchy this morning?" "No, I just let her sleep".)

Think about the people you enjoy talking to on a regular basis. Are they positive and cheerful or always upset and complaining? This doesn't mean that you should sound like you're about to break out in laughter all of the time. There are times when being somber is appropriate. Just remember that the tone of your voice determines how the listener processes what you are saying. They want to relate to a positive person. Likewise in an emergency or breaking news situation they want a confident, clear voice to talk to them.

A few words about what to say.

What makes presidential speeches so incredibly boring? The answer I was after is that they are read word for word from a teleprompter and over-rehearsed. If you listen to just the audio it sounds like someone reading to you rather than talking to you. That makes a big difference in how the information is perceived. A "reader" just can't bring off the impression of being sincere and interested in you listening to what they have to say.

So how can you avoid that in radio? It's easy. Unless you are doing news, sports, or a play, don't read to your audience. Talk to your audience. Tell them about things. Don't work from a script! Use a few notes instead.

One of the best speech professors I ever had made us give impromptu speeches. We were usually given 10 minutes to prepare a 5 minute speech. Okay you get used to that. What made the task interesting was that we were given just one 3x5 card for our notes...upon which we could write no more

than seven words. That's right, we were only allowed seven words for a 10 minute speech. If we didn't fill the full five minutes, the speech didn't get a grade. This is good practice especially for persuasive speaking. Why? It requires you to talk rather than just read. You sound like much more of an authority on a topic if you appear to be talking from your own knowledge rather than just something you found. It requires you to think on your feet which makes you sound even more natural. After all, that's how you normally communicate.

A common problem with radio announcers is that they fall into a tonal rhythm. They sound like they are reading rather than talking about information. This may also involve ending every sentence with a particular voice pitch. This becomes tedious to the listener very quickly. It is a very hard habit to break. The best way to correct this problem is never to write what you want to say word-for-word and then read from it. Just write down a few key words and ad lib the rest.

Working with a microphone.

Unlike your favorite music star you do not have to practically swallow the microphone to be heard.

About 6 inches away is a good distance. Speak in a normal voice. There's no need to raise your voice. Use your conversational tone of voice.

There are some microphone "don'ts". Do not "mug" the mike. That means working it a fraction of an inch away and talking softly. It doesn't sound natural. It is also much harder for the listener to understand.

If the mike you're using is prone to popping your t's and p's make sure you are not working it too close. Secondly try talking across the mike rather than into it. That means moving the mike so it is at a 90 degree angle to you.

There's also no reason to change your voice when you speak on the air. Some try to lower the tone of their voice when they turn on a mike. Why? It's more important to be understood. Use your normal voice. It will sound more natural and it will be easier to talk for longer periods without strain.

There are a variety of microphones in use. While you generally won't have to make mike decisions for everyday work, you may need to do so for special events or live broadcasts. When we refer to a microphone's pattern we are referring to the shape of the area where the microphone picks up the best audio at the best volume. It will pick up sound from other directions, but not as well.

A unidirectional mike picks up sound from one direction, usually the direction in which it is pointed. It is ideal for interviews where you want to reduce the background noise level.

A bidirectional mike picks up from two directions. It would be useful for an interview in a studio where two people are opposite each other.

An omnidirectional mike picks up equally well in all directions. It would be good for picking up background sound, such as an audience during a performance. It could also be good for an interview of a group of people.

Within these groups of microphones are a vast diversity of variations. A shotgun mike is a unidirectional mike on steroids. It can pick up very soft sounds from a very long distance. There are wireless mikes and even microphones that don't look like microphones. An example of this would be a flat panel pressure wave microphone which looks like a small square of plastic.

Some people are intimidated by microphones so it sometimes is useful to have a microphone you can set on a table and simply have a conversation rather than point one at the person.

Working with a recorder

There are many types of recorders available. Digital recorders are the preferred method now as there is no tape hiss or mechanical motor noises. Most computers can easily be used for recording

quality audio with a microphone and a suitable program such as the free “Audacity.”

If you are using a tape recorder, do not ever use the built-in microphone on the unit. It will almost certainly pick up extraneous noise of the recorder. Also most built-in tape recorder microphones are omnidirectional and pick up sounds from all directions, including unwanted background noise. Always use an external (plug-in) microphone with any tape recorder.

Most digital recorders have directional microphones and do not pick up unwanted background noise. However if you are in a live or outdoor location an external microphone will always be a good choice.

You should be aware that regardless of the quality of a microphone, you must avoid physical contact with the cord. In most cases this will be picked up by the microphone and will distract from what you want to record.

Whenever possible practice some recordings. Try recording for a minute or so and listen to a playback to avoid any unwanted surprises in the final product.

If you're looking for a broadcast quality digital recorder we suggest you check into the Zoom H2. It can record in stereo or even surround for hours on a set of batteries. The recordings are saved on a standard memory chip for editing, emailing, or burning to CD. There are others on the market, but the Zoom H2 is much more affordable and still offers outstanding audio recording quality.

Breathing

What? You have to breathe in a certain way? Well you don't have to, but you'll get better results if you do. You should breathe using your diaphragm. Think of it as deep breathing. You'll have more air to use for talking or reading longer sentences.

If you're not sure how you are breathing take this simple test. Sit upright in a chair. Grab the sides of the seat with your hands. Breathe normally. Does your breathing pull up on your hands? If so you are not using your diaphragm to its best. Concentrate on using only your diaphragm to breathe. Feel the difference. Try to get into the habit.

You are more likely to have to gasp for a quick breath while reading if you are not using your diaphragm. This can be very distracting to listeners. It can also affect comprehension if you must breathe in the middle of a phrase. Practice reading material out loud. Try to breathe after sentences.

Your breathing should not be so loud that it becomes apparent to listeners. Try using a recorder while you read material. Breathe with your diaphragm. Don't take quick gasps for air as they are the noisiest. Slow down a little and take deep controlled breaths.

Writing for Radio and News Broadcasts.

Writing for radio is not difficult. It does take a little time and practice. The most important aspect of writing for radio is making copy easy to read and understand.

Radio requires a listener to comprehend information as they hear it. They don't have the luxury of going back a few lines like they can with a newspaper or book. You must make your radio copy clear and concise. If possible you should remove words that are difficult to pronounce or easily misunderstood. You may want to spell some words phonetically to ease the reading.

Let's look at some examples. KTVI in St. Louis led their news one night with, “For the second time in two weeks a St. Louis University student has been killed.” Hmmm. It kind of sounds like that student was killed, came back to life and was killed again. What bad luck. Since we don't generally experience resurrections in our modern world we would probably assume that they didn't mean that interpretation of what they said. However by now they've moved on to another story while I was trying to figure out their real meaning. Perhaps they could have said, “Another St. Louis University student has been killed. It's the second in two weeks.” That's better. It's one word shorter than the original and is broken down into two sentences which makes the information much easier to understand.

Rule number 1 is to use shorter sentences than regular writing. Another example:

“The meeting, which was held at the community center, featured many speakers including Representative Smith who announced he is running for Senator.” That's a mouth full if you're reading out loud. It's also somewhat awkward. Better would be:

“The meeting was held at the community center. It featured many speakers. Representative Smith announced he is running for Senator.”

That's a lot easier to understand as a listener.

There's more than just writing shorter sentences. You'll need to consider word usage. There is a formula that measures the complexity of a sentence. The higher the index, the more difficult it is for a listener to grasp the meaning quickly. Let's go back to our last example:

“The meeting, which was held at the community center, featured many speakers including Representative Smith who announced he is running for Senator.”

Read through the sentence and count any syllables over one for each of the words. It has a fog factor of 19. That's high. Any sentence for radio should have a fog factor of 9 or less.

We can spend a lot of time discussing the technical aspects of writing. One of the quickest ways of testing your writing is to read it out loud. Are the sentences comfortable to read without taking another breath? Are there any difficult pronunciations that could be spelled the way they sound? Does the meaning of your writing come through?

Writing news is an important skill. We'll review some basic tenets first.

Another example, this time from Y98 in St. Louis:

“Parents are becoming more concerned about what their children are finding on the internet.”

Unfortunately, that was the entire news story. I would imagine you've already seen some weaknesses in the “story”. What parents? What children? What are they finding on the internet? How concerned are the parents? What actions are being taken? As a news story it's pretty well useless. It's generic enough it could be used anytime.

In journalism you'll hear about the five W's. Who, What, When, Where, Why. A good news story will answer all of those questions. Keep these in mind when you are gathering and writing news. I'd like to give you some good examples of journalism, but to be quite honest, there just aren't that many anymore. Journalists need to ask questions, not just rewrite press releases. Going back to our internet story:

Who are the concerned parents? Are they part of a group?

What concerns them about the internet?

When have they discussed their concerns? When will they meet again?

Where will they meet? Where is their group?

Why are they concerned? Why do they care? Why do we care?

The answers to these questions would have made a much more interesting and useful story.

Let's take another example. As of this writing the cost of living in the US went up 2.9% over the past year. Most news programs reported that figure without elaboration other than to say that it would appear that inflation is not a factor. So much for journalism.

Who reported the figure?

What was included in the rate? (Gas and many food items are not, by the way.)

When will the next rate become available?

Where was the study conducted?

Why are many items not included in the rate? Why is this figure significant in any way?

One of the biggest problems with modern journalism is the lack of information. Spend an hour watching a local and national newscast on TV and you may get 10-20 news stories. That includes fluff which are features and canned segments that really aren't news. That's sad.

KOLR TV in Springfield Missouri proudly claimed an infomercial they produced on homes at Lake of the Ozarks was a locally produced public affairs program. They also ran video news releases

without credit during the 2006 election. Yet one of their arguments for media consolidation was more local news for viewers!

The public is starved for real news. You can make a difference by reporting what's going on locally, nationally and in the world. If you have the ability to understand a story and relate it to others, you will be a success. People want to know how an issue affects them. Don't just say the cost of living went up 2.9%. Explain why the figure is unrealistic. Tell your listeners how this figure affects them. Better still, ask some local people if the rising cost of living is a problem. You've now personalized and localized the story. It has become of more interest to your listeners. Get some quotes. Record them and make them part of the story if possible. Take advantage of your audio medium. Let your listeners hear what others have to say.

Be responsible with your news stories. Consider their impact. My dad was a school administrator in the Midwest. I vividly remember a snowy SuperBowl night when a local TV station used up much of their newscast with highlights of the game. Rather than extend the newscast they told viewers "We're don't have time for school closings tonight. If you're not sure if your school is open tomorrow call your school's superintendent or principal. Guess what? The phone didn't stop ringing until after midnight. That was not responsible journalism. In fact, it wasn't journalism at all.

There are times when sensationalism takes over and the news suffers. KYTV in Springfield, Missouri started using the word "terroristic". Try to find that in the dictionary. A bomb threat was a "terroristic" threat rather than just a terror threat. Perhaps they've seen a few too many "horroristic" movies.

Trying to express numbers on the air is much more difficult than print or TV. Again your audience must be able to comprehend what you are saying without being able to go back over what you said.. That's why it's often best to round off numbers. "The History Club raised four thousand five hundred thirty two dollars and fifty seven cents at the event," is fine but somewhat difficult to for a listener to comprehend. Instead "The History club raised over forty-five hundred dollars at the event." is much easier to understand as a listener. Sure you're giving up some detail, but you are gaining a better transfer of information to your listeners.

Phone numbers are another problem. You may have to present up to 10 digits and rounding them off would make them useless. Previously many towns had just one or two exchanges. In the past few years so many new area codes and exchanges have been added that listeners now must remember more of the numbers presented to them than before. At the very least it is good practice to give important phone numbers twice. Saying the last four digits of a phone number as double digit numbers can sometimes help. Instead of "Four, One, Seven, Five, Four, Seven, Four, Six, Six, Five" you might try "Four, One, Seven, Five, Four, Seven, Forty-Six, Sixty-Five". Or if the number spells something, "Four, One, Seven, Five, Four, Seven, HONK." During an emergency when you need to give out specific phone numbers it would be good practice to alert your listeners in advance. Let them know that they should get something to write on to record numbers they need. Go over the numbers slowly. Imagine the speed of someone making notes. Repeat the number a couple of times. Accuracy is important.

A good practice for news writing is to rewrite newspaper stories for a radio audience. Don't just edit what the paper published. Get answers for your 5 W's and create your own story. Check your sentence length, fog factor, etc. Read your story out loud. If possible record your story and play it back to hear how it sounds. This is a good way to develop your skills.

Also remember that most beginners try to read through copy too fast. It isn't a race. Take your time and read in a normal conversational pace. Reading too fast can also make it sound like you don't have any interest in the material. Pause slightly between stories. It lets your listeners know you are going on to another story.

Newscasts usually have set time allotted. It may be just a couple of minutes or a half hour or more. You will need to time your material. This will help you use what time you have to the best use.

Timing with news can be very critical since programming elements may prevent you from running over your allotted time. Sit down with a stop watch and time each story and any associated recording. Write the time on each page. Arrange the stories in order of importance. That's your basic newscast.

It's good to have a few short fillers for the end of your newscast such as what happened on this day in history or perhaps some details of a meeting or event taking place. Use them if you don't have time for one of your news stories at the end of the newscast.

Radio news is the best way to keep up on breaking news stories. You don't have to worry about photos, graphics, cameras or lighting. All you need is your story and a microphone. If you can relate the information to your audience all of the formal classes in the world will not make you a better journalist.

Much of this applies to writing news releases as well. The better, more informative news releases are typically the ones used by newspapers, radio and TV stations. Be sure to include contact information on all news releases. Why? A news release can often lead to a more detailed story or feature. In some cases an editor may wish to verify information in your release. If you don't provide valid contact information your release may never be used.

Libel and Slander

You have to be aware of libel and slander if you are going to be on the air in any capacity. Having free speech doesn't mean you can say anything about anybody. Just because a fact is true about someone doesn't mean that it's okay to use on the air. The legalities get to be pretty intense but there are some safeguards you can take:

“Senator Smith is taking payoffs to build his new mansion.” That statement is not acceptable. However you can be a little sly. “In my opinion Senator Smith is taking payoffs to build his new mansion.” is perfectly acceptable even if not credible. You have stated that what you have said is your opinion. No one can deny your right to your opinion. Just be prepared for the fallout. You could also have said “It seems Senator Smith is taking payoffs to build his new mansion.” You are indicating the information is your opinion of what you perceive, not necessarily a fact.

Asking a question, such as “Is Senator Smith taking payoffs to build his new mansion?” is also acceptable. You are not stating a fact. You are only asking a question.

Are these tactics fair? That's hard to say. They have been staples of talk radio for years. Unfortunately many take opinion statements as fact. You'll also need to remember that someone may very well ask you why you have a particular opinion.

I was present at a city council meeting and questioned why a project promised by a councilman was never done. I pointed out that what he said at a previous meeting did not match the facts. Notice that I did not accuse him of anything. His response was “Are you calling me a liar?” This was a critical time. If I answered “yes” then I could have ended up in trouble due to the way he worded his question. Answering “yes” would not have indicated my opinion, but would instead have been the equivalent of me standing up and saying the slanderous, “You're a liar.” Instead I said, “No. It's just what you said at the previous meeting turned out not to be true.” At some point you may face a similar situation. If you are in an interview situation take your time to respond and word your reply carefully.

Sometimes a seemingly innocent remark may draw fire. At another time a young girl was killed in a farm accident. I wrote that “A nine year old girl apparently died from injuries she received in an accident.” I had spoken to the coroner who had not performed an autopsy and I felt the sentence was an accurate way of leading into the story. I was taken completely by surprise by a tearful father who wanted to know why I would think his daughter died of anything other than the accident as I had used the word “apparently”. I explained that I did not think there was another cause other than the accident. I told him I used the word “apparently” because all I had to go on was the coroner's opinion and the cause of death was “apparent” to him. To leave the word out would have implied I had direct

knowledge of the accident, which I didn't. This incident made me more aware of how I worded stories. In this case I sympathized with the father and told him that if anyone questioned him about the incident based on my story he should refer them to me for explanation.

Be conscious of how you write your news stories and why you did so. You may have to explain yourself at some time in the future.

Remember that a person is innocent until found guilty. Don't refer to any particular person charged with a crime without mentioning that they have merely been charged or arrested. This is very important. Many times a person charged with a crime is innocent. Many other times the crime they are charged with may be changed to a lesser charge. Don't report someone is guilty of something until they've had their day in court. Back to our first example: "Senator Smith was arrested today. He has been charged with taking payoffs to build his mansion." is acceptable.

In many newsrooms scanners are used to listen to police, highway patrol, etc. for breaking news. **DO NOT EVER** use any names you hear on the scanner until after you have verified the information with the appropriate authorities. To use the names otherwise would be illegal. You can say a shooting has been reported on Main street in Huggins. You can say that police are on the scene. You can say that it appears to be a dispute over a construction project. You cannot say, "Senator Smith was shot by an angry contractor over his payoffs." You must wait until the name(s) is released by the investigating department. The FCC protects the information relayed over public service channels picked up by scanners. Be aware that if you work in a news room that you will often receive news tips from the public. This will often include information that they picked up off of a scanner. Know your source of information. Verify any names before you use them.

Dirty Words

No, I'm not going to print them here. There are more than the famous seven. There is no need for profanity. Its use can result in heavy fines, upset listeners, and use of antacids by station management.

You should have respect for your audience. In essence they have invited you into their homes, cars, and businesses. Behave yourself. The FCC is watching. They also are very adamant about protecting the airwaves from profanity and overtly explicit situations and descriptions.

There is a difficult distinction between what is illegal to air and what is not. It's not entirely a matter of words. It is a matter of how they are used. For example, a frank discussion of sex for a health program could possibly use some explicit language and be perfectly acceptable to the FCC. On the other hand a graphic gratuitous description for non-educational purposes would be considered obscene. It all depends on the context of the programming.

The best course of action is to completely avoid any use of any off-color language, stereotypical descriptions, etc. This is serious business and can result in fines to a station or even loss of its license. As an operator on duty at a station you could be held liable as well.

Interviews – At some time you will almost certainly have to do an interview if you are involved in radio. It might be a news program, a public service type program, or at a community event. There are some guidelines to use for becoming a better interviewer, but like most other aspects of broadcasting, practice is essential.

If you have the opportunity do some research on your subject, both the person and the subject matter. This step alone could help you create appropriate questions for your interview. Does the person's background support their work or position? Are they considered to be expert on the subject? How important is the subject to your listeners? Can you summarize the subject for listeners who are not familiar with the subject?

Ask open questions. An open question can't be answered with a simple "yes" or "no". Some examples:

"Is the subject of your new book something you enjoy?" is a closed question. It will most likely be answered with a "yes."

"Why did you choose the subject of your new book?" is an open question. It begs for more information from the interviewee and cannot be answered with a short "yes" or "no."

Even Wal-Mart knows the value of open ended questions. Ever notice that their store personnel ask, "How may I help you?" rather than the closed "Can I help you?" Almost every shopper will answer the first question with something they are looking for. Almost everyone would answer the second question with "No, Thank you."

Pay attention to the responses you get. This is vital to become an expert interviewer. Often an answer will imply information or suggest a follow up question. If you don't take advantage of the opportunity you will be doing everyone a disservice. A bad example:

"What have you learned while campaigning for office?"

"Well, for one thing I found out that my incumbent opponent was arrested for animal abuse."

"Is your campaign going well?"

Oops! Somebody wasn't listening. A good example would be:

"What have you learned while campaigning for office?"

"Well, for one thing I found out that my incumbent opponent was arrested for animal abuse."

"When did this arrest occur?"

The person has given you a hint about something that could be quite newsworthy. It is to your benefit to pursue the subject even if it later turns out to be not an important issue.

Get a real answer. Unfortunately sometimes a person being interviewed will not give an answer to the question you have asked. They may redirect or rephrase the question and then ignore your original question. It may be done on purpose to avoid a topic or it might be an innocent mistake or a misunderstanding. Ask your question again. If they're trying to avoid an issue they'll sidestep it again. Keep this in mind for later questions. If it happens again politely ask if there's some reason why they won't discuss the subject. By this time your listeners will already have picked up the lack of candor in the answers.

In addition to having some questions ready in advance it is always a good idea to make some notes as you go along. Make some reminders of follow up questions you may want to ask. Depending on the type of program you are doing you may need to summarize key points after the interview. Notes would also come in handy if you later write a news story about the interview.

Do I sound like that? - If you've never heard your voice played back on a recorder you may be surprised at how your voice sounds. It is not what you are used to hearing when you speak.

This all has to do with bone conduction of sound to your eardrums. When you speak you are hearing some of your voice through vibrations in the air like the rest of the world and a component of it coming through vibrations in your bones. You are used to the bone conduction. You are not used to hearing your voice exclusively through air vibrations.

This is one of the reasons why it is so important to practice various aspects of broadcasting including recording and playing back your voice. Before long your recorded voice will seem perfectly natural to you.

The Power of Radio – Radio is a very power medium, perhaps even more so than TV. Radio creates visual images in the mind of listeners. Want some proof? Listen to the original broadcast

of the War of the Worlds. It was a simple radio theater program that was easily mistaken for real life.

You can put the power of radio to work for your listener. The extent of how far you need to go is all based on what you want to accomplish.

Be very descriptive when describing things, actions, and people.

If creating radio theater or skits use appropriate sound effects. Part of the power of War of the Worlds were the sounds listeners heard. There was the scraping of the spaceship hatch opening. There was the sound of the heat beam firing. There were off mike screams of people being hit by the beam. It was quite believable. Sound effects can do so much to reinforce a story or message that simple words can't convey. The better job you do of reinforcing your listeners imagination, the more believable your story.

Several years ago a friend gave me a joke recipe to use for my show on Thanksgiving Day. It was for quick Thanksgiving Turkey. Preheat your oven to 500 degrees. Place 5 cups of unpopped popcorn in the turkey and sew up with needle and thread. Place turkey in the oven. When oven door pops open your turkey is done. There's no need for carving as the turkey will already be in bite sized pieces.

The image is funny, but a little work made it so much more. My listeners heard me pour the popcorn in the turkey. They heard the oven door. I told we would check back on the turkey later. Several minutes later I added the sound of small explosions and popping corn when I opened my mike. I remarked that the oven was shaking quite a bit and I was getting concerned.

At the next break I gave another update. The explosions were much louder. I said that just about everyone was afraid to go in the kitchen as the oven had moved so far away from the wall. The audience heard the fire department come in. They heard me telling them they can hook their hoses up "over there". There were a lot of explosions and yelling in the background.

At the following break gave more details. I described the firemen spraying the oven with several hoses and yet the oven was still jumping around. Then I added the sound of metal stressing and say that the oven was expanding and looked like it was going to (loud long explosion which suddenly cuts off, then a couple of seconds of dead air). Then there was a jingle followed by "Popcorn" by Hot Butter.

Of course the whole turkey idea was ridiculous. But listeners got taken on a ride powered by their own imagination. The same stunt on TV would not have looked believable. On radio everyone envisioned it a little differently. It worked. What was a 30 second joke if read became an almost half hour routine on the air.

When producing a radio skit use appropriate sound effects. Don't forget some background noises. Don't let any of the sound effects override your narration or dialog. You can also use music to set a mood.

Try creating some radio skits of your own. It's good practice.

On the other side radio is perfect for mysteries and drama. Listen to some classic radio programs. You'll rapidly get involved in the story. Do you dare listen in the dark??



Program Submission Guidelines

We are always happy to review submitted programming for use on our station. We have created these guidelines to help in the process.

1. Program length should be 4, 13, 26 or 52 minutes in length or as close as possible. The lengths are designed to allow us to schedule regular news, weather and underwriting.
2. We prefer to receive programs in WAV or MP3 format, 44.1k sampling, stereo. Others will be considered. Programs may be submitted on CD, via email or download link. We can also accept standard cassettes or MD discs.
3. We must have a signed release statement specifically giving us the right to use the program and to perform any editing required to comply with our policies. Any restrictions on use of the program such as local broadcast only or limited time use should be part of this release. In addition the person signing the release must state that they are the author, creator, or owner of the rights to the program submitted.
4. The Program Director will have final determination on the use or rejection of any programming.
5. Any submitted programming must reach us in time for review before possible broadcast.
6. We appreciate any program submissions but cannot guarantee the use of any program on our station prior to auditioning and approval of the Program Director.
7. KZ88 maintains music licensing for broadcasting for ASCAP, BMI and SESAC. If your program features music it should credit the source/performer. Other music may be used if you have the right to use it for broadcast purposes.

Any questions about programming should be directed to our Program Director at the number above or by sending email to myron@kz88.org



Public Service Announcement Guidelines

Public Service Announcements are kind of like free commercials for non-profit groups. They are not part of a particular program and are broadcast on a time-available status. As a non-commercial station KZGM uses many public service announcements (PSAs). We favor local organizations or those with local impact. PSAs can be submitted to us for possible on-air use. Please refer to these guidelines.

1. PSAs can be run only for non-profit groups and organizations. Other groups, organizations, and individuals should submit information to our news department instead for possible use.
2. PSAs can be 30 or 60 seconds in length. Generally 30 second PSAs will be used more frequently since they will fit in the program schedule more readily.
3. Pre-recorded PSAs should be in WAV or MP3 format, 44.1k (44100) sampling, stereo. Otherwise please submit them on CD or cassette tape.
4. KZGM must comply with certain government mandated regulations as to certain issues and organizations. Therefore we completely reserve the final say on whether a PSA is used on our station or not. Thank you for your understanding.
5. Scripts for PSAs can be emailed or faxed to us.
6. We cannot guarantee a PSA will receive any certain amount of use or be used at specific times.
7. PSAs cannot promote lotteries or games of chance.

For any questions regarding Public Service Announcements please contact our Program Director at the number above or email myron@kz88.org