SAS

Station Activity Survey - Radio

Instruction Guide
Version 18-2

STATION ACTIVITY SURVEY GENERAL INSTRUCTIONS
For Radio Grant Recipients

In this survey, we collect information from public broadcasting stations about their operations so that the Corporation can advocate the interests of public broadcasting to Congress, the Federal Communications Commission and the American public; help stations and other public broadcasting organizations with planning and evaluation; study and anticipate industry-wide trends; and monitor the results of stations' equal employment opportunity practices.

All CPB-supported grant recipients must complete questionnaires. CPB will not make the second payment for Fiscal Year 2024 CSGs until we have received both the Fiscal Year 2023 Annual Financial Report or Financial Summary Report, and the 2023 Annual Station Activity Survey, and no 2024 grants will be distributed until the survey has been received. You should also be aware that Congress has enacted legislation prohibiting CPB from distributing funds to any public broadcast station licensee that does not file the employment portion of this survey. Late filing of this survey could also result in a reduction in your CSG equal to 1/365th of the grant per day that you are late. If you must file late due to circumstances beyond your control, you are now able to request an extension via the Integrated Station Information System website within your survey.

Error/Warning Messages
SAS contains error (highlighted in RED) and warning messages (highlighted in YELLOW) within the survey to minimize data entry mistakes while ensuring consistency throughout the survey. You MUST correct all RED error messages before you can submit the SAS survey to CPB. Please review all YELLOW warning messages and make any necessary updates or comments before submitting your SAS survey to CPB. Please send an e-mail to SAS@cpb.org if you have any questions about an error/warning messages within the SAS survey.

Changes and Updates
A few updates were made to the available responses in Section #8. Section #9 was added in the survey to capture Next Generation Warning System (NGWS) information. These updates are highlighted.

Please complete all questions and submit them to CPB by February 15, 2024.

SECTION 1. EMPLOYMENT

GENERAL INSTRUCTIONS AND DEFINITIONS

This section seeks information about the sex, racial and ethnic composition of the grant recipient's staff, as well as the number of persons with disabilities employed by the grantee. With this information, CPB will analyze the overall size, occupational structure and sex, racial and ethnic composition of the industry's workforce.

In Section 1 for questions #1.1 - #1.4, use one payroll period in January 2024. Headcounts should reflect actual employment during one payroll period. The same payroll period should be used in each year's report. In Section 1 for questions #1.5 - #1.7, refer to your station's fiscal year.

Report full-time and part-time employees separately.

If a position is vacant during the payroll period used for this report, it should not be included in the headcount. How to use the job categories

Definitions of job categories are included below. All individual employees should be reported as holding one position only. If a person's responsibilities are associated with more than one category, choose the job category that best characterizes most of that person's duties.

1. **Full Time Officials (1000)** Corporate officer or station executive positions including presidents, vice presidents, general managers, station managers, and other station executives who are responsible for directing major operational areas.

2. **Full Time Managers (2000)** Positions responsible for allocating or supervising departmental or other organizational resources and/or personnel.

3. **Full Time Professionals (3000)** Occupations requiring either college graduation or equivalent background experience. Broadcast licensees may include the following positions in this category: on-air talent, producers, directors, graphic artists and membership coordinators.

4. **Full-Time Technicians (4000)** Occupations requiring a combination of basic scientific knowledge and manual skill that can be obtained through about two years of post-high school education, such as is offered in many technical institutes and junior colleges, or through equivalent on-the-job-training. Broadcast licensees may include the following positions in this category: radio or television technicians, transmitter or studio maintenance engineers, and tape or film editors.

5. **Full-Time Sales Workers (4500)** Occupations engaged wholly or primarily in direct selling, for example, program guide advertising sales representatives.

6. **Full-Time Office and Clerical (5100)** Includes all clerical work regardless of level of difficulty.

7. **Full-Time Craftsperson (Skilled) (5200)** Manual workers of relatively high skill level having a thorough and comprehensive knowledge of the process involved in their work. Broadcast licensees may include electricians, machinists, carpenters, painters, and make-up artists.

8. **Full-Time Operatives (Semi-skilled) (5300)** Workers who operate machinery or processing equipment or perform other factory-type duties of intermediate skill level.

9. **Full-Time Laborers (Unskilled) (5400)** Workers in manual occupations that generally require no special training.

10. **Full-Time Service Workers (5500)** Workers in service occupations. Broadcast licensees may include elevator operators, guards and janitors in this category.

Minority group identification

Racial or ethnic group information necessary for this section may be obtained either by visual surveys of the work force or from post-employment records of the identity of employees. An employee may be included in the minority group to which he or she appears to belong or is regarded in the community as belonging. The category which most closely reflects the individual's recognition in his or her community should be used to report persons of mixed racial and/or ethnic origins. Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

Because visual surveys are permitted, the fact that minority group identifications are not present on the company records is not an excuse for failure to provide the data called for. Conducting a visual survey and keeping post-employment records of the race or ethnic origin of employees is legal in all jurisdictions and under all Federal and State laws. State laws prohibiting inquiries and record-keeping as to race, etc., relate only to applicants for jobs, not to employees.

- **White, not of Hispanic Origin** includes persons having origins in any of the original peoples of Europe, North Africa, or the Middle East.

- **African American (Black, not of Hispanic Origin)** includes persons having origins in any of the black racial groups of Africa.

- **Hispanic** includes persons of Mexican, Puerto Rican, Cuban, Central or South American, or other Spanish Culture or origin, regardless of race.

- **Asian American or Pacific Islander** includes persons having origins in any of the original peoples of the Far East, Southeast Asia, the Indian Subcontinent, or the Pacific Islands. This area includes, for example, China, Japan, Korea, the Philippine Islands, and Samoa.

- **Native American (American Indian or Alaskan Native)** includes persons having origins in any of the original peoples of North America, and who maintain cultural identification through tribal affiliation or community recognition.

Persons with disabilities

For this survey, a person is disabled if he or she has a physical or mental impairment that substantially limits one or more major life activity (such as walking, talking, seeing, hearing, or learning); has a history of a disability (such as cancer that is in remission) or record of such an impairment or is regarded as having such as impairment; is believed to have a physical or mental impairment that is not transitory (lasting or expected to last six months or less) and minor (even if he or she does not have such an impairment).

An individual is disabled if he or she fits within any one of these categories. Please be sure to include the gender and racial or ethnic group of disabled employees as well.

1.1 EMPLOYMENT OF FULL-TIME RADIO EMPLOYEES

For question #1.1, use one payroll period in January 2024. Headcounts should reflect actual employment during one payroll period. The same payroll period should be used in each year's report. Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

A full-time employee is any paid individual who works at least the number of hours per week that constitute the normal work week at your institution or station.

Full-time temporary employees (individuals under agreement to work less than 30 days), independent contractors and consultants should not be included as either full-time or part-time personnel. Unpaid personnel (e.g., unpaid students and volunteers) and occasional hourly workers also should not be included.

1.2 MAJOR PROGRAMMING DECISION MAKERS

For question #1.2, use one payroll period in January 2024. Headcounts should reflect actual employment during one payroll period. The same payroll period should be used in each year's report. Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

Please report by sex and ethnic or racial group the headcount of full-time employees having responsibility for making major programming decisions. Include the station general manager if appropriate. **Major programming decisions** include decisions about program acquisition and production, program development, on-air program scheduling, etc. This item should result in a double-counting of some full-time employees; employees having the responsibility for making major programming decisions should be included in the counts for this item and again, by job category, below in the full-time employee section.

1.3 EMPLOYMENT OF PART-TIME RADIO EMPLOYEES

For question #1.3, use one payroll period in January 2024. Headcounts should reflect actual employment during one payroll period. The same payroll period should be used in each year's report. Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

A part-time employee is any paid individual who works less than the number of hours per week that constitute the normal work week at your institution or station.

Part-time temporary employees (individuals under agreement to work less than 30 days), independent contractors and consultants should not be included as either full-time or part-time personnel. Unpaid personnel (e.g., unpaid students and volunteers) and occasional hourly workers also should not be included.

1.4 PART-TIME EMPLOYMENT

For question #1.4, use one payroll period in January 2024. Headcounts should reflect actual employment during one payroll period. The same payroll period should be used in each year's report.

Please distinguish between those part-time employees listed in question #1.3 that work under 15 hours per week and those who work 15 or more hours per week. The sum of the two numbers below should be equal to the total number of Part Time employees you have entered in question #1.3. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

1.5 FULL-TIME HIRING

Enter the number of full-time employees in each category hired **during the fiscal year**. Do not include internal promotions but do include employees who changed from part-time to full-time status during the fiscal year. There is a warning check in place to make sure that the total number for each of the six categories in question #1.5 is less than or equal to the total number of full-time female and males for each of the categories in question #1.1.

1.6 FULL AND PART-TIME JOB OPENINGS

Enter the total number of **full-time and part-time job openings** occurring in your station's **fiscal year**. Include both vacancies in previously filled positions and newly created positions -- all positions that became available during fiscal year **regardless of whether they were filled during**

the year. If a job opening was filled during the year, include it regardless of whether it was filled by an internal or an external candidate. Do <u>not</u> include as job openings any positions created through the promotion of an employee who stays in essentially the same job but has a different title, i.e., where there was no vacancy or newly created position to be filled.)

1.7 HIRING CONTRACTORS

Please check all that apply. Refer to your station's **fiscal year**.

SECTION 2. SALARY REPORT

GENERAL INSTRUCTIONS AND DEFINITIONS

This section seeks information about the average salaries paid to employees in certain job categories. Traditionally the Radio Salary Survey has been a biennial component of the Station Activity Survey, however we are now conducting the survey annually so that it is of more use to the CPB grantee community.

CPB keeps entirely confidential all individual salary data provided in this survey. This data is used to generate salary reports that reflect overall compensation levels in the public broadcasting industry.

How to use the salary report

CPB is only collecting salary information for the job titles listed on the questionnaire. Salaries for other employees whose job titles are not listed will not be reported.

Only report salary information for employees who are on the payroll in January 2024. Information should reflect actual employment during one payroll period. The same payroll period should be used in each year's report.

If a listed job title does not apply to any employee of the grantee station, simply enter zero for the number of employees under that title.

2.1 AVERAGE SALARIES

Each employee and their corresponding salary should be listed only once. If an employee's responsibilities are associated with more than one position, report their full salary under the job title that best characterizes most of the person's duties.

Only report the salaries of full-time employees. If your Underwriting Chief, for example, is a part-time position, do not report the salary for that person.

More than one employee may be included under one job title (e.g., Producer). Report the total headcount of employees for each job title and compute the average salary.

In question #2.1 there are error checks in place for each position to make sure that if any one of the three fields (# of employees, Avg. Annual Salary, or Average Tenure) has a value greater than zero, then the other two fields must both have a value greater than zero as well. If you see these error messages, you will not be able to submit your SAS survey until it is corrected.

In question #2.1 there is a warning check in place to make sure that the total number of employees in question #2.1 is less than or equal to the total number of female and male full-time employees listed in question #1.1.

How to compute average salaries

In computing average salaries, please use each full-time employee's annual salary, wages and commissions. Commissions are defined as compensation that is related to an employee's success in generating revenue for the grant recipient. Commissions must also be part of an employee's normal compensation, although they may be variable in amount. Bonuses that are not related to revenue generation or are not part of normal compensation (such as a sporadic holiday bonus given to all employees) should not be included as compensation. Exclude the value of fringe benefits. Salaries or wages should be based on the employee's regular hours (i.e., not overtime) and the rate of pay applicable during the reported pay period. All salaries should be rounded to the nearest whole dollar.

For full-time hourly-wage workers, or full-time seasonal workers employed for more than 30 days such as college or university students, annualize the salary figure to reflect a full 12-month period. For example, a student working 40 hours per week, nine months of the year, earns $320 biweekly. This person's pay, adjusted for a 12-month period, would be $8,320.

Average Tenure

For all salary categories with employees, please indicate the length of employment **in that position** for the staff member(s) in that category. If more than one person is included in a category, please average the tenure of those employees. Please round tenure to the nearest year, with one exception: round employees with less than 1 year of tenure in a position to 1 year.

Instructions for Joint Licensees

Radio grantees licensed to organizations that also control a CPB-qualified television grantee will see every line of question #2.1 duplicated with a "Joint" field. These fields will show the values that the associated Television grantee has filled out in the "joint" categories on its own Television Salary Survey.

"Joint employee" refers to the broadcasting medium—radio or television or both—in which individual employees work. It is provided to help joint licensees report accurately which of their employees work in both media, dividing their time between radio and television.

Radio grantees will not be able to fill out the "joint" fields—that duty has historically fallen to the Television grantee. We have forwarded the values from the Television survey—in a read-only format—to assist the Radio grantee ensuring that certain employee values are not double-counted.

How to use the job descriptions

The following job descriptions are for use only with the salary report and are not meant to be used for the employment data in Section 1. Please refer to the Section 1 above for employment instructions.

In order to list an employee under the correct job title, please carefully read the following job descriptions. It is not necessary for an employee to have all of the skills or duties listed under a job description; simply use the job description that most closely fits each employee's duties. After reading each job title, please enter the number of employees, zero if none, which fit each category. If the grant recipient has employees in a category, please enter the average salary and tenure as well. If you do not see the appropriate job title that matches your full-time employee then please list the job title in the relevant group category in the "other" comment box. Listing the number of employees with their job title will help CPB determine what job titles, if any, are missing from this section.

Job Descriptions (alternate titles are in parentheses)

#2.1 Corporate Management

Chief Executive Officer (General Manager, Superintendent)
Directs and coordinates activities of the radio station: supervises directly, or through subordinates, personnel engaged in programming, engineering, underwriting, marketing, development, educational services and production departments. Approves hiring and firing of department personnel. Observes activities to ensure compliance with government and licensee regulations. Develops regional and national programming initiatives, based on knowledge of audience taste and cultural trends. Discusses strategies with marketing personnel to promote programs to potential audience members. Discusses plans with underwriting personnel to secure and maintain underwriting from foundation and corporate sources. Confers with licensee senior management to discuss station policy and administrative procedures. Serves as primary liaison to general public, advisory board, Federal Communications Commission, Corporation for Public Broadcasting, and other professional and community organizations. Monitors industry trends, technology, and the station's competitive environment. May prepare operational budget and monitor expenses for station. May negotiate with arts organizations for live or taped broadcast of concerts and events.

Chief Operations Officer
Directs and coordinates operations departments of radio station: interprets and carries out general policies established by station officers. Prepares and administers budget for operations departments. Makes decisions pertaining to general policies beyond scope of authority of department heads under jurisdiction. Approves hiring and discharging of department personnel.

Chief Financial Officer (Finance or Business Manager, Controller, Business Affairs)
Plans, develops, and directs financial policies and practices of radio station to ensure that financial objectives and funding goals are met and in accordance with policies of corporation and government regulations: provides direction for long‑ term planning of corporate mission, resource allocation, organization design and structure and marketing strategies. Directs administrative and financial managers of organization in the design and implementation of company policies. Plans budget, monitors financial activities. Counsels and advises underwriting and development staff in maintaining funding for planned programming. Prepares budget estimates for specified departments, analyzes operational reports, and makes recommendations in regard to financial matters. Coordinates communication and financial reporting activities between departments to ensure availability of data and funds required for efficient financial operations. Examines station activities to evaluate efficiency. Plans and implements new operating procedures to improve efficiency and reduce costs.

Chief Digital Media Operations (VP, Director, Manager of Digital strategies)
Work collaboratively with executive and department leadership to understand, develop, and support organizational goals, digital culture, and digital strategies. Oversee the development, production, and review of digital media content and provide guidance in the areas of digital production to ensure they are in line with the mission of the station. Cultivates and builds digital presence across platforms. Runs outreach strategy through social media and web content. Ensure media components are integrated with communications, marketing, and event planning. Develop insight-based marketing plans that change audience behavior. Track impact of social media programs: analyze, review and report on effectiveness of campaigns to continuously improve results. This position oversees operations in the rapidly changing digital areas like mobile applications, social media, and related applications as well as web-based information management and marketing.

#2.2 Communications and Promotions

Publicity, Program Promotion, Chief (Promotions Manager)

Plans, develops, and directs program promotion and publicity for radio station: confers with marketing and programming colleagues to plan and develop promotional ventures. Directs promotions, associated marketing and special events. Serves as primary media liaison on matters related to program promotion. Develops and distributes advertising in support of pledge drives, special events and other station needs. Solicits and administers advertising/underwriting trades with area media.

Communication and Public Relations, Chief

Directs activities of public relations staff that maintains contacts between station or network and governmental and educational organizations: evaluates proposed programs for suitability within station or network policy. Plans, schedules, and coordinates broadcasting of public service radio programs in various fields, such as education, religion, and civic and government affairs. Attends and addresses conventions and conferences of various groups to interest them in educational uses of radio. Interviews community officials and leaders to identify community problems and concerns. May plan and schedule meetings with community organizations.

Head of Audience

Develop and maintain regular contact with media representatives in multiple disciplines. Collaborate with station's head (Search Engine Optimization – SEO) and editorial teams to optimize content. Track, report and leverage audience behavior and performance data. Attract and acquire new audiences and deepen engagement with them. Develop and manage station partnerships with other media organizations. Create an audience development strategy that encompasses editorial insights, audience acquisition. Work with station's social media Director to develop social media strategy, creating best practices that grow and optimize social media footprint and engagement

Social Media Specialist / Manager

Coordinate and collaborate with communications across social media, marketing, video, design, and the web to conceptualize, produce, and distribute high-quality and audience-focused content. Coordinate with News Editors and supervise the social media team. Manage the social media calendar for the entire station. Create original and relevant content for all social media platforms to engage target audiences and increase brand awareness. Collaborate with internal departments to write and/or edit social media and website posts.

#2.3 Programming and Productions

Programming Director

Supervises and coordinates programming for radio station: creates a monthly broadcast schedule. Coordinates programming information and ideas with promotions and development staff. Supervises and monitors all program operations activities. Ensures that all programming activities are conducted with the parameters of station mission and purpose, growth goals, annual strategic plan, licensee directives, and the rules and regulations of the Federal Communications Commission. Makes programming decisions and adjustments according to public response and other factors.

Production, Chief

Directs, coordinates, and supervises broadcast production department for on- and off-air projects: develops programs, series and ancillary products for local, regional or national distribution. Provides creative and logistical guidance to producers and other production staff. Acts as department liaison to development, marketing, programming, and communications departments. Analyzes department resource requirements and makes recommendations for equipment purchase and facilities usage.

Executive Producer

Supervises and directs production of radio programs for local or national broadcasting: creates, generates and writes show or segment concepts. Secures funding for proposed program. Oversees producing staff in execution of show. Selects and oversees on-air talent. Supervises creation and fulfillment of show contracts, rights, and budgets. May also perform duties of Producer, when required.

Producer

Plans and coordinates various aspects of radio programs: interviews and selects screen writers and casts principals from staff members or outside talent. Outlines program to be produced to screen writers and evaluates finished script. Composes or edits program script to meet management or other requirements. Coordinates various aspects of production, such as audio work, scenes, music, timing, and script writing. Gives instructions to staff to schedule broadcast and to develop and coordinate details to obtain desired production. Reviews production to ensure objectives are attained. Listens to taped program to select scenes to be used for promotional purposes, using appropriate equipment. Listens to audiotape recording to verify program, script or sound effects conform to broadcast standards using audio equipment. May obtain props, music, or other equipment or personnel to complete production. May represent station or broadcasting company, acting as liaison to independent producer. May review budget and expenditures for programs for conformance to budgetary restrictions. May coordinate production details to produce live programs from locations distant from station.

Digital Content Director

Develop content for websites, social media platforms, and other digital content, direct and coordinates activities related to digital content. Direct the creative media production team through the phases of ideas, planning, and casting. Supervise daily digital content and manage social media platforms, assist in the development and implementation of new digital initiatives.

Digital Project Manager

Responsible for the online marketing strategies of a station. Manage all marketing/development website pages. Collaborate across the station to guide and fulfill each department's digital needs. Manage the development and delivery of projects and content across multiple websites and other digital channels. Manage project tasks and communication with teams, keep projects on budget, on scope and on-time. Support the digital marketing strategy of the station.

Managing Director, Audience Engagement

Manage the marketing and engagement functions. Work well with media platforms for web analytics, customer relationship management, social media, and digital marketing. Manage and deploy multi-faceted marketing strategies for all initiatives and public projects. Manages a team responsible for social media posting, home page management, push alerts, Search Engine Optimization (SEO), and newsletters. Set social media strategy goals, with a focus on growing station's audience on social media platforms. Collaborate with the marketing, social media, and digital content teams to find engaging content that will drive engagement and keep them apprised of station's support for each show. Manage marketing staff and contractors to build station awareness and loyalty. Manage members of the digital and marketing teams, with a focus on professional development.

#2.4 Development and Fundraising

Development, Chief
Plans, coordinates and directs overall development efforts of broadcasting station: supervises implementation of all development initiatives. Coordinates strategies with membership and underwriting colleagues to secure corporate, foundation, government and private funding for station operations. Evaluates fundraising process, analyzes results, and makes recommendations for increased effectiveness. Assesses membership response to fundraising methods and programming decisions. Monitors nationwide sales and marketing trends and maintains industry contacts.

Member Services, Chief
Directs, organizes and coordinates various aspects of membership services: compiles monthly reports tracking gift income, outstanding pledges, new member solicitations, and member activity. Coordinates direct mail activities. Writes donor-credit and day-sponsor announcements. Provides problem-solving strategies for segmenting membership and maintaining accurate information. Processes statistical information**.**

Membership Fundraising, Chief (Individual Giving, Subscriptions Director)
Develops, organizes and coordinates fundraising efforts targeting individual gifts and new members: collaborates with marketing and development colleagues to develop strategies for membership renewal. Directs and supervises staff involved in on-air pledge drives. Confers with designers and vendors to create premiums and incentives for membership or donation. Assists marketing and art staff in writing copy or designing layouts for telemarketing and direct mail campaigns. Establishes project timelines and coordinates printing and mailing with vendors. Works with marketing and development staff to develop on- and off-air promotional campaigns and member activities that encourage members to increase their support. Collaborates with Member Services colleagues to ensure accurate tracking mechanism for membership activity.

Major Giving Fundraising Chief (Major Giving Officer)
Develops, Organizes, and coordinates fundraising efforts targeting major giving individual gifts: Collaborates with marketing and development colleagues to develop strategies for major gift. Interact with senior management and confer with stakeholders to create incentives for major giving donations. Oversee the identification, cultivation and solicitation of the contribution while leading the process of building relationships with prospects who have the capacity and affinity to contribute a major gif t. Works with marketing and development staff to develop major gift promotional campaigns and activities that encourage members to increase their support.

On-Air Fundraising, Chief
Develops, organizes and coordinates on-air fundraising campaigns: confers with underwriting, development, and other colleagues to establish fundraising goals according to financial need. Initiates public relations program to promote community understanding and support for organization's objectives. Discusses with music and other program directors to plan special programming for broadcast during fund drive. Confers with designers and vendors to create premiums and incentives for donation. Formulates policies for collecting and safeguarding contributions. Issues instructions to volunteer and paid workers regarding public relations and clerical duties.

Auction, Chief
Plans, organizes, and coordinates general and fine arts auctions: confers with development and marketing colleagues to develop plans for auction and auction promotion. Supervises major item solicitation as well as general merchandise and service solicitation. Represents the auction to the community and community groups to achieve greater citizen participation. Plans, coordinates, and implements telemarketing and direct mail activities. Recruits, trains and supervises staff needed to assist with auctions. Collaborates with Volunteer Coordinator to train volunteer force and temporary employees for all aspects of auction.

#2.5 Underwriting and Grant Solicitation

Underwriting, Chief (Underwriting Services Manager)
Plans and directs activities to secure and maintain underwriting of public radio station operations: analyzes and projects periodic goals for station underwriting. Reviews reports, periodicals, and other materials to identify prospective funding sources for proposed broadcast programs. Directs and counsels subordinates in developing strategies to secure program funding and negotiates final agreements with underwriters, using knowledge of Federal Communications Commission regulations and Public Broadcasting Service/National Public Radio guidelines pertaining to underwriting credits. Serves as liaison between station=s legal, programming, public information, and other departmental staff to provide information on status of projects and to resolve problems. Coordinates underwriter maintenance, including billing and collections.

Corporate Underwriting, Chief (Business Contributions and Support, Corporate Relations)
Plans and directs activities to secure and maintain underwriting of public radio programming from corporate sources. Identifies prospective corporate funding sources for proposed broadcast programs. Confers with Underwriting or Finance colleagues to develop strategies to secure program funding. Negotiates final agreements with corporate funding representatives. Serves as liaison between station=s legal, programming, public information, and other departmental staff and underwriting personnel to provide information on status of projects and to resolve problems.

Foundation Underwriting, Chief
Plans and directs activities to secure and maintain underwriting of public radio programming from foundations. Confers with personnel affected by proposed program to develop program goals and objectives, outlines how funds are to be used, and explains procedures necessary to obtain funding. Works with fiscal officer in preparing narrative justification for purchase of new equipment and other budgetary expenditures. Submits proposal to officials for approval. Writes grant application and submits application to funding agency or foundation. Meets with representatives of funding sources to work out final details of proposal. Directs and coordinates evaluation and monitoring of grant-funded programs or writes specifications for evaluation or monitoring of program by outside agency.

Government Grants Solicitation, Chief
Develops and coordinates grant-funded programs for public broadcasting or station. Discusses program requirements and sources of funds available with administrative personnel. Writes grant application and submits application to funding agency. Meets with representatives of funding sources to work out final details of proposal. Directs and coordinates evaluation and monitoring of grant-funded programs or writes specifications for evaluation and monitoring of program by outside agency. Assists department personnel in writing periodic reports to comply with grant requirements. Maintains master files on grants. Monitors paperwork connected with grant-funded programs.

#2.6 Broadcast Engineering and Information Technology

Operations and Engineering, Chief
Directs and coordinates radio station activities concerned with acquisition, installation, and maintenance, or with modification of studio and broadcasting equipment. Evaluates studio needs for new broadcasting equipment and authorizes acquisition. Directs activities concerned with layout and with codes and safety regulations. Establishes procedures for operation and maintenance of studio, remote control, and microwave transmission equipment. Inspects, and directs testing and maintenance of studio and remote broadcasting equipment to ensure operational performance meets company standards and rules and regulations of Federal Communications Commission. Prepares repair and maintenance schedules. Prepares annual budget for engineering department and controls expenditures within budget limitations. May direct and coordinate activities of transmitter personnel.

Engineering, Chief
Directs and coordinates operation and maintenance activities of radio broadcasting, or satellite uplink transmitter station in accordance with rules and regulations of Federal Communications Commission. Establishes procedures and standards for operation and maintenance of transmitter equipment. Tunes or directs worker to tune transmitter to ensure signal emissions and to obtain optimum operational performance of transmitting equipment. Trains workers in diagnosing causes of transmitter malfunctions, using test equipment, and in repairing or jury-rigging equipment (making temporary hook-up) to return transmitter to operational status. Establishes procedures for testing of transmitter equipment, performance of preventative maintenance activities, and operation of equipment during test of Emergency Broadcast System. Develops, plans, and prepares schematic drawings designed to modify and improve existing transmitter equipment, and directs and coordinates equipment modification activities to prevent interruptions in transmitting operations. Prepares work schedules for transmitter operators.

Broadcast Engineer 1
Operates and maintains radio transmitter to broadcast radio programs: moves switches to cut in power to units and stages of transmitter. Monitors light on console panel to ascertain that components are operative and that transmitter is ready to emit signal. Turns controls to set transmitter on FM, AM, or TV frequency assigned by Federal Communications Commission. Monitors signal emission and spurious radiations outside of licensed transmission frequency to ensure signal is not infringing on frequencies assigned other stations. Notifies broadcast studio when ready to transmit. Observes indicators and adjusts controls to maintain constant sound modulation and ensure that transmitted signal is sharp and clear. Maintains log of programs transmitted as required by Federal Communications Commission. Tests components of malfunctioning transmitter to diagnose trouble, using test equipment, such as oscilloscope, voltmeters, and ammeters. Disassembles and repairs equipment, using hand tools. May converse with studio personnel to determine cause of equipment failure and to solve problem. May operate microwave transmitter and receiver to receive or send programs to or from other broadcast stations. Must possess license issued by Federal Communications Commission.

Production Engineer
Operates production equipment during and in preparation for radio programs: for radio, operates microphones, recording devices and mixing consoles during production and post-production. Dubs tapes in various formats. May serve as field engineer on remote locations.

Facilities, Satellite and Tower Maintenance, Chief (Maintenance Engineer)
Maintains good condition of radio equipment. Monitors all equipment to ensure a proper state of adjustment and calibration. Performs routine adjustments and emergency repairs to equipment as needed. Assists in the installation, construction, and modification of equipment. May be given assignments related to operations and production engineering.

Technical Operations, Chief (Coordinator of Technical Facilities or Services)
Coordinates activities of radio studio and control-room personnel to ensure technical quality of sound for programs originating in studio or from remote pickup points. Plans and arranges for special effects requested by supervisory personnel. Assigns work to technical personnel engaged in controlling and maintaining audio control equipment and microphones. Confers with General Manager to develop long-range projects and plans, including signal expansion, internal and external communications, and facilities development. Develops technical and training performance standards for all aspects of station operation. Ensures that technical operations meet Federal Communications Commission requirements. Assists in the development of grants or proposals that have technical implications. Assists technical staff in the development of reports required by station, grant proposals, or Federal Communications Commission.

Information Technology, Director (New Media Director)
Directs and coordinates New Media technology and programming for radio station: manages IT infrastructure, oversees production of web site content, internet application development, internet audio/video streams. Oversees all operations and support issues involving the local area network, server operations, voice and data communications, application and system support, and managing the IT staff.

Web Administrator/Web Master
Manages and/or executes the planning, development, content creation, interface design, architecture and implementation of the station's Web site. Designs and builds Web pages using a variety of graphics software applications, techniques and tools. Develops programs written in languages such as HTML, JavaScript, VBScript, CGI Scripting, Web streaming, etc. Runs the Web server software, other Web-related software and performs system administration for the computer system(s) the Web server runs on. Analyzes and recommends the technologies and applications used. Works with marketing, programming and other station staff to ensure Web site is in concert with station's mission and brand management strategies. May provide Web/Internet related training and technical support station staff.

#2.7 Journalist, Announcers, Broadcast and Traffic

News/Current Affairs Director (Public Affairs Director)
Directs and coordinates activities of news department of radio broadcasting system or station: confers with executives and production staff members regarding budget, station policy, news coverage of special events, and production problems. Originates or approves feature ideas. Writes news copy or sends ideas to personnel of assignment department for implementation. Monitors news development and reviews edited copy. Approves program content or issues directions for changes or modification. Coordinates news staff activities with radio programming, traffic, and editing departments. Hires, discharges, and evaluates performance of news staff.

Music Director (Cultural Affairs Director, Fine Arts Director)
Directs and coordinates music programming for radio station. Selects music for broadcast based on program specialty, knowledge of audience taste, or listening audience requests. Oversees on-air presentation of programmed music with comments, pronunciation guidance and other information, as needed. Monitors trends in music, culture and the music industry. May originate or approve programming ideas and send ideas to personnel of assignment department for implementation. May coordinate music staff activities with radio programming, traffic, and editing departments. May hire, discharge, and evaluate performance of music staff.

Music Librarian/Programmer
Classifies and files musical recordings, sheet music, original arrangements, and scores for individual instruments. Selects music for subject matter of program or for specific visual or spoken actions. Suggests musical selections to Director of Music/Program or Show Host. May compile tape recording of musical selections for broadcast. May issue required music to conductor, orchestra, or other studio personnel. May track musical selections broadcasted.

Announcer/On-Air Talent
May be designated as Radio Announcer. May announce programs of local interest and be designated Local Announcer. May be designated according to level and extent of production responsibility as Show Host. Announces radio programs to audience: memorizes script, reads, or ad-libs to identify station, introduce and close shows, and announce station breaks, sponsors, or public service information. Cues worker to transmit program from central broadcasting station or other pick-up points according to schedule. Reads news flashes to keep audience informed of important events. May discuss and prepare program content with producer and assistants.

Reporter (Correspondent)
May be designated according to reporting specialty. Collects and analyzes information about newsworthy events to write news stories for publication or broadcast: Receives assignment or evaluates news leads and news tips to develop story idea. Gathers and verifies factual information regarding story through interview, observation and research. Organizes material, determines slant or emphasis, and writes story according to prescribed editorial style and format standards. May appear on radio program when conducting interviews or narration. May give live reports from site of event or mobile broadcast unit.

Public Information Assistant (News Assistant)
Compiles, dispenses, and files news stories and related copy to assist editorial personnel in broadcasting newsroom. Telephones government agencies and sports facilities and monitors other stations to obtain weather, traffic, and sports information. Telephones people involved in news events to obtain further information or to arrange for on-air or background interviews by news broadcasting personnel. Files and retrieves news scripts, printouts, and recording tapes.

Broadcast Supervisor
Coordinates activities of personnel engaged in preparation of station and network program schedules. Reviews program schedules in advance and issues daily corrections. Arranges for split broadcasting system programs for stations not carrying sponsored programs. Notifies traffic department to install or cancel programs originating at points remote from broadcasting station. Advises affiliated stations regarding their schedules. Examines expenditures for programs to determine compliance with budgetary restrictions. Prepares schedules for talent and assigns talent to broadcast periods.

Director of Continuity/Traffic (Editor of Continuity and Script; Director, On-Air Traffic)
Coordinates flow of on-air traffic for radio station: prepares program continuity scripts for broadcasting, and edits material to ensure conformance with licensee policy, laws, and regulations. Devises and maintains scheduling system to ensure recorded network programs are matched with individual time-cue information and aired at the correct time. Programs and updates automation system, including insertion and recording of programs, promos, and underwriting credits into the hard drive of computer traffic system. Maintains daily program and operations log. May produce modules or features and promotional spots.

#2.8 Journalist, Announcers, Broadcast and Traffic

Education, Chief
Plans, develops, and administers programs to promote educational uses of programs and auxiliary services of public broadcasting station. Reviews past and current educational and instructional programs produced by station and others to determine improvements needed in production and presentation of programs and auxiliary services, such as teaching guides and workshops. Confers with education officials and administrators to develop programs and services consistent with mandated curriculum requirements. Plans, initiates, and administers, through subordinates, preparation of written proposals and implementation of special educational projects, such as instructional programs for in-school courses. May prepare budget for contracting programs and services to educational institutions.

Volunteer Coordinator
Directs and supervises volunteer program operation: confers with Department Directors and Chiefs to ascertain which projects or events require volunteer workforce. Recruits and trains volunteers to perform specified duties. Prepares and distributes all related correspondence, including recruitment mailings, schedules, and thank-you letters to new and current volunteers. Develops and monitors departmental budget. Maintains accurate volunteer database. Creates processes for use by volunteers during fund drives.

Events Coordinator (Special Events Coordinator)
Organizes and coordinates special fundraising and promotional events for audience and members of broadcasting station. Confers with Membership Coordinator to plan and organize member activities including concerts, member and fundraising parties, and artist meet and greet events. Maintains cordial relations with music industry figures including artists and their managers, record company executives, and concert promoters, as well as other business leaders and contributors, individual contributors, and major donors. Coordinates activities with the programming staff when appropriate.

SECTION 3. GOVERNING BOARD

These questions pertain to the licensee's board of directors as of January 1, 2024. This is the governing body of the government agency or nonprofit organization that holds the FCC license for the station.

3.1 GOVERNING BOARD METHOD OF SELECTION

Enter the number of <u>governing board</u> members (including the chairperson and both voting and non-voting ex-officio members) who are selected by the following methods:

- Ex-officio (Automatic membership because of another office held)

- Appointed by government legislative body (including school board) or other government official (e.g., governor)

- Elected by community/membership

- Elected by board of directors itself (self-perpetuating body)

- Other (specify)

In question #3.1 there is an error check in place to make sure that the total number of board members in question #3.1 is equal to the total number of vacant positions plus the total number of members (in grid) in question #3.2. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

3.2 GOVERNING BOARD MEMBERS

Ethnic/Gender Composition of Board

Please report the number of male and female members of the governing board who are of each racial or ethnic group in the columns as marked. Please also report the number of governing board members with a disability. (Please use the same instructions pertaining to Ethnicity and Disability from Section 1 of the survey.) Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

Number of Vacant Positions

Please list the number of vacant positions on the Board as of January 2024.

Total Number of Board Members

This figure should equal the total of the sum of two prior questions.

In question #3.2 there is an error check in place to make sure that the total number of board members in question #3.2 is equal to the total number of active male and female board members plus the number of vacant positions in question #3.2. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

In question # 3.2 there is an error check in place to make sure that the number of board members with disabilities in question # 3.2 is less than or equal to the total number of board members (in grid) in question # 3.2. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

SECTION 4. COMMUNITY ENGAGEMENT ACTIVITIES

During your station's fiscal year, did the grant recipient engage in any of the listed community engagement services, and, if so, did the engagement activity have a specific, formal component designed to be of special service to either the educational community or minority and/or other diverse audiences? (Other diverse audiences include, but are not limited to, new immigrants, people for whom English is a second language and adults with low literacy skills.)

In Section 4, there are error checks to make sure that each of the questions have been answered either "Yes" or "No". If you see these error messages, you will not be able to submit your SAS survey until it is corrected.

SECTION 5. RADIO PROGRAMMING AND PRODUCTION

INSTRUCTIONS AND DEFINITIONS

In Section 5, report the information based on the fiscal year.

Station program production (often called "local production") is the origination or production of a program by the station or grantee organization:

- using its own facilities (including field production or electronic news gathering facilities), and/or

- in which the station or grantee organization has ultimate financial and artistic or editorial control of the program's production, regardless:

  - whether the program is aired live or recorded for later broadcast, and

  - whether the program is broadcast only by the producing station or is also distributed to stations independent of the grantee for their broadcast.

For this survey, station program production DOES include interstitial programming, but DOES NOT include the following: "auctions" or "pledge breaks" during on-air fundraising. It DOES NOT include production of program material primarily for SCA distribution.

Original hours (or minutes) of station program production include only the length of completed programs produced by the station or grantee organization, and do NOT include:

- airtime devoted to live "pledge breaks" during on-air fundraising

- airtime devoted to rebroadcasts of a completed program

- staff time for researching, writing, recording, editing, or managing the production of program,

- "outtake" material recorded but not used in the completed program or

- paid acquired programming.

For the purposes of this survey, programming intended for **national distribution** is defined as all programming distributed or offered for distribution to at least one station outside the grant recipient's local market.

Multiple grantee licensees, such as state networks, should report each hour of program production only once, for one grantee. **Do not duplicate production hours across grantees.**

In question #5.1 there is a warning check in place to make sure that the Total Number of Radio Programming and Production hours for National Distribution and Local Distribution/All Other in question #5.1 is less than or equal to 8,760.

In question #5.1 there is an error check in place to make sure that the approximate number of original program hours in question #5.1 is less than or equal to the total number of radio programming and production hours for the national distribution and local distribution/all other. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

SECTION 6. LOCAL CONTENT & SERVICES REPORT

The purpose of this section is to give your station an opportunity to tell us and your community about the activities you have engaged in to address community needs by outlining key services provided, and the local value and impact of those services. Responses in this section may be shared with Congress or the public. Grantees are required to post a copy of the Local Content and Services Reports to their website no later than ten (10) after the submission of the report to CPB. CPB recommends placing the report in an "About" or similar section on your website. In prior years, this section had previously been optional. Response to this section of the SAS is now mandatory.

Joint licensee Grantees that have filed a 2022 Local Content and Services Report as part of meeting the requirement for TV CSG funding may state they have done so in each of the questions within Section 6, so long as all of the questions were addressed as they relate to radio operations in such report. You must include the date the report was submitted to CPB along with the TV Grantee ID under which it was submitted.

Please limit responses to 2000 words per question.

For all the questions in Section 6, there is an error check in place to verify that the question was answered with a full response. If you see this error message, you will not be able to submit your SAS survey until it is corrected.

SECTION 7. Journalists

In this section – Only report full & part-time employees and contractors who were working for the station as of January 2024. <u>Do not</u> include unpaid or volunteer journalist. Include only full-time/part-time employees or consultants/contractors being paid by the station in January 2024. For employees of the station that are full-time and part-time, you should report the employee as full-time or part-time based on the contribution effort they provide to the Journalist area of the station. Note, an additional category (column) of "More Than One Race" is available for use when supporting this question.

These positions are the primary professional full-time, part-time or contract contributors to local journalism at your organization. The individuals in these positions will have had training in the standards and practices of fact-based news origination, verification, production and presentation. In most cases these positions are increasingly expected to help deliver journalism across media platforms (broadcast, on-line, mobile, social networks) to maximize public service and station resources. For this year's SAS, please do not count student or volunteer journalists.

News Director
Leads and manages the planning, production and presentation of news. Supervises the news department staff. Helps define and maintain ethical, editorial, artistic, and technical standards for news content.

Assistant News Director
Works under the supervision of the News Director to help manage the day to day coverage of news. Responsibility and understanding of news planning, reporting, editing and production, and may supervise daily news assignments.

Managing Editor
Leads and manages the planning, production and presentation of news. May supervises the news department staff or content. Helps define and maintain ethical, editorial, artistic, and technical standards for news content.

Senior Editor
Leads and manages the planning, production and presentation of news. May supervises the news department staff or content. Helps define and maintain ethical, editorial, artistic, and technical standards for news content.

Editor
Works under the supervision of the News Director. Edits all scripts for accuracy, timeliness and proper usage. Position is increasingly expected to help deliver journalism across media platforms to maximize public service and station resources.

Executive Producer
Coordinates and manages the content of television and/or radio broadcasts. Oversees Senior Producers, Producers and Associate Producers. Creates and directs the entire presentation, making sure all aspects are complete and may manage multiple broadcasts.

Senior Producer
Works with Executive Producer and production team to research and develop topics and concepts. May supervise Producers and Hosts. Oversees live or recorded program production. Helps insure that programs are produced in an effective, timely, and fiscally responsible manner.

Producer
Works with Executive Producer, Senior Producer and production team to develop daily or weekly topics and concepts. Schedules and pre-screens guests. Oversees and/or assists with live or recorded program production.

Associate Producer
Works under the supervision of the Producer and production team. Contributes ideas for programs, source contacts and contributors and collect, verify and prepare information for production. Involves organizing, planning, researching and fact checking.

Reporter/Producer
Works under the supervision of the News Director, Executive Producer and/or, Senior Producer. Produces news for newscasts, produces in-depth features, and produces special reports as assigned. Researches and develops topics and concepts. Helps insure that programs are produced in an effective, timely, and fiscally responsible manner.

Host/Reporter
Works under the supervision of the News Director. Produces and presents news for newscasts, produces in-depth features, two-ways, etc. and produces special reports as assigned. Anchor daily or weekly programs or newscasts. May appear as a guest on other programs or special coverage.

Reporter
Works under the supervision of the News Director. Produces original, fact-based news for newscasts, produces in-depth features, and produces special reports as assigned. May anchor newscasts or special coverage appear as a guest on programs, or host programs.

Beat Reporter
Works under the supervision of the News Director. Specializes in covering a news beat, produces original, fact-based reports and in-depth features and produces special reports as assigned. May anchor newscasts or special coverage appear as a guest on programs, or host programs.

Anchor/Reporter
Works under the supervision of the News Director. Produces original, fact-based daily or weekly news for newscasts, produces in-depth features, two-ways, etc. and produces special reports as assigned. Anchor daily or weekly programs or newscasts. May appear as a guest on other programs or special coverage.

Anchor/Host
Works under the supervision of the News Director and Producer. Hosts a daily or weekly program. Writes, edits, produces and presents program content. With production team develops daily or weekly program topics and concepts. Produces special reports as assigned. May appear as a guest on other programs or special coverage.

Videographer
Works with digital, electronic and film cameras in multi- and single-camera operational conditions to capture raw footage for use in creating a finished product suitable for broadcast or other distribution.

Video Editor
Works under the supervision of the Executive Producer, Senior Producer or Producer. Responsible for assembling raw material into a finished product suitable for broadcast or other distribution. May work with raw camera footage, dialogue, sound effects, graphics and special effects.

SECTION 8. Digital Platforms

Which of the following digital platforms, services, and/or solutions does your station currently use? For this section use what platforms, services, and/or solutions are being used as of January 2024.

8.1 Which Content Management System (CMS) is your station using?

(CMS is a platform that facilitates creating, editing, organizing, and publishing web and mobile content.)

Check all that apply! If other platforms are used, please use the "Other" area to write-in these platforms.

CMS Platform/Vendor Choices:
i. Gove
ii. Bento
iii. WordPress
iv. Drupal
v. Other (open filed, write-in)
vi. None

8.2 Which Customer Relationship Management (CRM) System is your station using?

(CRM is a platform for planning and tracking direct marketing and fundraising programs and lead campaigns; managing and tracking communications with prospective and current donors/members; and serves as a database for storing user, donor and/or member data to build profiles.)

Check all that apply! If other platforms are used, please use the "Other" area to write-in these platforms.

CRM Platform/Vendor Choices:
i. CDP
ii. Salesforce
iii. Blackbaud
iv. Carl Bloom
v. Roi Solutions
vi. Adobe
vii. Allegiance
viii. Other (open filed, write-in)
ix. None

8.3 Which Email Service Provider (ESP) is your station using?

(ESP is a platform that provides services and templates for developing, launching, and tracking email campaigns and email marketing activities.)

Check all that apply! If other platforms are used, please use the "Other" area to write-in these platforms.

ESP Platform/Vendor Choices:
  i. Mailchimp
  ii. Constant Contact
  iii. GoDaddy
  iv. SendGrid
  v. Other (open filed, write-in)
  vi. None

8.4 Which Marketing Automation Platform is your stations using?

(Marketing Automation Platform is a platform to automate marketing actions or tasks, streamline marketing workflows, and measure the outcomes of marketing campaigns. These tools provide a central marketing database for all marketing information and interactions, create segmented, personalized, and timely marketing experiences for donors and members. They also provide automation features across multiple aspects of marketing including email, social media, lead generation, direct mail, digital advertising, and more.)

Check all that apply! If other platforms are used, please use the "Other" area to write-in these platforms.

Marketing Automation Platform/Vendor Choices:
  i. Mailchimp Marketing Platform
  ii. Hubspot Marketing Hub
  iii. Adobe
  iv. Other (open filed, write-in)
  v. None

SECTION 9. Next Generation Warning System (NGWS)

This next section requests technical information related to your station's EAS equipment, Emergency Alerting capabilities, Access and Functional Needs, and EAS participation. In FY2023, CPB received funding from FEMA to administer the Next Generation Warning System (NGWS) grant program. The program supports projects that result in the adoption of the Common Alerting Protocol standard (CAP). These NGWS funds are limited, so it is critical that CPB give FEMA complete information about the return on their investment and public media's unique partnership with public safety. For our reporting to FEMA, CPB will need to understand more about your EAS hardware, firmware, internet connectivity, and relaying of IPAWS alerts. Please complete the following information about your current capabilities and activity over the past year.

In questions, #9.1 & #9.2 use your station's Fiscal Year 2023 when responding to these questions. For questions, #9.3 - #9.8 use January of 2024 when responding to these questions.

9.1 Did your station have the capability to relay Common Alerting Protocol (CAP) messages from Integrated Public Alert & Warning System (IPAWS) in FY2023?

The Integrated Public Alert & Warning System (IPAWS) is FEMA's national system for local alerting that provides authenticated emergency and life-saving information to the public through mobile phones using Wireless Emergency Alerts, to radio and television via the Emergency Alert System, and on the National Oceanic and Atmospheric Administration's Weather Radio.

The Common Alerting Protocol (CAP), a digital format for exchanging emergency alerts, allows a consistent alert message to be disseminated simultaneously over multiple communications pathways.

In addition to the basic CAP standard, a supplemental IPAWS Profile technical specification was developed to ensure compatibility with existing warning systems used in the United States. FEMA has formally adopted CAP and the IPAWS Profile to implement the Integrated Public Alert and Warning System (IPAWS).

In 2012, the FCC required Emergency Alert System participants (radio, television, cable, satellite and wireline providers) to receive and distribute CAP-formatted alert messages from IPAWS.

Select Yes or No. If No, then explain.

Response:
> Yes
> No
> If No, why not?

9.2 How many CAP messages did your station release in FY2023? (Available from CAP log from your encoders(s))

Please consider released message as the number of CAP messages your station distributed / relayed during your station's fiscal year. You should NOT include the required weekly, monthly, and national tests in the counts. If your station is having difficulty reading the number from your log then the station engineer should reach out to the manufacturer for guidance on how to access the logs on their product.

Enter the number of CAP messages.

9.3 Is your station compliant with the new FCC rules for EAS encoder systems that went into effect December 12, 2023?
For more information on the FCC rules please use the link below:
➔ https://www.fcc.gov/fcc-sets-dates-improved-emergency-alert-system-messages

As of December 12, 2023, all EAS Participants, including radio broadcasters, television broadcasters, and operators of satellite, cable TV, and wireline video services, must start transmitting EAS messages in the IP-based format, when available, and replace the current jargon in the legacy format for the national alert originator code, national test code, and (except for cable systems) national emergency code with the plain language versions.

Select Yes or No. If No, then explain.

Response:
      Yes
      No
      If No, why not?

9.4 Please describe your internal policy and threshold for pass-through of EAS messages, including how your system checks for CAP-compliant alerts.

9.5 Please describe the relationship between your station and local emergency management agency.
Please include, if applicable, any relationships your station has with an IPAWS Alerting Authorities.

9.6 Are you currently able to measure the number of individuals with Access and Functional Needs* (AFN) in your broadcast coverage area?

If Yes, please list the source(s) from which you obtain data on the AFN individuals in your coverage area.

*"Access and Functional Needs" refers to individuals with and without disabilities, who may need additional assistance because of any condition (temporary or permanent) that may limit their ability to act in an emergency. Individuals with "access and functional needs" do not require any kind of diagnosis or specific evaluation. These may include but are not limited to: individuals with disabilities, individuals with limited English proficiency, individuals with limited access to transportation, individuals with limited access to financial resources, older adults, and others deemed "at risk" by the Pandemic and All-Hazards Preparedness and Advancing Innovation Act (PAHPAIA) or the Secretary of Health and Human Services.
➔ https://aspr.hhs.gov/at-risk/Pages/default.aspx

If your station finds it difficult to measure the number of individuals with AFNs then provide a response of "No". If your station is not measuring or collecting data on AFNs then please provide that as a response in the optional portion of question #9.7 as a barrier to reaching your AFN communities with emergency alerts.

Select Yes or No. If Yes, please explain the sources.

Response:
      Yes
      No
      If Yes, explain the source(s)

9.7 Are you currently able to reach the AFN community in your coverage area with your emergency alerting broadcast technology or technologies?
> **Yes** -- we can reach most AFN individuals;
> **No** -- we are unable to reach AFN individuals;
> **Somewhat** -- we can reach some AFN individuals but not all;
> **Unsure** – we do not have enough data to know

(Optional) What barriers are preventing you from better reaching your AFN communities with emergency alerts?
If your station is not measuring or collecting data on AFNs then please provide that as a response in the optional portion of question #9.7 as a barrier to reaching your AFN communities with emergency alerts.

Select Yes, No, Somewhat or Unsure.

Response:
> Yes
> No
> Somewhat
> Unsure

Response to optional item:

9.8 For each transmitter, please list the make, model, current firmware version, location (specify studio, transmitter site, or other location), and internet connectivity of your EAS equipment.
Note- Transmitters would include translator stations.

	Call Letters	Location (Studio/ Transmitter Site/ Other)	Model	Firmware Version	Make	Connected Yes / No
1						
2						
3						
4						
5						
More						