New DJ Application

web radio

Today's Date: _____

Name: _____   Phone: _____

SIUE email: _____   Preferred email: _____

Class Status: _____   Major: _____

800#: _____   How'd you hear about us?

We will **ADVERTISE** your show using your description**.**
Make it interesting so people will want to listen!
If you're not yet sure what your show will be like yet, that's okay.

Proposed Show Name: _____   Co-host?: _____

Show Description: _____

_____

Days and times you'd like to host:

1st Choice:

2nd Choice:

3rd Choice:

Application to Host or Produce SIUE Web Radio Programming

To receive access to the Web Radio Studio, the following is required:

Initial

_____ 1) Completed application submitted

_____ 2) The Federal Communication Commissions Policy for broadcasting guidelines must be read and understood

3) The Radio-Television News Directors Association Code of Ethics must be read and understood

_____ 4) SIUE Web Radio booth and broadcast policy sheet must be read and understood

_____ 5) $10 dues for one semester or $15 for two semesters must be paid

_____ 6) A show time and description must be submitted

_____ 7) Students must have received board training with a certified board trainer.

I have completed all steps required to be approved for Web Radio productions and agree to adhere to the policies established for Web Radio. I have carefully read and understand this form.

Print Name: _____

Applicant Signature: _____

Date: _____

SIUE email: _____

800#: _____

Please tear off this page and your personal information page and give them to an executive member of the club or place in the folder outside the booth.

The rest of this file is yours to keep for reference.

For Executive use:

Access: _____   Added to Social Media & Groups: _____   Initials: _____   Date: _____

New DJ Checklist

So you're on your way to becoming a DJ...
But there's still a few things we need to do before you can go on the airwaves.

- Fill out and turn in application, with proper signatures in required fields
- Turn in a show description if you do not provide one here
- Get soundboard training
- Pay dues ($10 for one semester, $15 for two)

Once you're in, you need to:

- Attend at least one meeting per semester
- Pay dues each new semester/year
- Update your show availability for each new semester
- Communicate regularly with the club officers or GA

If your attendance or contact with the group falters, we may contact you about getting more involved, and may limit your access to the booth. At the beginning of a new semester, if you fail to pay dues or update us with your new show time within **THREE weeks**, we will remove you from the booth access list. This may sound harsh, but participation, funding and current information for our listeners are **essential** to ensuring Web Radio functions properly.

SIUE Web Radio – Morris University Center
http://www.siue.edu/webradio
For more information contact us via email:
webradiosiue@gmail.com

A few clarifications for things on your checklist!

- To turn in a show description: Email your 1-2 sentence description to webradiosiue@gmail.com. Here's a great example:

> The show about everything...in general. Join Pat and David as we explore different genres of music, analyze songs and bands, and overall nonsense. Mondays at 3! And remember to bring your harpoons, there are sharks everywhere...

- To get board training, contact an executive member (info on last page) to schedule a meeting for your training.

- There are two options to paying dues. One is in person, which is $10 for one semester or $15 for two semesters. Contact our treasurer (info on last page) to set up a meeting so you can deliver your payment in person. The other option is online. Go to our website (www.siue.edu/webradio) and click on the DJ Resources tab. The password to the page is "g00se". There is a way to pay your dues through PayPal. Follow the instructions on the page once you're there.

- To keep in contact: We have many points of contact to make sure our members are updated. Once you join Web Radio, you will begin receiving emails either from webradiosiue@gmail.com or our CollegiateLink account, as well as texts, Facebook messages, or other form of Social Media. If you have Facebook, you can also add our President or Vice President as a friend and we can add you to our Current Show Hosts page. These emails/texts/posts will keep you updated on meeting times, documents available in DJ Resources, volunteer opportunities, and events.

Other things you can do to help out Web Radio and Support your show:

- Add music to the automation: We have a program that allows the track title and artist to be broadcast to TuneIn as well as our website. However, those things need to be attached to the music file in the form of ID3 tags. Contact our Technical Officer for instructions/details on how to do that.

- Advertise your show: Check out the attached advertising sheet for ideas on how to get your show heard!

- Contribute: Got an idea? Want to oversee a project? Can you take a shift at an event? Let us know!

SIUE Web Radio Broadcast and Studio Policies

- **FCC Guidelines:** On-air materials for SIUE Web Radio must adhere to Federal Communication Commission standards for commercial and non-commercial radio broadcasts. Materials that do not reflect established community values **must not be used** during scheduled broadcasts. *If violated, fines from the federal government are possible.*

- **RTDNA Code of Ethics:** Individuals broadcasting on Web Radio must adhere to the RTDNA Code of Ethics. Web Radio broadcasters are prohibited from transmission of false, misleading, or malicious information and must provide proper attribution for sources used in reporting.

- **Copyright Guidelines:** On-air materials must be prepared in accordance with established standards which recognize the intellectual property rights of information providers. (Intellectual property rights are the ownership rights that the person or persons creating the music, poetry literature, or other written works placed in a fixed format receives through use of a copyright, patent, or trademark). As such, news obtained from outside sources must accurately cite the source of the information and must take appropriate steps to avoid usage beyond what is acceptable for "fair use." As such, on-air rereading of news content without appropriate revision and proper attribution is prohibited. The Associated Press Stylebook guidelines on copyright protection policy should be adhered to when decisions regarding fair use are made. Students should give specific credit when quoting a source. For example, it would be better to say, "According to a story from CNN.com..." instead of saying "According to CNN..." Even when proper credit is given to a source, material should be rewritten by the student who is using it on air.

- **Commercials:** Commercials may not be aired on Web Radio. License agreements with various firms (required to allow for transmission of broadcast content such as music) prohibits use of commercials in any Web Radio broadcast.

- **Recorded Content Licensing:** Recorded content used on Web Radio must be properly licensed by an organization with the legal authority to allow for transmission of such content. Web Radio has blanket licensing agreements, which currently permit use materials licensed by Broadcast Music Incorporated (BMI), American Society of Composers, Authors, and Publishers (ASCAP), and the Society of European Stage Authors and Composers (SESAC), but future changes in licensing agreements may alter such existing agreements. In order for a blanket licensing agreement to be valid, the logo of BMI, ASCAP, or SESAC must appear on the product in question. In most cases with musical recordings, this information will be visible on the back of a CD box. If the licensing agreement information is NOT visible on the product in question, it should not be used or air until the intellectual property rights have been fully clarified. In some instances, local musical producers may, for example, offer some written information that their products may be used without royalty. Without explicit written consent to product use, content from these groups or individuals **MUST NOT** be placed on air. Questions regarding this policy should be directed to the graduate assistant in charge of Web Radio operation. If a change occurs in current licensing procedure, it will be posted in the studio. Broadcasters must abide by such policy changes immediately. When in doubt about a song, CD, or use of any outside broadcast materials including news, sports, and entertainment content – ask.

- **Booth Use:** Students are responsible for the equipment they use and the content of Web Radio during their shift. A card swipe system will keep track of who is in the studio at what time. If students have guests in studio, they are responsible for the actions of their guests as well. To ensure that a student leaving the studio is not held accountable for the actions of others, students must NOT open the door for their relief. Each Web Radio volunteer entering the studio must use their SIUE ID card to swipe in. Failure to properly use the card swipe system could result in loss of web privileges.

- **Equipment Use:** Students are responsible for the safety of the equipment they use in association with Web Radio operations. Any damage (intentional or accidental) is the sole responsibility of the student. Vandalism of any kind will not be tolerated, and violators will be prosecuted to the fullest extent of the law. Maintenance and/or studio issues and concerns should be reported immediately via email, in writing, or via phone to the Graduate Assistant or Tech Officer of Web Radio. In instances where the immediate safety of those in the studio is a consideration, SIUE Police Services should be contacted at 618-650-3324. In extreme emergencies, contact 911 and follow the instructions of the 911 dispatcher.

- **Food and Drink:** No food or drinks are allowed in the studio. Operations are confined to a very small area, and spills could result in damage to equipment. If a student chooses to disregard this rule, he or she will be held responsible for damages.

- **CPU Usage:** Students may not download any kind of software on the computers in Web Radio. Doing so can slow down the machine's performance or even cause it to crash. If the student feels that a particular program is needed for the benefit of Web Radio it should be brought to the attention of the Graduate Assistant or Tech Officer in charge.

Access to Web Radio equipment is a privilege afforded to students wishing to improve their audio production skills. Individuals who abuse this privilege in any manner may be banned from further use of Web Radio facilities. Responsible behavior is required for continued use of Web Radio broadcast equipment. Students must maintain audio equipment in a manner consistent with professional industry standards. Students must agree to abide by FCC standards, SIUE Web Radio policy, and the RTNDA Code of Ethics while broadcasting via Web Radio facilities. Individuals who violate any of the standards and policies referenced above may face disciplinary action by SIUE officials pursuant to the Student Conduct Code and Student Academic Code. Additionally, students who transmit objectionable content or cause damage to studio equipment may be subject to criminal or civil prosecution.

In the Matter of
Industry Guidance On the Commission's
Case Law Interpreting 18 U.S.C. § 1464
and Enforcement Policies Regarding
Broadcast Indecency

File No. EB-00-IH-0089

POLICY STATEMENT

Adopted: March 14, 2001   **Released:** April 6, 2001

> FOR the sake of brevity and comprehension, we have summarized the document named above, including the relevant parts in clear and understandable language for our DJs to review. To view the full document, please visit https://transition.fcc.gov/Bureaus/Enforcement/Orders/2001/fcc01090.pdf.

Relevant Sections:

II. STATUTORY BASIS/JUDICIAL HISTORY
2. It is a violation of federal law to broadcast obscene or indecent programming… including "any obscene, indecent, or profane language by means of radio communication."[1] Congress has given the Federal Communications Commission the responsibility for administratively enforcing… this law.. and may revoke a station license, impose a monetary forfeiture, or issue a warning for the broadcast of indecent material.

3. …the Supreme Court has determined that obscene speech is not entitled to First Amendment protection, obscene speech cannot be broadcast at any time. In contrast, indecent speech is protected by the First Amendment, and thus, the government must both identify a compelling interest for any regulation it may impose on indecent speech and choose the least restrictive means to further that interest. Even under this restrictive standard, the courts have consistently upheld the Commission's authority to regulate indecent speech, albeit with certain limitations.

4. ...the Supreme Court held that the government could constitutionally regulate indecent broadcasts. In addition, the Court quoted the Commission's definition of indecency with apparent approval. The definition, "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."..

5. … Congress directed the Commission to adopt a new "safe harbor," which limits its ban on the broadcasting of indecent programs to the period from 6:00 a.m. to 10:00 p.m.

III. INDECENCY DETERMINATIONS

1. Analytical Approach
7. Indecency findings involve at least two fundamental determinations. First, the material alleged to be indecent must fall within the subject matter scope of our indecency definition – that is, the material must describe or depict sexual or excretory organs or activities.

8. Second, the broadcast must be *patently offensive* as measured by contemporary community standards for the broadcast medium. In applying the "community standards for the broadcast medium" criterion, the Commission has stated: The determination as to whether certain programming is patently offensive is not a local one and does not encompass any particular geographic area. Rather, the standard is that of an average broadcast viewer or listener and not the sensibilities of any individual complainant.

9. In determining whether material is patently offensive, the *full context* in which the material appeared is critically important.[1]It is not sufficient, for example, to know that explicit sexual terms or descriptions were used, just as it is not sufficient to know only that no such terms or descriptions were used. Explicit language in the context of a *bona fide* newscast might not be patently offensive, while sexual innuendo that persists and is sufficiently clear to make the sexual meaning inescapable might be. Moreover, contextual determinations are necessarily highly fact-specific, making it difficult to catalog comprehensively all of the possible contextual factors that might exacerbate or mitigate the patent offensiveness of particular material.

2. Explicitness/Graphic Description Versus Indirectness/Implication
12. The more explicit or graphic the description or depiction, the greater the likelihood that the material will be considered patently offensive. Merely because the material consists of double entendre or innuendo, however, does not preclude an indecency finding if the sexual or excretory import is unmistakable.

3. Dwelling/Repetition versus Fleeting Reference
17. Repetition of and persistent focus on sexual or excretory material have been cited consistently as factors that exacerbate the potential offensiveness of broadcasts. In contrast, where sexual or excretory references have been made once or have been passing or fleeting in nature, this characteristic has tended to weigh against a finding of indecency.

4. Presented in a Pandering or Titillating Manner or for Shock Value
20. The apparent purpose for which material is presented can substantially affect whether it is deemed to be patently offensive as aired. In adverse indecency findings, the Commission has often cited the pandering or titillating character of the material broadcast as an exacerbating factor. Presentation for the shock value of the language used has also been cited

Associated Press Rules & Guidelines on Copyright Infringement

Copyright is the right of an author to control the reproduction and use of any creative expression that has been fixed in tangible form, such as on paper or computer disk. The right of Congress to pass laws protecting copyright is itself protected in the Constitution, and the First Amendment is generally not a defense to a valid claim for copyright infringement under the Copyright Act.

The types of creative expression eligible for copyright protection include literary, graphic, photographic, audiovisual, electronic and musical works. In this context, "tangible forms" range from film to videotape to material posted on the internet. Personal letters or diaries may be protected by copyright even though they may not have been published and may not contain a copyright notice. Probably of greatest concern to reporters and editors are the copyrights in photographs and videos used to illustrate a news report.

A copyright comes into existence the moment an original work of expression is captured in a tangible form. No government approval or filing is required for a work to be protected by copyright. Upon creation of the work, ownership of the copyright in that work is vested in the "author" of a work – the person to whom the work owes its origin.

The owner will generally be the author of the work, or the photographer in the case of an image. Under certain circumstances, however, someone other than the person who actually created the work may be deemed to be the work's "author" and thereby own the copyright. Under the work made for hire doctrine, copyright ownership of a particular work vests with the employer of the author when the work is created by an employee who is acting within the scope of his or her employment.

The owner of a copyright is given the exclusive right to reproduce, distribute, display and prepare "derivative works" of the copyright material. These rights exist for the life of the author plus 70 years. In the case of a "work for hire" owned by a corporation, the right exists for 95 years from the first publication or 120 years from creation, whichever is shorter.

– Limitations on copyright

Not all uses of copyright material constitute infringement. The most important limitation on the reach of copyright law for journalists is that ideas and facts are never protected by a copyright. What is protected by the copyright law is the manner of expression. The copyright pertains only to the literary, musical, graphic or artistic form in which an author expresses intellectual concepts.

For example, an author's analysis or interpretation of events, the way the material is structured and the specific facts marshaled, the choice of particular words and the emphasis given to specific developments, may all be protected by copyright. The essence of a claim for copyright infringement lies not in taking a general theme or

in covering specific events, but in appropriating particular expression through similarities of treatment, details, scenes, events and characterizations.

This printed page illustrates the distinction between protected expression and nonprotected ideas and facts. Despite the copyright protecting this page, a subsequent author is free to report any of the facts it contains. The subsequent author may not, however, employ the same or essentially the same combination of words, structure, and tone, which constitute the expression of those facts.

A second limitation on the reach of copyright is the doctrine of "fair use." This doctrine permits, in certain circumstances, the use of copyright material without its author's permission. Courts will invoke "fair use" when a rigid application of the copyright law would stifle the very creativity the law is designed to foster.

To determine whether a particular use is "fair" and hence permitted, courts are required to evaluate and balance such factors as: (1) the purpose of the use; (2) the nature of the copyrighted work that is being used; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential value of the copyrighted work. Courts generally consider how "transformative" the use is. Uses that can be said to have transformed portions of the original work into something entirely new by "altering the first [work] with new expression, meaning or message" would factor into a fair use finding. (See *Campbell v. Acuff-Rose Music Inc.*) Uses that merely supplant the work by presenting it essentially as it was in the original version tend not to be fair.

News reporting, criticism and comment are favored purposes under the fair-use doctrine, but "scooping" a copyright holder's first use of previously unpublished material is not. Note, though, that "purpose" is only one of the fair-use factors. Thus, a use for a proper purpose may nevertheless constitute an infringement if other factors weigh against that use being fair.

Here are some general guidelines to keep in mind when dealing with material written by others:
Content created by the federal government is not protected by copyright, but content created by state and local governments may be.

The greater the amount of the copyrighted work used, the less likely that a court will characterize the use as fair. The amount of use alone, however, is not necessarily decisive; courts have found uses not to be fair when the portion used was small but so important that it went to the heart of the copyrighted work.

Uses that decrease any potential market for the copyrighted work weigh against a finding of fairness. For instance, if a literary critic reproduces all five lines of a five-line poem, the potential market for the poem will be diminished because any reader of the critic's piece can also obtain a copy of the poem for free.

Reporters and editors having questions about whether their use in a news story or column of copyrighted material is fair use should review these factors. No mathematical formula can yield the answer. Where there is a question as to whether a particular use is fair, consideration may be given to seeking permission (or a license) from the copyright owner.

If a use is not "fair" within the meaning of copyright law, it will be no defense to claim the use of the copyrighted material was newsworthy and therefore protected by the First Amendment. Moreover, proper attribution alone cannot transform an infringing use into a fair one.

In using copyrighted material in a news story or column, writers should make sure that no more of a copyrighted work than is necessary for a proper purpose is used, and that the work is not used in a way that impairs its value.

In this regard, many people who post material to the internet (photographs, descriptions of events they have witnessed, or other creative works) intend for people to copy and pass them along. It is important to remember, however, that, absent express permission, copying or distributing those works will constitute infringement of copyright unless the fair use doctrine applies. (It also may constitute breach of contract, since the terms of use of many social media sites contain restrictions on use that may be made of material posted there.) And it is often particularly difficult to determine who is the actual owner of the copyright in material posted on the internet, precisely because it is so often reproduced (or re-posted) by others. For these reasons, special care is required when considering the use of material posted by others to the web or on social media platforms.

Guiding Principles:

Journalism's obligation is to the public. Journalism places the public's interests ahead of commercial, political and personal interests. Journalism empowers viewers, listeners and readers to make more informed decisions for themselves; it does not tell people what to believe or how to feel.

Ethical decision-making should occur at every step of the journalistic process, including story selection, news-gathering, production, presentation and delivery. Practitioners of ethical journalism seek diverse and even opposing opinions in order to reach better conclusions that can be clearly explained and effectively defended or, when appropriate, revisited and revised.

Ethical decision-making – like writing, photography, design or anchoring – requires skills that improve with study, diligence and practice.

The RTDNA Code of Ethics does not dictate what journalists should do in every ethical predicament; rather it offers resources to help journalists make better ethical decisions – on and off the job – for themselves and for the communities they serve.

Journalism is distinguished from other forms of content by these guiding principles:

— Truth and accuracy above all
o The facts *should* get in the way of a good story. Journalism requires more than merely reporting remarks, claims or comments. Journalism verifies, provides relevant context, tells the rest of the story and acknowledges the absence of important additional information.

o For every story of significance, there are always more than two sides. While they may not all fit into every account, responsible reporting is clear about what it omits, as well as what it includes.

o Scarce resources, deadline pressure and relentless competition do not excuse cutting corners factually or oversimplifying complex issues.

o "Trending," "going viral" or "exploding on social media" may increase urgency, but these phenomena only heighten the need for strict standards of accuracy.

o Facts change over time. Responsible reporting includes updating stories and amending archival versions to make them more accurate and to avoid misinforming those who, through search, stumble upon outdated material.

o Deception in newsgathering, including surreptitious recording, conflicts with journalism's commitment to truth. Similarly, anonymity of sources deprives the audience of important, relevant information. Staging, dramatization and other alterations – even when labeled as such – can confuse or fool viewers, listeners and readers. These tactics are justified only when stories of great significance cannot be adequately told without distortion, and when any creative liberties taken are clearly explained.

o Journalism challenges assumptions, rejects stereotypes and illuminates – even where it cannot eliminate – ignorance.

o Ethical journalism resists false dichotomies – either/or, always/never, black/white thinking – and considers a range of alternatives between the extremes.

— Independence and transparency
o Editorial independence may be a more ambitious goal today than ever before. Media companies, even if not-for-profit, have commercial, competitive and other interests – both internal and external -- from which the journalists they employ cannot be entirely shielded. Still, independence from influences that conflict with public interest remains an essential ideal of journalism. Transparency provides the public with the means to assess credibility and to determine who deserves trust.

o Acknowledging sponsor-provided content, commercial concerns or political relationships is essential, but transparency alone is not adequate. It does not entitle journalists to lower their standards of fairness or truth.

o Disclosure, while critical, does not justify the exclusion of perspectives and information that are important to the audience's understanding of issues.

o Journalism's proud tradition of holding the powerful accountable provides no exception for powerful journalists or the powerful organizations that employ them. To profit from reporting on the activities of others while operating in secrecy is hypocrisy.

o Effectively explaining editorial decisions and processes does not mean making excuses. Transparency requires reflection, reconsideration and honest openness to the possibility that an action, however well intended, was wrong.

o Ethical journalism requires owning errors, correcting them promptly and giving corrections as much prominence as the error itself had.

o Commercial endorsements are incompatible with journalism because they compromise credibility. In journalism, content is gathered, selected and produced in the best interests of viewers, listeners and readers – not in the interests of somebody who paid to have a product or position promoted and associated with a familiar face, voice or name.

o Similarly, political activity and active advocacy can undercut the real or perceived independence of those who practice journalism. Journalists do not give up the rights of citizenship, but their public exercise of those rights can call into question their impartiality.

o The acceptance of gifts or special treatment of any kind not available to the general public creates conflicts of interest and erodes independence. This does not include the access to events or areas traditionally granted to working journalists in order to facilitate their coverage. It does include "professional courtesy" admission, discounts and "freebies" provided to journalists by those who might someday be the subject of coverage. Such goods and services are often offered as enticements to report favorably on the giver or rewards for doing so; even where that is not the intent, it is the reasonable perception of a justifiably suspicious public.

o Commercial and political activities, as well as the acceptance of gifts or special treatment, cause harm even when the journalists involved are "off duty" or "on their own time."

o Attribution is essential. It adds important information that helps the audience evaluate content and it acknowledges those who contribute to coverage. Using someone else's work without attribution or permission is plagiarism.

— Accountability for consequences
o Journalism accepts responsibility, articulates its reasons and opens its processes to public scrutiny.

o Journalism provides enormous benefits to self-governing societies. In the process, it can create inconvenience, discomfort and even distress. Minimizing harm, particularly to vulnerable individuals, should be a consideration in every editorial and ethical decision.

o Responsible reporting means considering the consequences of both the newsgathering – even if the information is never made public – and of the material's potential dissemination. Certain stakeholders deserve special consideration; these include children, victims, vulnerable adults and others inexperienced with American media.

o Preserving privacy and protecting the right to a fair trial are not the primary mission of journalism; still, these critical concerns deserve consideration and to be balanced against the importance or urgency of reporting.

o The right to broadcast, publish or otherwise share information does not mean it is always right to do so. However, journalism's obligation is to pursue truth and report, not withhold it. Shying away from difficult cases is not necessarily more ethical than taking on the challenge of reporting them. Leaving tough or sensitive stories to non-journalists can be a disservice to the public.

SIUe Web Radio Presents:

Ideas and options for getting your show HEARD!

Are you still trying to figure out what kind of show you want? Here are some ideas –
or listen to your favorite radio shows and podcasts for inspiration.

Music – Overarching
Genre/Theme

Talk Show – Local Music

"Love Line"

Radio Plays

Music – Differing Weekly
Theme

Talk Show – Politics/
Current Events

Poetry/Literature

Quiz Shows

Talk Show – Student Life

Talk Show – Sports

Storytelling

Karaoke/Song Requests

NO PRODUCT
ENDORSEMENTS

NO PRANK CALLS

NO OFFENSIVE
CONTENT or LANGUAGE

The more unique and interesting your show idea is, the more likely you are to get listeners.

Got your show idea? Great! Now here's how to get even more listeners:

- **Social media,** of course! Create Facebook, Twitter, TikTok, Tumblr, YouTube, Tumblr – anything you can think of. If you record your shows, a great hosting site is mixcloud.com or anchor.com.

  Uploading recorded shows to SoundCloud or YouTube won't work – they will be taken down for copyright infringement. Remember to link back to the general Web Radio social media AND **give us YOUR links** so we can post them on our "Shows" page.

- **Word of Mouth**. This is honestly the easiest and probably most effective way to get people to listen to your show. Send out texts to your friends, and tell them about it when you see them in person.

- **Fliers.** Create a flier for your show that will catch people's eye. Put them up in the booth window for passersby to see!

- **Radio spots.** Using Audacity on CPU2, equipment in the booth, and your own music, you can create a radio spot advertising your show. Get it to our Technical Officer on a flash drive and we can insert it in the automated playlist for listeners to hear. You could also give it to other DJs to play during their shows.

- **The studio monitor**. The monitor in the studio window cycles through various images and catches the eye of students in the cafeteria. Create images advertising your show and we can put them in the cycle. They should be 1024x768px. Again, get this to your Prez or VP on a flash drive.

- **CDs.** Want to really show people what you have to offer? Burn CDs of a recorded show or a typical playlist that would be on your show, put your show details on the CD, and hand them out to whoever!

A brief note on creating fliers, etc: Make sure you include your time and day and a brief description *that will make people want to listen*. Try to give your show something unique that will pique people's curiosity. If your description is bland, people will have no reason to put in the effort necessary to listen.

SIUE Web Radio
2021-2022 Executive Board and
Other Important Contacts

President/Tech Officer: Vice President:

Secretary: Treasurer:

Graduate Assistant:

Web Radio is supported jointly by the Mass Communications Dept and Student Publications.

• Faculty Adviser Undrah Baasanjav: ubaasan@siue.edu
• Mass Communications Dept Chairperson Musonda Kapatamoyo: mkapata@siue.edu
• Student Publications Program Director Tammy Merrett: tmerret@siue.edu