KKFI MONTHLY OBSERVANCE PROCESS DOCUMENT

April 2021

Monthly Observances (Black History Month, etc.) may be highlighted by KKFI airing Public Service Announcement (PSA) spots throughout the month to bring awareness and give voice to the populations set forth in our mission statement—those groups, issues and music that have been overlooked, suppressed or under-represented by other media.

The Chief Operator and the Programming Committee have joint responsibility for maintaining the quality of KKFI’s radio broadcast. The purpose of this document is to give standards and structure to the process by which the Monthly Observance spots are created and aired. There is strong agreement that these recognitions are important to our mission. We want the spots to be quality radio and we want to keep the workload manageable for the Audio Editor and Chief Engineer, both of whom have limited time to devote to managing their parts of the process.

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**ROLES**

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| **Executive Coordinator** | The Executive Coordinator/Outreach Committee will keep track of requests. Each individual recognition will need its own Champion to spearhead activities. |
| **Champion (may be the Outreach Committee)** | Initiates a request for a monthly observance and follows up with steps to get spots recorded  |

**REQUEST CRITERIA:**

Answers to these questions will help the Champion move from the idea to the production phase.

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| Who is submitting the request and acting as Champion? |
| What is being recognized? |
| What month or time period will spots be aired? |
| What KKFI program(s) will be partnering with community groups? |
| What community groups will be involved? |
| Who will be writing the scripts? |
| Who will be recording the spots? |

**CRITERIA FOR PSA SPOTS:**

* More than 1 group/issue can be recognized per month. Not every month needs a recognition issue.
* The ideal spot length is 1:30-1:45. The maximum allowable spot length is 2 minutes. Any spots submitted that run longer than 2:00 will be rejected.
* The number of needed spots will be 4 to8. These may include any already-produced spots from national organizations or other sources, such as Pacifica. They are typically high quality but must be screened by the Executive Coordinator or Champion for appropriateness.
* Audio Editor (currently Patrick Patterson, p.l.patterson@sbcglobal.net) has volunteered to edit spots for length, improved production quality, and to add bed music.
* The spots need consistency in brief intros and outros. For intro example, “KKFI is featuring education segments in recognition of May as Labor History Month.” Outro example: “This has been brought to you as a public service of KKFI, Heartland Labor Forum and Labor Union 283 Elect.”
* A maximum of 6 spots per day will be aired.
* Spots must be submitted to the Chief Operator in broadcast-ready format. The Chief Operator will not be able to make any edits or other alterations, and may choose not to traffic any spots that do not satisfy KKFI’s quality standards or spot length requirements.

**RECORDING SPOTS**

* Spots must be recorded in an indoor, controlled, quiet environment without background noise. The production studios at KKFI are ideal.
* The recordings must be clear, clean, crisp, and free of extraneous noise. No moving around, handling paper, etc., or the mic will pick up this noise.
* If the speaker has to take a breath, turn away from the mic.
* Take your time. It is easier to edit out pauses than to cleanly edit rapid speaking and audible intake breaths.
* Speakers should also pay close attention to their volume by speaking at a consistent level and avoiding spikes (that run the risk of clipping) and trail-offs (that run the risk of being inaudible).

**BED MUSIC**

* If music is desired as a background, it must be an instrumental track (without vocals).
* You may leave the background music to the discretion of the Audio Editor.
* If you want to suggest a specific piece of bed music, you must provide it to the Audio Editor in the form of an mp3. (Note that a link to a Youtube video is not sufficient because it may be a violation of copyright laws. You can purchase and download an mp3 file or pull one from your own collection.)
* Music should not be so loud that the speaker is difficult to hear and understand.

**DEADLINE:**

The Chief Operator needs to receive the spots **10 to 14 days ahead** of date to be aired. This allows him time to send it back to fix if he finds problems with spots and affords enough time to traffic it on the Program Log (which is prepared several days in advance of the air date). A time crunch is inadequate reason to air spots with poor production quality. The Chief Operator will work with the timeline and attempt to be flexible where possible.

**RESPONSIBILITY:**

* The Executive Coordinator may reject any spots deemed inadequate in terms of quality of content, quality of production values or length.
* The Audio Editor may reject any spots deemed too problematic to fix.
* The Chief Operator may reject any spot that doesn’t meet these criteria.
* The KKFI staff are assigned no responsibility in the production of these spots.
* The Programming Committee is assigned no responsibility in the production of these spots other than to work with the Chief Operator in developing criteria.

**WORK FLOW:**

1. Champion is identified and communicates request to Executive Coordinator. It is suggested that work begin at least 30 days before the desired air date.
2. Executive Coordinator gives guidance to Champion about deadline, criteria for spots, and other advice as needed.
3. Champion establishes the KKFI show(s) and community organizations who will be involved as partners.
4. Champion notifies the Chief Operator of the coming spots.
5. Champion or their designee works with partners to develop scripts.
6. Champion or their designee will recruit the engineer(s) and voice talent to record spots.
7. Champion or their designee sets recording time(s/date(s)).
8. Engineer may do their own editing.
9. Engineer forwards audio file to Executive Coordinator for review.
10. Executive Coordinator:
	1. approves and sends to Audio Editor for any cleanup OR
	2. requests rerecording, giving instruction on what changes to include. Then go back to step 5. OR
	3. Audio file is deemed broadcast-ready and is sent to the Chief Operator for Trafficking (skip step 11).
11. Audio Editor completes cleanup and may return cleaned up file to coordinator for approval, if changes are significant. If not, the Audio Editor forwards file(s) to Chief Operator for trafficking. The Audio Editor may also communicate with Executive Coordinator if the needed cleanup cannot be achieved.
12. Chief Operator traffics the spot(s) or quickly communicates with Executive Coordinator about any problems.

Monthly Recognitions in the Pipeline

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| **Month** | **Issue** | **Champion** |
| March | Women’s History Month | Bill C. |
| April | Sexual Assault Awareness Month | Bill S. |
| May | Labor History Month, Mental Health Awareness Month | Judy, LaDonna |
| June | Gay Pride Month | Una and Fiona |
| July |  |  |
| August |  |  |
| September | Latinx Heritage Month |  |
| Oct |  |  |
| November | Indigenous People’s Month |  |
| December |  |  |

<http://diversitycentral.com/calendar/heritagemonthguide.php>

<https://en.wikipedia.org/wiki/List_of_month-long_observances>